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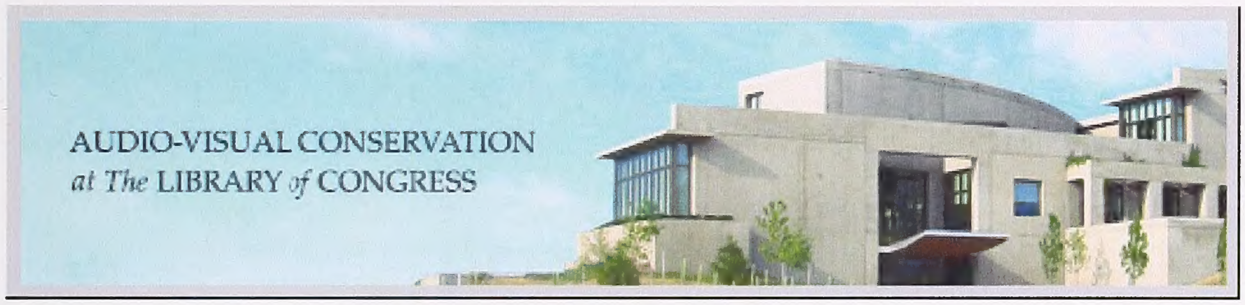
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MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

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Stock Deals by Officers of Film Companies in Year Listed

Hollywood Pays $2,730,000 In Year for 546 Film Stories

Distributors Plan to Expand Product for Latin-Americans

Hollywood and Broadway Act To Renew Film Aid for Stage

Congress Action on Films Awaits Result of U.S. Suits

VOL. 134, NO. 1 In Two Sections—Section One JANUARY 7, 1939

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copies, 25 cents.
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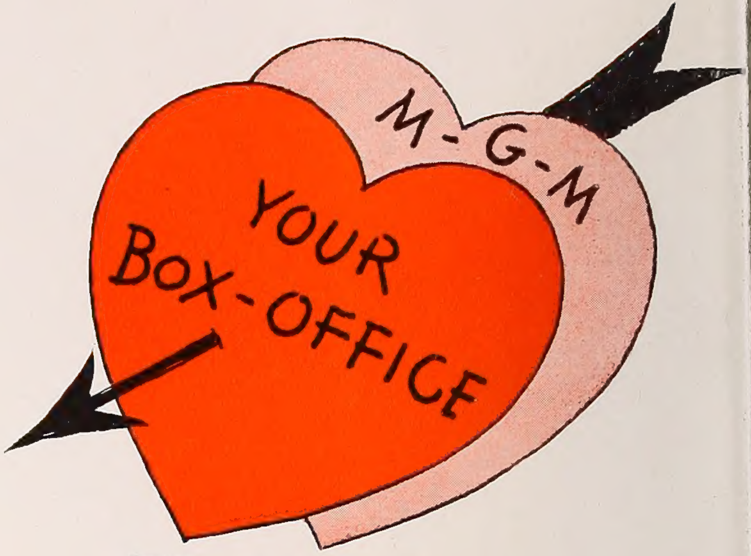
LAUNCHING A SWEETHEARTY 1939!

Never has any attraction been started on its way so gloriously as "SWEETHEARTS" in 375 record-breaking simultaneous New Year's engagements! And here are more M-G-M Sweethearts to come!



ROBERT TAYLOR, WALLACE BEERY, FLORENCE RICE AND CHARLES BICKFORD IN
"STAND UP AND FIGHT!"

They Built A New America With Glory And Guns. They Were Men Women Could Love! Greatest Adventure Drama Since "Mutiny On The Bounty"!

They made New Year's very happy for exhibitors and public: Jeanette MacDonald, Nelson Eddy in the Technicolor sensation "Sweethearts."

NORMA SHEARER
CLARK GABLE
in Clarence Brown's
"IDIOT'S DELIGHT"

Not since "A Free Soul" and "Strange Interlude" such a drama for the screen's top favorites! Their exciting lips meet again! Norma...as a "lady in tights"! Clark...as a "ham" song and dance man of the honkytonks!

"HONOLULU"
THE LULU OF MUSICAL HITS!
ELEANOR POWELL, ROBERT YOUNG, BURNS & ALLEN, Una Merkel, Milt Britton's Musical Madmen and Hundreds of Honolulu Hula Honies.

Walter Winchell Was Right! She's Really "Hedy Lamarrvelous!"

"I TAKE THIS WOMAN"
Spencer Tracy, great star of "Boys Town"...and electrifying Hedy Lamarr in her first picture since "Algiers"! This is THE love match of the century!

Dennis O'Keefe! Cecilia Parker! In **"BURN 'EM UP O'CONNOR"!** Thrills of the romantic, roaring speedway!

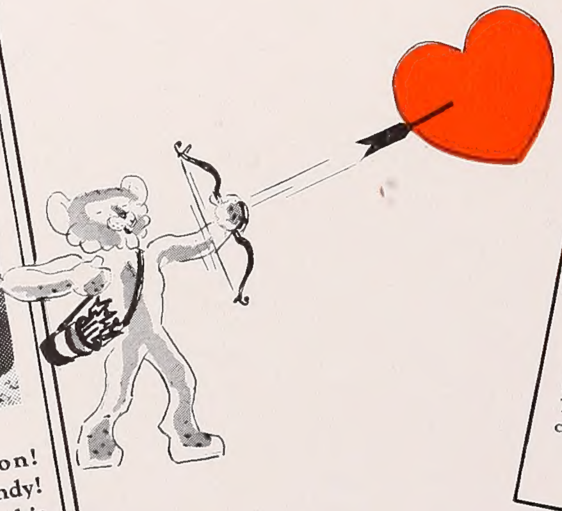
"FOUR GIRLS IN WHITE" with Alan Marshal, Florence Rice! Love secrets from a nurse's diary!

"ICE FOLLIES of 1939"
with
JOAN CRAWFORD, JAMES STEWART, LEW AYRES
And the Stars and Ballet of the "Ice Follies Of 1939." An eyeful of Girls! Girls! A heartful of drama!

MICKEY ROONEY
in Mark Twain's
"HUCKLEBERRY FINN"

His Happiest Role!

Huck! Mrs. Watson! "Pap"! Jim! Capt. Brandy! They all live again in this beloved romance of the Mississippi—and the boy who is "all boys in one!"



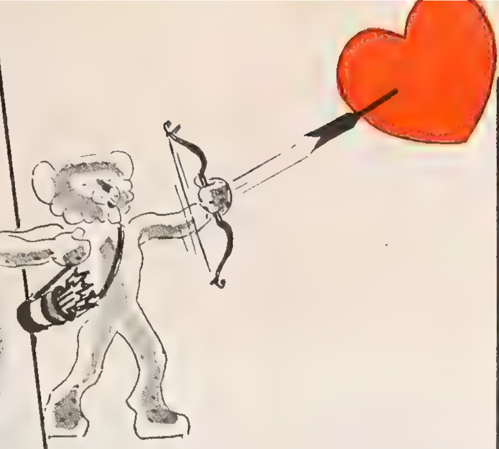
ROBERT DONAT, famed star of "The Citadel", in James Hilton's tender best seller—**"GOODBYE, MR. CHIPS!"**

GOOD-BYE MR. CHIPS

JEANETTE MacDONALD
LEW AYRES • FRANK MORGAN
in
"BROADWAY SERENADE"

"FAST AND LOOSE"—with Robert Montgomery, Rosalind Russell! Hilarious sequel to "Fast Company"!

From the romance of a man who wouldn't be known as "Mr. Mary Hale"—comes this lavish modern musical for the alluring song star of "Sweethearts" and "Young Dr. Kildare"!



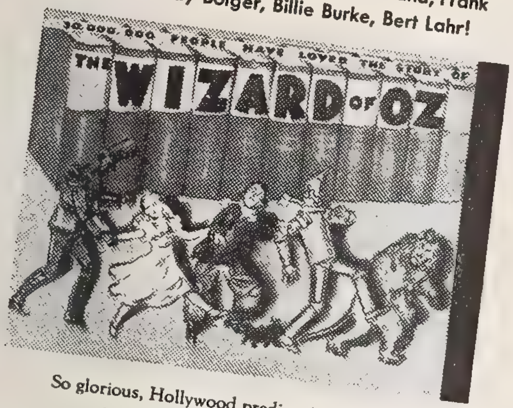
NELSON EDDY, VIRGINIA BRUCE, LIONEL BARRYMORE, VICTOR MacLAGLEN, EDWARD ARNOLD
in **"DAWN'S EARLY LIGHT."**

1939's Prize Cast in the adventures of "The Hornet" . . . Robin Hood of the Romantic West! MUSICAL!

LEW AYRES
LIONEL BARRYMORE
in
"DR. KILDARE ON HIS OWN"
Young Dr. Kildare's second thrill-hit. Staged in New York's dead-end streets!

YOUR PUBLIC
M-G-M STARS

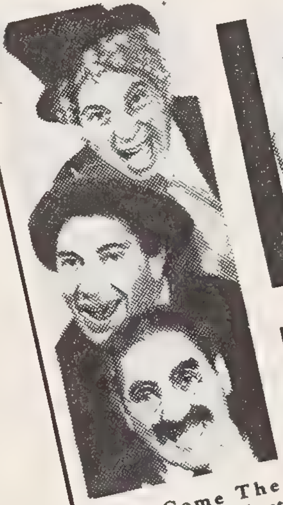
"THE WIZARD OF OZ"
Filmed in Technicolor! With Judy Garland, Frank Morgan, Ray Bolger, Billie Burke, Bert Lahr!


30,000,000 PEOPLE HAVE LOVED THE STORY OF
THE WIZARD OF OZ

So glorious, Hollywood predicts it will be as sensational as "Snow White"!

WALLACE BEERY
in
"SERGEANT MADDEN"
The father, a cop! The son, a killer! Tumultuous drama for "Stablemates" star!

THE
MARX BROTHERS
in
"A DAY AT THE CIRCUS"!



Here Come The Clowns! Their best since "A Night At The Opera."

At Long Last! Their NEW hit!
WILLIAM POWELL • MYRNA LOY
in
"RETURN OF THE THIN MAN"

JOHNNY WEISSMULLER
in
"TARZAN IN EXILE"

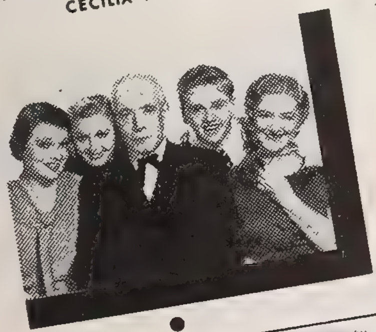
The LION'S ROAR

WATCH FOR LEO THE LION'S OWN PERSONAL COLUMN OF M-G-M NEWS.

Appearing regularly in the following magazines:

McCALL'S
PICTORIAL REVIEW
REDBOOK
LOOK
LIBERTY
SCREEN ROMANCES
MODERN SCREEN
MODERN ROMANCES
PERSONAL ROMANCES
PICTURE PLAY
MOTION PICTURE
PHOTOPLAY
MOVIE STORY
SCREENLAND
SILVER SCREEN
SCREEN BOOK
SCREEN GUIDE
HOLLYWOOD
MOVIE MIRROR
MODERN MOVIES
MOVIE LIFE
and others to be announced

"THE HARDYS RIDE HIGH"
Each one is better than the last and here's the newest and best of America's most beloved family!
MICKEY ROONEY • LEWIS STONE
CECILIA PARKER



M-G-M CAMERAS WILL SOON FILM THESE ROUSING HITS!

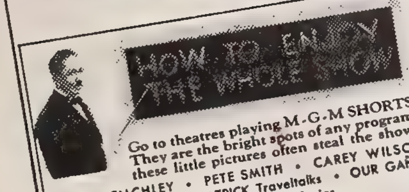
Norma Shearer in "The Women"!

•

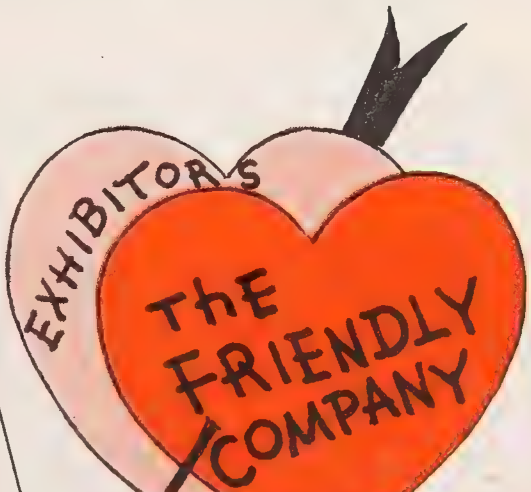
Robert Taylor, Hedy Lamarr in "Lady Of The Tropics"!

•

Greta Garbo in "Ninotschka"!


HOW TO ENJOY THE WHOLE SHOW

Go to theatres playing M-G-M SHORTS. They are the bright spots of any program, these little pictures often steal the show!
ROBT. BENCHLEY • PETE SMITH • CAREY WILSON
JOHN NESBITT • FITZPATRICK Traveltalks • OUR GANG
CRIME DOES NOT PAY Series



M-G-M, YOUR SWEETHE"A"RT!

NEW 'OPEN-DOOR' P

'Open Earlier, Close Later' Policy Installed as Key Houses Command Daily Extra Performances to Hold 'Turnaway' Crowds

---

WEST, NORTH, SOUTH
RUSH TO FOLLOW SUIT

Receipts Top All For Year

Figure On Extra Time! Add Ext
Plan Extra Promotion! It's An Ex

DAWN

WARNER BROS.,

OLICY IN THE EAST!

ERROL FLYNN
in
THE DAWN PATROL
with
BASIL RATHBONE • DAVID NIVEN
DONALD CRISP • MELVILLE COOPER
BARRY FITZGERALD • CARL ESMOND
Directed by EDMUND GOULDING
Screen Play by Seton I. Miller and Dan Totheroh
From an Original Story by John Monk Saunders
Music by Max Steiner

a Performances!
ra-Terrific Smash!

PATROL

Holdover Headquarters

THE MOST EAGERLY-AWAITED CHAN PICTURE YOU EVER PLAYED . . .

with the new Charlie Chan acclaimed by every previewer as "worthy of a great tradition!"

"Sidney Toler is a perfectly swell Charlie Chan!" —Hollywood Reporter

"Toler turns in an excellent performance!"—Daily Variety

"Sidney Toler measures up in every way to the excellen calibre maintained in the past!" —Boxoffi

"Sidney Toler a worthy successor in intriguing Cha story!" —Los Angeles Tim

"Sidney Toler is certainly a smart choice fo Chan's shoes!" —Los Angeles Examine

"Charlie Chan is in safe hands in the perso of Sidney Toler!" —*National B. O. Dige*

CHARLIE CHAN IN HONOLULU

with

SIDNEY TOLER

and

PHYLLIS BROOKS · SEN YUNG
EDDIE COLLINS · JOHN KING
CLAIRE DODD · GEORGE ZUCCO
ROBERT BARRAT · MARC LAWRENCE

Directed by H. Bruce Humberstone

Associate Producer John Stone · Original screen play by Charles Belden · Based on the character "Charlie Chan" by Earl Derr Biggers

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 1 January 7, 1939

Not So Different

YEAR'S end and the dawning of 1939 have found American industries, including the motion picture, searching themselves for plans, hopes, indications of where-do-we-go-from-here—and uniformly arriving with exceeding unanimity at the slightly fuzzy answer: "It'll be different."

The extreme probability, based on our observations for several thousand years, is that there will not be as much difference as is expected. The indications are that on the big stage of Time the cast changes, the props are repainted, but the story is about the same. New Deals have nearly always meant really new faces in old spots.

There are, then, many indications that presently there will be new names of importance in the rosters of the motion picture, probably some new corporations and a good many realignments. Meanwhile the business of making, distributing and exhibiting motion pictures will continue. The same audiences will continue to be entertained in about the same manner by very much the same material.

The exaggerated impression of exciting change comes from the fact that it is the change or suggestion of it that makes stories, news copy, publicity.

A SAMPLING of the state of the nation with respect to the standing of the motion picture has just been completed by the *Ladies' Home Journal* of Philadelphia, which says it has used "the scientifically accurate method which forecast the 1936 presidential election," in a "What the Women of America Think About Entertainment." The findings seem to summarize thus:

¶ *Seventy-seven per cent of all women think the pictures are becoming more entertaining.*

¶ *Eighty-nine per cent of all women said no picture during 1938 was offensively vulgar.*

¶ *The women's vote on the best picture of 1938 was: "Snow White"—9 per cent; "Robin Hood"—7 per cent; "The Good Earth"—6 per cent; "In Old Chicago"—6 per cent; "Test Pilot"—4 per cent; "Zola"—4 per cent; "Captains Courageous"—4 per cent; "Lost Horizon"—3 per cent; "Three Comrades"—3 per cent; "Girl of the Golden West"—2 per cent; "Hurricane"—2 per cent; "The Awful Truth"—2 per cent; a miscellany of all others—48 per cent.*

¶ *Fifty-seven per cent of the women said there was no objection to having advertising of products shown on the screen.*

The survey discovered that generally women were divided evenly as to whether or not the screen should show women drinking and smoking. The farm and small town women were the most disapproving and more objected to drinking than to smoking. Most women thought children under fourteen should be permitted to see only selected pictures, and 69 percent were of the opinion that one picture a week was enough for the youngsters.

That sounds very much like what might be expected of the voice of America, interested in decent entertainment, and within that requirement enjoying a considerable diversity of tastes.

Incidentally examination of the list of most approved pictures indicates that the more mature women are considerably less star-dazzled than their off-spring and the majority, and, it appears that none of the so-cute juveniles so highly rated at the box office especially charmed the mothers of America. The mammas did display an appetite for strenuous stories and he-man product.

* * *

THE *Wall Street Journal*, ever with a dollar eye on industry, thinks that "the movies probably will have a much more profitable year in 1939 than in 1938, which might have been called a year of expiation." That is from the pen of Mr. Sydney B. Self, our Connecticut neighbor who gets more of his impressions of the pictures from the ticker, banks and SEC reports than from us.

Mr. Self makes no promise of an ending of the "expiation" with the ending of the year, however, since: "It begins to look as though a lengthy process of revamping and readjustment of policies and methods of doing business is just beginning to get underway."

One may judge from Mr. Self's reflection of Wall street opinion that there is a strong impression downtown that the theatre department has been doing a much better job than the production department out west, on the whole. That just might be related to the fact that Paramount recently sent Mr. Frank Freeman to Hollywood.

"The high, wide and handsome days are coming to a close," says the *Journal*, "and . . . henceforth there will be increasing control and regulation."

* * *

EDITOR & PUBLISHER, organ of the newspaper industry, is plumb delighted with the movies, what with the considerable spending on institutional copy and "the quiz." It sees a great future for a big advertiser. "America's supremacy in this field . . . as in so many other fields, is the result of that most logical of American partnerships—Genius and Newspaper Advertising. For the last fifteen years, by stepping up newspaper advertising appropriations to the present figure of some $55,000,000 a year, the producers and exhibitors of motion pictures have more than doubled theatre attendance and increased revenue from $400,000,000 to $1,000,000,000," says *Editor & Publisher* impartially.

That is of intimate interest to your editor, who laboured some years to get newspapers to be aware of motion pictures. The first publicity attention for the motion picture as an entertainment institution to appear in the New York *Times*, for instance, was in the solid agate of a "dramatic jottings" department edited, or copy-read, by Mr. Brock Pemberton, who used to print something "because we are both from Kansas."

The movement has made progress—with two hundred-and-odd, especially the odd, correspondents in Hollywood, but the selling effort goes on. The same issue of *Editor & Publisher* carries a page of display advertising signed by Mr. Howard

[*Continued on following page, column* 1]

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This Week

Stock Deals

Twenty-one officers, directors and large stockholders of motion picture companies had dealings in the stocks of their corporations in the first eleven months of 1938, a compilation of reports made to the United States Securities and Exchange Commission shows. In almost all instances the list disclosed that the officers' trading activities concerned increasing their equity in their companies or in disposing of heavy holdings gradually and without disturbing the market. Under the federal acts administered by the SEC, officers, directors and large stockholders are required to report all dealings in the equity stocks of their companies.

The listing of stock dealings begins on page 15.

$2,730,000 for Stories

An estimated $2,730,000 was spent for 546 feature stories during 1938, compared with the 648 purchases, costing about $3,240,000 in 1937, and the 892 acquisitions costing $4,505,000 in 1936.

Details of the year's purchases are on page 25.

NOT SO DIFFERENT

(Continued from preceding page)

Dietz and Metro-Goldwyn-Mayer, suggesting to editors and publishers that publicity men "are desirous of serving the press in a way consistent with legitimate journalism." It's "in writing."

From Washington, among the year's end messages, came one from Mr. Thurman Arnold, assistant attorney general, who by reason of certain developments, not to say movements, has become a "name" in the news of the film industry. Mr. Arnold spoke, as before, not so much in the terms of a law enforcement official as a proclaimer of policies and laws to come. Getting positively administrative with the matters of conduct of business, he talked of prices and price reductions, along with marketing practices. He included the observation that: "A program which may be sound for, let us say, motion pictures may be useless or positively harmful for steel."

We are not exactly spoofing Mr. Arnold when we remark that we have heard quite a bit now and then about block booking and blind buying in structural steel. It is said to have been a problem for the builders.

—Terry Ramsaye

INFORMATION, PLEASE!

IN sequel to editorial expressions presented in Motion Picture Herald have come certain criticisms of what has been deemed the attitude of this publication toward "Films for Democracy", which some contend is a constructive, patriotic movement for the preservation of the traditional democracy of the United States of America.

Motion Picture Herald therefore considers it appropriate to ask "Films for Democracy" clearly, officially and publicly to declare its position with respect to:

1—*The political theories commonly known as Communism.*

2—*The political theories commonly known as Fascism.*

3—*The political theories characteristic of both Communism and Fascism, and commonly described as Totalitarianism, under which the state reserves to itself complete rights over the life, liberty and pursuits of the individual, denying to the individual those rights held under the traditional American system as a natural and inalienable heritage.*

MARTIN QUIGLEY.

(Reprinted from Motion Picture Herald, issues of December 17, 24 and 31.)

Defend Quiz Contest

Attorneys for the large motion picture companies and the Motion Pictures' Greatest Year this week prepared to defend their clients against a suit filed in New York City federal court by Milton Spitz, a nonpracticing attorney connected with a New York realty firm, who charges that in their promotion and use of the "Movie Quiz" contest the defendants infringed on his copyright of a game patented by him and associates in 1936, called "U-Spot-It." Mr. Spitz asks an accounting of all the profits derived from the game, their surrender, the impounding of the booklets, stoppage of the contest (albeit a bit late), damages, costs, and many other things.

Last minute replies in the Quiz Contest, mailed just before the deadline at midnight December 31st flooded headquarters in New York with an estimated million envelopes early this week. Extra room was required.

The story of the suit and pictures of the mail-flooded contest headquarters are on page 18.

Protest Paris Tax

In protest against a new municipal tax which they estimate would take 44 out of every 100 francs received at the box office, Parisian exhibitors went on "strike" Wednesday by closing their 350 houses, which employ about 25,000 persons. The tax, voted by the Paris City Council on December 31, would cost Paris exhibitors about $700,000 yearly, they estimate. They are supported in their protest by distributors, producers, and by their suburban "brethren" who have promised to close their houses also, if the Paris theatre owners do not obtain satisfaction in one week. Provincial exhibitors are expected to do likewise in two weeks, if the tax is not repealed.

Allied Will Speak

Allied's attitude toward the trade practice proposals will be made known at the annual directors' meeting in Washington January 17th and 18th. Allied directors will vote on the proposals.

Meeting in advance of the board will be Allied's negotiating committee.

Election of officers and selection of the time and place of the next national convention are also on the agenda. W. A. Steffes and Northwest Allied are campaigning for the next convention for Minneapolis. The Indiana unit has a bid in for Indianapolis, and New Jersey Allied has entered Atlantic City.

Allied's "Founder's Day" dinner will be held January 17th at the Carlton Hotel, the meeting headquarters, signalizing the 10th anniversary of the organization. Surviving founders are Mr. Steffes, H. M. Richey, James C. Ritter, H. A. Cole, B. D. Cockrill and Herman Blum.

Held Unconstitutional

Declared unconstitutional this week was Wisconsin's three-year-old preferred playdate law, which never had been enforced by the state due to a temporary injunction obtained shortly after the bill's passage in 1935. A Federal statutory court in Milwaukee has now nullified the bill completely. Plaintiffs were Universal, RKO, Metro-Goldwyn-Mayer, Paramount, United Artists, Vitagraph and Twentieth Century-Fox.

Salaries

James Cagney received $234,000 from Warner Brothers in the fiscal year ending August 27, 1938; Kay Francis got $224,000, and Hal Wallis, production executive, was paid $236,666.67, according to the company's annual report to the Securities and Exchange Commission, released Wednesday.

Gibraltar

The organized American film industry definitely will maintain a solid front against the Mussolinian decree establishing a governmental distribution monopoly of all films as of last Saturday. Accordingly the eight majors will cease doing business in Italy. This was decided Wednesday afternoon by the board of directors of the Motion Picture Producers and Distributors of America at a meeting in New York to which they had called foreign managers for a long discussion of the new law and its possible effects on the business of American distributors.

The decision "to stick together and get out of the country," as a Hays organization spokesman explained it, settled speculation over whether RKO, Columbia, United Artists and Universal would continue operations in Italy because of their existing distribution contracts with the Italian distributors. The prevailing legal opinion is that those contracts were invalidated by the decree. Further analysis will be made within a few days at continuing meetings. Italy at the eleventh hour had given a six-months' exemption to the four aforementioned companies. This was considered a move to break the "solid front" of the eight major companies and thus avoid a "film famine." The four other American distributing companies withdrew December 31st.

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone CIrcle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative; London Bureau, 4, Golden Square, London W I, Hope Williams, manager; cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 21, Rue de Berri, Paris 8, France, Pierre Autre, representative, cable Autre-Lacifral-8 Paris; Rome Bureau, 54 Via Della Mercede, Rome, Italy, Joseph D. Ravotto, representative; cable Ravotto-Stampestera, Rome. Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Budapest Bureau, Szamos-utca 7, Budapest I, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, Hiromu Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna, VII, Hans Lorant, representative; Chile Bureau, Casilla 13300 Santiago de Chile, A. Weissmann, representative; Copenhagen Bureau, Rosengaarden 14, Copenhagen, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1938 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Product Talks

Mid-seasonal product talks are on in Hollywood, with home office executives arriving daily to confer with studio chiefs on the balance of this season's programs and to hold first talks on what might be expected for next season.

Nicholas M. Schenck, president, and William F. Rodgers, general sales manager of Loew's, arrived at the Culver City studio Tuesday from Broadway for one week's product conversations.

Nate J. Blumberg, president, and W. A. Scully, general sales manager of Universal, leave New York for Universal City shortly.

Maurice Silverstone, operating head of United Artists, leaves for the coast Friday for the dual purpose of attending the company's annual stockholders meeting and then to look into product matters. Alexander Korda, of London Films, U. A. partner, also is on the scene.

Gradwell L. Sears, general sales manager, will lead a home office delegation of Warner officials from New York to Burbank on January 14th. Accompanying him will be Sam E. Morris, foreign sales head; Carl Lesserman, assistant general sales manager; Mort Blumenstock, in charge of advertising-publicity in the east, and S. S. Schneider.

W. Ray Johnston, Monogram president, flew to the coast over the weekend to confer with Scott Dunlap on 1939-'40 product.

Robert T. Kane, head of Twentieth Century-Fox production in England, was another westward traveler during the week.

"Americanism"

RKO Pathe this week joined the move toward the treatment of "Americanism" in films, the company's newsreel announcing the production of a feature on the topic. It will be the first feature to be made by Pathe News, and, according to Ned E. Depinet, president, will serve to combat the "fear engendered by the unsettled state of the world." With the past 20 years as background, they plan to show the trend toward the future security of America.

Pathe News staff writers now are on the script. It will be called "United We Stand." For release about February 15th.

Warners, which have been unusually active on patriotic subjects, decided this week to have all future historical short subjects released under the Warner banner instead of Vitaphone, which brand is marked on all company shorts. Behind the move is a desire to have the public identify the subjects directly with the house of Warner.

Warners this week agreed to make available to all exhibitors the short "Star Spangled Banner" film which it is now playing in its theatres.

The Independent Theatre Owners of Ohio has commended Warners for its historical short subjects.

Pettijohn Praises Pact

C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, sees the first draft of the distributors' proposals for an industry trade practice program as "the greatest forward stride ever taken" by exhibition and distribution. Expressing the opinion that the submission of the draft has not closed the door to further negotiations or efforts at clarification of the first proposals, Mr. Pettijohn praised the negotiators' sincerity.

The Motion Picture Theatre Owners of America's committee will meet in New York Monday on the trade reform proposals, conferring the next day with Sidney Kent on changes which the MPTOA deems to be desirable.

Inauguration

James Roosevelt, son of the President, and formerly his secretary, officially started his motion picture career on Tuesday morning in the New York offices of Samuel Goldwyn, Inc., as vice-president, with no definite duties announced. Between conferences with United Artists executives, attendance at a meeting of that company's board of directors in the afternoon, and examination of his mail, Mr. Roosevelt found time to receive the press. Said he, among other things:

"This is my first day, and I'm going to make very few statements about this business until I know something about it."

FOR READY REFERENCE

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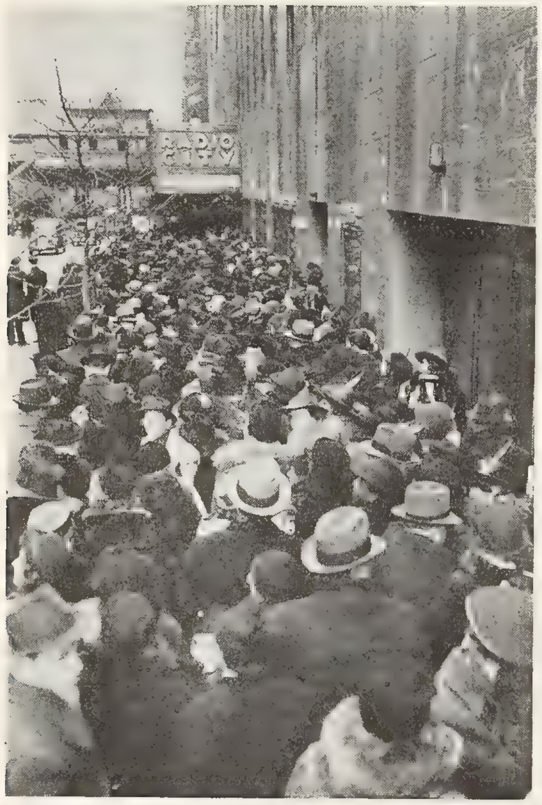
Deaths of the Week Page 56
In British Studios Page 48
Champions of Month Page 17

This Week In Pictures

By Staff Photographer

By Metropolitan

MILTON BREN, executive producer of the Hal Roach-UA release, "Topper Takes a Trip," is entertained above and at right on the day the picture opened at the Radio City Music Hall, New York, with the box office results shown at the left. The youthful producer, at left in the picture above, contrives with Monroe Greenthal, extreme right, to give a startled faun look to Silas Seadler, MGM advertising manager, at a cocktail party given by W. G. Van Schmus, and he is greeted, right, by Murray Silverstone.



By Cosmo-Sileo

LATEST on the list of names of marquee value acquired by the newsreels is that of H. V. Kaltenborn below, radio commentator, who describes the news of 1938 in RKO-Pathe's annual review.

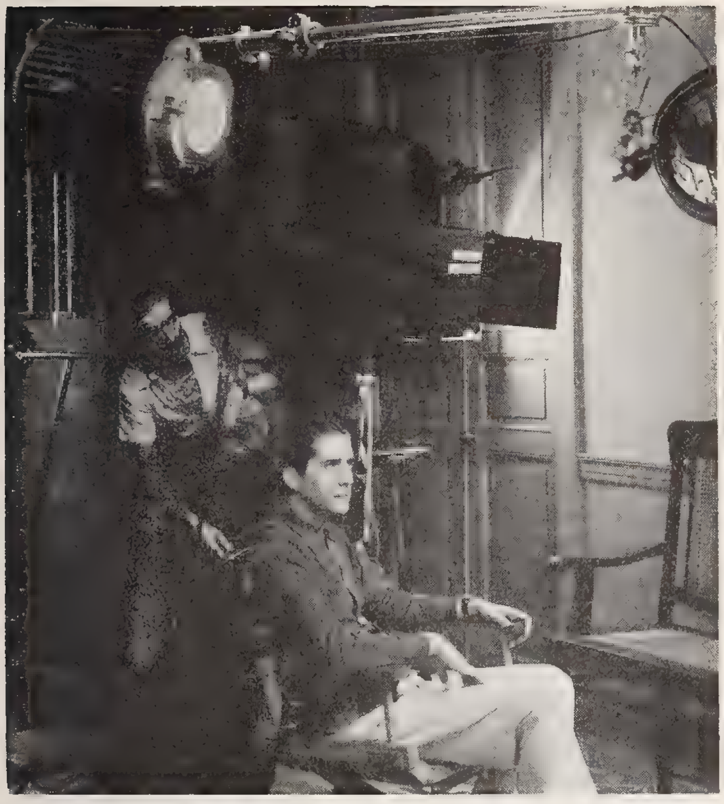
By Metropolitan

By Metropolitan

ELSA LANCHESTER, center above, co-star with Charles Laughton in "The Beachcomber," attends the premiere of the picture at the Rivoli in New York. With her are Allan Porter, John E. Abbott, director of the Modern Art Film Library, and Iris Barry, curator of the Library.

W. A. SCULLY, left, receives congratulations from Universal for having signed, in his first year as sales manager, more contracts than the company has recorded in any other year in its history.

PRODUCERS, distributors and the press, right, at the annual banquet of the London and Home Counties Branch of the Cinematograph Exhibitors Association at the Savoy, London. At the speakers' table are Sir Walter Womersley, Arthur Moss of Associated British Pictures and Tommy France, chairman of the Branch.

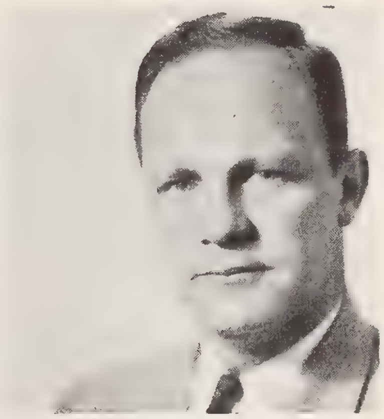


TOM HOGAN, above, formerly of the United States and Pathe News, officiates as cameraman for Peliculas Cubanas, S.A., in Havana.

DONALD SCHLESINGER, executive director of the American Film Center, distributors of educational pictures in South America. Story on page 14.

By Staff Photographer

AUSTRALIAN exhibitors, right, are guests of Paramount in Sydney following a trade showing of "Spawn of the North." Facing the patio from the table in the rear are M. Gregor, O. Shaft, A. Crick, G. Nacard, E. Cox, G. Webster, W. Hurworth, Paramount general sales manager; C. Hale, Paramount manager in New South Wales; A. Haskew, J. Smith, E. Mitchell and R. Lawson. Standing at the right are Hermann E. Flynn and John Laycock of the distributor advertising department.



FANNING HEARON, director of the Association of Film Libraries, a Rockefeller Foundation project. Story on page 42.

ALTEC officers, below, gather for a holiday luncheon around a single candle which signifies the conclusion of the company's first year of existence. Starting at left at the table in Gallagher's in New York the celebrants are F. C. Gilbert, chief engineer; H. M. Bessey, secretary-treasurer; L. W. Conrow, president; G. L. Carrington, vice-president, who seems to be having trouble with his carnation; E. Z. Walters, comptroller; A. J. Rademacher and A. F. Lyman, New York branch managers. With his back to the camera is Bert Sanford, Jr., eastern sales director and manager of advertising and publicity.

HOLIDAY BUSINESS THROUGHOUT U.S. FOUND 10 PER CENT OFF '37 PERIOD

Marked Advance in New York, Omaha, Philadelphia, Seattle; Buffalo Theatres Break Even, Comparison of Receipts Shows

The Christmas-New Year's week theatre business this year showed a decline from the heavy intake enjoyed by many houses during the holidays of last year. 121 "key" theatres in 20 large cities last week grossed $1,367,894, as against the $1,527,459 gross of the 125 "key" theatres operating in the same places one year ago. The drop was equal to about ten per cent.

$11,305 Average

On the basis of a per theatre average of $11,305, had 125 houses in the territory covered been operating this year, last week's holiday grosses presumably would have reached $1,413,114, or $114,345 less than the income of the 125 theatres reporting one year ago.

Per theatre holiday averages show: $12,219 for 1937, $11,305 for 1938.

Comparisons Shown

Holiday business this year showed marked improvement over last year in New York, Omaha, Philadelphia and Seattle, broke about even in Buffalo, with the remaining 15 cities dividing this year's losses between them, some losing only slightly, others more pronouncedly, as the following comparative compilation will show:

City	Holiday Week 1938 Gross.	No. Th.	Holiday Week 1937. Gross	No. Th.
Boston	**$85,500**	**6**	**$100,200**	**7**
Buffalo	**53,500**	**5**	**53,850**	**5**
Chicago	**118,800**	**8**	**137,800**	**8**
Cincinnati	**47,500**	**8**	**53,350**	**8**
Cleveland	**48,000**	**5**	**67,500**	**6**
Denver	**29,500**	**7**	**38,950**	**7**
Detroit	**50,000**	**5**	**69,700**	**5**
Kansas City	**34,600**	**6**	**49,700**	**5**
Los Angeles	**92,594**	**8**	**123,559**	**11**
Milwaukee	**32,100**	**5**	**35,800**	**5**
Minneapolis	**19,600**	**5**	**22,800**	**5**
Montreal	**39,500**	**5**	**49,500**	**5**
New Haven	**19,300**	**4**	**29,500**	**4**
New York	**378,200**	**8**	**336,300**	**2**
Omaha	**24,400**	**3**	**23,500**	**3**
Philadelphia	**110,800**	**9**	**104,900**	**9**
San Francisco	**84,150**	**9**	**94,800**	**7**
St. Paul	**11,500**	**2**	**16,750**	**4**
Seattle	**37,850**	**7**	**35,000**	**7**
Washington, D. C.	**50,500**	**6**	**84,000**	**6**
TOTALS	**$1,367,894**	**121**	**$1,527,459**	**125**

Pictures playing the key cities' principal theatres during Christmas Week included "Sweethearts," "Pygmalion," "Dawn Patrol," "The Citadel," "A Christmas Carol," "Topper Takes a Trip," "Heart of the North," "Kentucky," "The Beachcomber," "Out West with the Hardys," "Young Dr. Kildare," "Submarine Patrol," "Artists and Models," "Shining Hour," "Brother Rat," "Cowboy and the Lady," "Thanks for the Memory," "Campus Confessions," "Trade Winds," "Spring Madness," "Secrets of a Nurse," "Say It in French," "Little Tough Guys," "Drums," "Dramatic School," "Hard to Get," "Angels with Dirty Faces," "Blondie," "Nancy Drew, Detective," "Affairs of Annabel," and others.

A theatre-by-theatre comparison of holiday business for the 20 key cities follows:

City and Theatre	Holiday-Week Gross, 1938	Holiday-Week Gross, 1937	Holiday-Week Gross, 1936
BOSTON			
Fenway	$7,000	$5,600	$4,000
Loew's Orpheum	21,500	16,800	14,000
Loew's State	17,000	13,000	13,500
Metropolitan	13,000	18,600	24,000
Paramount	9,000	8,700	6,000
RKO Boston	......	24,500	5,000
RKO Memorial	18,000	13,000	8,000
Totals	$85,500	$100,200	$74,500
BUFFALO			
Buffalo	$25,000	$15,350	$18,003
Century	10,000	8,800	8,700
Great Lakes	5,000	13,700	12,008
Hippodrome	4,500	6,500	6,700
Lafayette	9,000	9,500	11,000
Totals	$53,500	$53,850	$56,411
CHICAGO			
Apollo	$7,200	$6,000	$10,200
Chicago	31,000	35,600	42,000
Garrick	6,200	6,100	9,500
Oriental	17,200	22,000	23,500
Palace	18,600	18,400	22,000
Roosevelt	10,800	14,900	18,500
State Lake	16,200	15,200	19,000
United Artists	10,900	19,600	18,800
Totals	$118,800	$137,800	$163,500
CINCINNATI			
RKO Albee	$9,000	$14,000	$12,000
RKO Palace	9,800	13,000	14,500
RKO Schubert	10,500	10,500	12,000
RKO Capitol	4,800	3,200	4,000
RKO Lyric	4,000	3,200	6,700
RKO Grand	2,900	2,200	2,600
RKO Family	2,200	2,450	2,200
Keith's	4,300	4,800	6,900
Totals	$47,500	$53,350	$60,900
CLEVELAND			
Allen	$4,000	$4,000	$7,500
Warner's Hippodrome	15,000	16,000	12,000
Lake	......	2,000	......
RKO Palace	15,000	20,000	23,000
Loew's State	10,500	19,000	19,000
Loew's Stillman	3,500	6,500	3,800
Totals	$48,000	$67,500	$65,300

City and Theatre	Holiday-Week Gross, 1938	Holiday-Week Gross, 1937	Holiday-Week Gross, 1936
DENVER			
Aladdin	$3,000	$3,500	$2,000
Broadway	2,000	2,250	1,500
Denham	1,500	8,700	6,000
Denver	9,000	11,000	9,000
Orpheum	10,000	6,000	8,500
Paramount	2,000	6,000	4,000
Rialto	2,000	1,500	......
Totals	$29,500	$38,950	$31,000
	▽		
DETROIT			
Adams	$4,000	$5,500	$3,500
Fox	18,000	23,500	19,600
Michigan	16,000	24,000	23,400
State	7,000	5,200	4,200
Madison	......	11,500	......
United Artists	5,000	......	......
Totals	$50,000	$69,700	$50,700
	▽		
KANSAS CITY			
Esquire	$1,200	......	......
Mainstreet	......	$11,000	$11,600
Midland	11,400	12,000	26,300
Newman	8,500	13,000	10,200
Fox Tower	8,200	10,500	9,400
Orpheum	3,600	......	......
Uptown	1,700	3,200	5,700
Totals	$34,600	$49,700	$63,200
	▽		
LOS ANGELES			
Carthay Circle	$......	$19,300	$6,500
Chinese	12,345	14,057	13,000
Esquire	......	2,200	......
Four Star	1,465	2,871	......
Grand	......	2,700	3,200
Hillstreet	8,000	6,500	5,650
Loew's State	14,884	17,431	15,000
Pantages	7,200	6,500	6,400
Paramount	14,000	15,500	20,800
Warner Brothers (Hollywood)	16,200	17,000	10,200
Warner Brothers (Downtown)	18,500	19,500	9,200
Totals	$92,594	$123,559	$89,950

Opinions on "The Best" of the Year

Results of voting on "The Best" in motion pictures for 1938 by eighteen Broadway newspaper film critics and from a poll conducted by Ladies Home Journal *said to represent "the opinions of America's 37,000,000 women," were disclosed this week as follows:*

Selections by New York Newspaper Film Critics

Best Film of the Year—"The Citadel" (made in England)
Best Actor—James Cagney, for "Angels with Dirty Faces"
Best Actress—Magaret Sullavan, for "Three Comrades"
Best Direction—Alfred Hitchcock, of London, for "The Lady Vanishes" (made in England)
Best Foreign Film—"Grand Illusion" (made in France)
Best Special Film—"Snow White and the Seven Dwarfs"

Ladies' Home Journal Poll on Best Pictures of 1938

"Snow White and the Seven Dwarfs"
"Robin Hood"
"The Good Earth"
"In Old Chicago"
"Test Pilot"
"Life of Emile Zola"
"Captains Courageous"
"Lost Horizon"
"Three Comrades"
"Girl of the Golden West"
"The Hurricane"
"The Awful Truth"

The Film Critics' awards—a bronze plaque to "The Citadel" and inscribed scrolls to individuals—will be presented at a cocktail party which the critics will give on Sunday in the Rainbow Room of Rockefeller Center. Dudley Nichols of the Screen Actors Guild will be master of ceremonies. The event will be broadcast over NBC.

HOLIDAY WEEK RECEIPTS COMPARED

City and Theatre	Holiday-Week Gross, 1938	Holiday-Week Gross, 1937	Holiday-Week Gross, 1936
MILWAUKEE			
Palace	$5,000	$6,500	$4,300
Riverside	4,300	5,300	5,500
Strand	2,500	4,800	......
Warner	8,500	8,000	5,300
Wisconsin	11,800	11,200	8,000
Totals	$32,100	$35,800	$18,100
MINNEAPOLIS			
Minnesota	$......	$11,500	$12,000
Orpheum	7,500	3,500	6,000
Gopher	1,900	......	......
World	1,100	1,800	3,000
Century	2,000	3,000	......
State	9,000	3,000	5,500
Totals	$21,500	$22,800	$26,500
MONTREAL			
Capitol	$10,000	$11,000	$10,500
Loew's	8,500	9,500	13,000
Orpheum	5,500	7,000	......
Palace	8,000	13,500	12,500
Princess	7,500	8,500	5,500
Totals	$39,500	$49,500	$41,500
NEW HAVEN			
College	$1,400	$5,000	$3,300
Loew's Poli	9,000	7,500	6,500
Paramount	4,900	6,000	7,000
Roger Sherman	4,000	11,000	4,700
Totals	$19,300	$29,500	$21,500
NEW YORK			
Astor	$12,700	$10,500	$13,000
Capitol	48,000	29,000	78,000
Paramount	55,000	65,000	60,000
Rialto	9,500	8,500	9,000
Rivoli	37,000	25,000	37,000
RKO Music Hall	106,000	105,800	108,000
Roxy	55,000	48,500	44,000
Strand	55,000	36,000	27,000
Totals	$378,200	$336,300	$376,000
OMAHA			
Omaha	$7,800	$10,100	$9,000
Brandeis	5,800	4,800	4,500
Orpheum	10,800	8,600	9,500
Totals	$24,400	$23,500	$23,000
PHILADELPHIA			
Aldine	$12,000	$14,500	$11,000
Arcadia	2,800	2,300	3,400
Boyd	21,000	20,000	29,000
Earle	26,500	21,000	20,000
Fox	15,000	20,000	20,000
Karlton	5,000	3,300	3,400
Keith's	5,000	3,800	3,100
Stanley	18,500	12,000	20,000
Stanton	5,000	8,000	12,000
Totals	$110,860	$104,900	$121,900
SAN FRANCISCO			
Clay	$ 900	......	......
Embassy	......	$7,000	$4,800
Fox	21,000	16,000	23,000
Golden Gate	18,000	16,000	21,000
Larkin	950	......	......
Orpheum	7,800	9,000	17,200
Paramount	11,500	14,000	18,000
St. Francis	5,000	6,800	8,400
United Artists	11,000	11,000	10,500
Warfield	8,000	15,000	15,500
Totals	$84,150	$94,800	$118,400
ST. PAUL			
Paramount	$6,500	$7,500	$6,500
Orpheum	5,000	3,000	5,000
Riviera	......	4,000	3,500
Tower	......	2,250	1,500
Totals	$11,500	$16,750	$16,500
SEATTLE			
Blue Mouse	$3,700	$3,700	$3,400
Fifth Avenue	6,900	7,300	7,400
Liberty	6,400	5,200	10,000
Music Box	3,200	3,850	3,600
Orpheum	5,100	5,200	5,600
Palomar	4,750	4,200	4,500
Paramount	7,800	5,750	7,250
Totals	$37,850	$35,000	$41,750
WASHINGTON			
Earle	$12,200	$23,100	$23,000
Loew's Capital	10,500	21,600	29,500
Loew's Columbia	6,500	4,800	5,300
Loew's Palace	11,800	16,200	16,000
Metropolitan	3,000	4,700	5,000
RKO Keith's	6,500	13,600	10,000
Totals	$50,500	$84,000	$88,800

Samuelson Business Manager Of New Allied Unit

Sidney E. Samuelson, former national president of Allied States, has been given a contract as business manager of the newly formed Allied Theatre Owners of Eastern Pennsylvania, Inc. Mr. Samuelson has been active in exhibitor ranks since he organized the Motion Picture Theatre Owners of New Jersey in 1920, which, 11 years later, became Allied Theatre Owners of New Jersey, which he headed. Operating the Newton, in Newton, New Jersey, Mr. Samuelson is a director of Allied of New Jersey, a member of National Allied's trade practice negotiating committee and of Allied's executive committee.

David W. Yaffe, attorney, has been appointed assistant business manager, and Walter Woodward, regional sales director for Altec, has been named general field representative.

Dollinger Resigns as New Jersey Allied Head

Giving "pressure of personal business" as the reason, Irving Dollinger on Wednesday stepped down as president of the Allied Theatre Owners of New Jersey. The organization's board of directors unanimously elected George Gold, of the Rivoli, Newark, to fill out Mr. Dollinger's unexpired term as president. They also elected Harry Kridel, of the Mayfair theatre, Newark, to replace Mr. Gold in the vice-presidency. Mr. Dollinger succeeds Mr. Kridel on the board of directors.

Frank Walker Named Victor Record Manager

G. K. Throckmorton, president of the RCA Manufacturing Company, has announced the appointment of Frank Walker as manager of the Victor and Bluebird Record Department, in addition to his duties as manager of RCA Victor's broadcast transcription activities.

Mr. Walker's experience in the recording field began in 1919. In 1924, he was made general manager and director of the Columbia Phonograph Company, joining the RCA Victor organization to organize the company's electrical transcription business.

U.S. Court Decides One Film Appeal, Rejects Another

Motion pictures were prominent in the activities of the U. S. supreme court this week, with one appeal decided, a second rejected and a third heard.

In the case decided, Associate Justice Harlan Stone delivered the opinion of the court, that the West Virginia gross receipts tax was not applicable to motion picture distributors with no offices within the state. The opinion affirmed a decision of the U. S. district court for the southern district of West Virginia that United Artists Corporation, which, for the majors, was challenging constitutionality of the tax, was engaged only in interstate commerce and was, accordingly, beyond the power of the state to tax.

Pointing out that United Artists, while making contracts with West Virginia exhibitors, executes those contracts at its New York office, ships films to exhibitors from outside the state and requires payments on contracts to be made to exchanges in other states, Justice Stone held that the company was not engaged in business in West Virginia and was therefore not subject to taxation. At the same time, he emphasized, the money earned by the company in West Virginia does not escape taxation, since the exhibitor is required to pay the tax on his gross receipts, including that part due United Artists.

Rejecting a petition by General Talking Pictures Corporation for a second review of the case in which it twice has been held to have infringed patents by the use, in talking picture equipment, of amplifiers and tubes licensed only for radio reception, the court finally wrote "finis" to one of the most bitterly contested cases in several years and one which may even yet become the focal point for a Department of Justice drive for revision of the patent laws. In both of the opinions it has rendered, the court majority—Associate Justice Hugo L. Black dissenting—has held the company guilty of infringement.

Right of the distributors to dictate the practices of exhibitors as to double billing and admissions will be decided in a few days, the court this week having heard argument in the socalled Dallas anti-trust case against majors.

Instituted by the Government with the major distributors and two theatre circuits, Interstate and Texas Consolidated Theatres, as defendants, the suit involves license agreements between the distributors and circuits, which the Department of Justice alleged were in violation of the Sherman Act. The district court gave the Government the verdict, holding that the contracts were violative of the anti-trust act by reason of the inclusion therein of provisions that no feature film first-run by the circuits would be permitted to be used in double bills in second or subsequent run houses and that the latter would be required to charge an admission of not less than 25 cents when showing films originally shown by the circuits first-run at 40 cents or more.

The appeal of the American Society of Composers, Authors and Publishers from the federal statutory court ruling dismissing the society's attack on an anti-ASCAP law enacted by the State of Washington was filed in the U. S. supreme court Tuesday. Appeal, together with that involving a Florida law, is scheduled for argument January 9.

MOST U. S. COMPANIES SETTING PLANS FOR FEATURES FOR LATIN COUNTRIES

United Artists Leads, and Plans Three More Spanish Language Films; Paramount and Twentieth Century-Fox Active

In line with the apparently growing conviction of many leading film executives that the motion picture industry in the United States has an opportunity to make up in South America for the markets lost of late in Europe, plans are underway for intense cultivation of the Latin American countries, with practically every large company participating in production started, outlined, or considered.

United Artists now is in the lead. The company has been releasing Spanish language pictures for the last five years, through production facilities in Spain and Mexico, and Murray Silverstone, chief executive, in the face of the industry's repeated rebuffs by the European authoritarian states, is giving increased attention to the southern field. This week came the announcement that three Spanish language pictures are to be made for the company by Fortunio Bonanova, Spanish actor and producer, one of the pictures to be produced in Hollywood, the others in Mexico.

Mr. Nova appeared in one of the first United Artists Spanish releases, several years ago, entitled "Caballero Poderoso," and since has appeared in Hollywood English and Spanish language productions, his latest being "Romance in the Dark," a Paramount release. His first picture for UA will be based upon a Mexican best seller, and he will star in it.

The picture will be ready for release in March, and Mr. Nova is to begin work in Mexico city soon, with a Mexican cast.

Others Made in Spain

UA's other Spanish language films released in the last five years have been "Una Semana de Felicidad" and "Dona Francisquista," both of which, in addition to "Caballero Poderoso," were produced in Barcelona by Iberica Film. Also produced in Spain, and released by UA, was "Incertidumere."

In Mexico, United Artists released "El Super Loco," made by Exito Films. This picture starred Chato Ortin, a leading Mexican screen comedian. Shortly afterward, the company released the Bustamante and De Fuentes production, "Alla en el Rancho Grande," starring Tito Guizar, known as a radio singer to American audiences, but a more widely known romantic favorite to Latin American audiences. This picture made records, and in some locations, played as many as 20 return engagements. Its success induced the distributors to fit it with English sub-titles and release it domestically, the first Spanish film to which this was done.

UA contracted last season with Felipe Mier's Cinematograficas Internacional, S.A., a Mexican production company, for the release of the following: "Asi es mi Terra" and "Aguila o Sol," both of them starring Cantinflas and Medel, both having received a good response in South America. The last named film is the first Mexican musical with a modern theme. Also contracted for release are "Perjura," now being completed, with Jorge Negrete and Marina Tamayo as stars.

The company further interested itself in Mexican releases by obtaining the distribution rights to FAMA's first production, "Refugiados en Madrid," made in Mexico City with Maria Conesa and Fernado Soler as the stars.

Thus far, UA as shown by the above capitulation, will distribute about seven of the nearly 30 Spanish language films which are being released by American majors. This approximate total of 30 represents about one quarter of the total Spanish language output of about 120 films, from Argentina, Peru, Colombia, Venezuela, Chile, Brazil, and Mexico. Most of the American-released films will have been made in Mexico.

Less Than Half from Hollywood

A further breakdown of all these releases, published in *Motion Picture Daily,* reveals that fewer than half of the 30 pictures will be made in Hollywood, the reason given for the majority decision being the inability of a Hollywood production, no matter how much talent is imported, to produce, in all the parochial nuances, a genuinely Spanish film. It is said that, exclusive of the Hollywood plans of United Artists, outlined above, emphasis on Spanish production there seems to be with Paramount and 20th Century-Fox. Paramount revived Spanish language production on the coast this year with one film made by Rafael Ramos Cobian, Puerto Rican theatre operator. The film starred Tito Guizar, who leaped to popularity in "Rancho Grande" and is under contract to Paramount. He is being starred in four films for Paramount by Dario Faralla, two of which are completed.

After completing his Paramount commitment, Cobian signed a four-picture deal with 20th Century-Fox, contingent on the success of the first. Production is now starting.

"Ora Ponciano," released by Columbia, rates second to UA's "Rancho Grande."

Columbia has also released one picture produced for the company in Hollywood and another in Mexico City. A deal is being negotiated with Enrique Herrera, Mexican producer, for two or more films.

William Rowland, who turned Spanish language producer this year, is committed to make four or more films for RKO. After completing his first, "Di Que Me Quieres," at Eastern Service Studios, he shifted his base to Mexico City. He has signed Maria Teresa Montoya, leading Mexican actress.

Universal Plans Two

Universal's plans include two films by Fernando de Fuentes, co-producer and director of "Rancho Grande." The company has released two Argentine films.

Monogram is negotiating with Mexico City producers for a six-picture program. Eddie Le Baron's "Castillos en el Aire," made for Monogram in Hollywood, is now in circulation.

Republic, operating through franchise holders, plans no Spanish language releases, but permits its local distributors to add them to the regular list under the company label.

Paramount made the first serious effort to satisfy the demand and produced six films in 1934 and 1935 in the east with Carlos Gardel, Argentine star.

When United Artists was successful with "Rancho Grande," last season, the others decided Spanish films might be worth the experiment. Within the year, theatres in Havana, Mexico City and other centers booked Spanish language films for the first time.

Films can be made inexpensively in the domestic studios. Costs average $30,000, with only one or two understood to have gone to $40,000. Returns in gross revenue have been four and five times the budget in some instances.

Rockefeller-Financed American Film Center Cites Cooperation of Governments in Plan to Exchange Films

The Rockefeller-financed American Film Center has obtained the "full cooperation" of the United States Government, and of other governments, in the furtherance of the organization's new plan to effect an exchange of films between the United States and Latin America for the purpose of creating stronger goodwill within the Americas.

The Film Center wants to be helpful "to the government, to the people of this country, to its film industry, and to the producers," according to Donald Schlesinger, executive director of the organization, which has embarked on a survey of conditions facing the American film industry and the United States government in cultivating better relations with the South American countries, via films.

The non-profit organization, originally formed to promote better films of educational nature for U. S. schools and established in Rockefeller Center, New York, with the financial aid of the Rockefellers and the American National Committee on Intellectual Cooperation, has turned to a correlation of data concerning conditions in the South American market, "purely from a voluntary standpoint, and recognizing the United States Government's interest, and also the recent public interest in happenings below the Equator," according to Mr. Schlesinger.

Industry films like "Wells Fargo" and "The Hardy Family", and government-sponsored pictures such as "The River" and "The Plow That Broke the Plains" are the best sort of material for film interchange, Mr. Schlesinger thinks, because they give an "inspirational view of this country." The March of Time shorts also were commended by him.

The Film Center has a staff of three, John Devine, formerly of the Public Administration committee, a Rockefeller philanthropy, holder of a Rockefeller film fellowship and back from a year spent with the British Film Center; Margaret Summers, who has been connected with the Carnegie Foundation; and Mr. Schlesinger, with a background including the Institute of Human Relations at Yale, the leadership of Chicago University's department of sociology, and with the New York World's Fair.

Government Departments

The State Department has established a Division of Cultural Relations, headed by Ben Cherrington, the first job of which will be to tackle the Latin American problem.

The Government also has an Inter-Departmental Committee on Cooperation with the American Republics which recently recommended the spending of $1,000,000 for propaganda in Latin America, to include a governmental film project, which itself would cost about $176,500. The committee has 74 separate proposals.

The film project would be handled by the United States Film Service of the National Emergency Council. It would produce films about this country; it would produce one film about Latin America; it would establish a film exchange system; and it would install projection rooms and equipment in United States embassies in the countries necessary.

STOCK DEALS BY OFFICERS OF FILM COMPANIES LISTED FROM SEC BOOKS

21 Officers and Directors and Large Stockholders Show Dealings in Shares of Their Companies in Ten Months

by FRANCIS L. BURT
in Washington

The extent to which the motion picture industry has been singularly free from "inside" stock operations by company officials is demonstrated by records of the U. S. Securities and Exchange Commission, which show that only 21 officers, directors and large stockholders had dealings in the stocks of their companies in the first 11 months of 1938. And those dealings only totaled 195 purchases or sales of the stock of ten companies.

Transactions were particularly limited in the matter of officers' and directors' dealings in Columbia Pictures, Grand National, Loew's, Monogram and Pathe. They were somewhat more numerous, yet not heavy, in Paramount, Pathe, Universal and Warner Brothers. In Twentieth Century-Fox, Chase National Bank, controlling stockholder, in two months sold 114,100 shares of common and 10,000 shares of preferred, reducing its holdings from 340,858 shares of common to 226,758, and its preferred from 681,916 to 671,916 shares.

In the same company, William Goetz sold 20,000 shares of common, Darryl F. Zanuck sold 40,000 common and Joseph M. Schenck 49,199 common and 1,000 preferred.

Reports on Dealings Required

Under the federal acts which the SEC administers, officers, directors and large stockholders of corporations whose securities are registered are required to report all dealings in the equity stocks of their companies. Under such a system, SEC officials easily can determine whether "inside" information is being used by such persons for the purpose of personal gain through market operations.

Review of SEC records for such part of 1938 as so far has been reported discloses that in almost every instance, film company officials are concerned either with increasing their equity in their company or in disposing, gradually and without disturbing the market, of heavy holdings. In not a single case was a motion picture company executive found to have "dodged" in and out of the market, buying and selling to take advantage of price fluctuations.

Few Market Operations

Another marked feature shown by the records was the comparatively small number of company executives who entered upon any market operations whatever. Many officers and directors apparently buy or sell securities but rarely —many of those reporting any transactions whatever for the first ten months of the year had but one or two operations.

Stock dealings of the 21 officers, directors and large stockholders in the stocks of ten film companies for the first 11 months of 1938 were as follows:

Columbia

Jack Cohn, officer and director; holdings Jan. 1, '38: 529 shares of common stock and 32,407 voting trust certificates.

WARNERS PLANNING POPULARITY SURVEY

Seeking to determine both public and exhibitor attitudes on a dozen of its younger contract players, Warner Brothers is mapping out plans for a national survey of the country.

Players who will figure in the survey are John Garfield, Jeffrey Lynn, Priscilla Lane, Eddie Albert, Geraldine Fitzgerald, Ann Sheridan, Gale Page, Jane Wyman, Marie Wilson, Rosella Towne, Bonita Granville and John Payne.

Through literature distributed in theatres and notices on the screen, patrons will be asked to closely observe performances of the players in their new attractions. Using blanks provided by the management, they will file their reports as they leave the theatre.

Common: Sept. 2, received as stock dividend, 13 shares; total 542 shares:

Voting trust certificates:
Sept. 2, by stock dividend, 810—total, 33,217
Oct. 24, sold 200
25, sold 100
25, sold 400
26, sold 200
28, sold 100
31, sold 400 total, 31,817

Grand National

Kirk W. Todd, director; holdings, January 1, 250 shares of common stock.
January 22, sold 100 total, 150
August 10, sold 150 total, —

Loew's, Inc.

Leopold Friedman, officer and director; holdings 812 shares of common stock.
October 20, sold 200 total, 612

Isadore Frey, director; holdings, January 1, 400 shares of common stock.
In November, sold 100 total, 300

Sam Katz, officer; holdings 750 shares of common stock.
July 2, bought 2 total, 752

Charles C. Moskowitz, director; holdings, January 1, 1,000 shares of common stock.
In November, sold 400 total, 600

Edward A. Schiller, officer; holdings, 600 shares of common stock.
September 1, sold 100
7, sold 100 total, 400

Loew's Boston Theatres

Loew's, Inc., beneficial owner; holdings, January 1, 98,545 shares of common stock.
Jan. 7, bought 7 total, 98,552
Mar. 24, bought 450 99,002
Apr. 4, bought 500
11, bought 4 99,506
May 19, bought 53
25, bought 4 99,563
June 2, bought 8
6, bought 15
7, bought 15
8, bought 2
13, bought 2 99,605
July 18, bought 23
19, bought 3
20, bought 1
22, bought 2 99,634
Aug. 3, bought 36 99,670

Loew's Boston Theatres

John H. Devlin, officer and director; holdings, 295 shares of common stock.
March 25, sold 250 total, 45

Monogram Pictures

W. Ray Johnston, officer and director; holdings, January 1, 89,054 options for common and 62,383 shares of common stock.
Jan. 21, bought 2,200 options total, 91,254

Monogram Pictures

Pathe International Corporation; holdings, 66,667 shares of common stock and 6,017 options for common stock.
July 6, Sold 800 shares of common total, 65,867

Paramount Pictures

Duncan G. Harris, director; holdings, January 1, no common stock, 400 shares second preferred stock.
May 5, bought 200 shares common total, 200
May 5, sold 200 shares second preferred total, 200

Stanton Griffis, director; holdings 1,000 shares first preferred stock.
June 27, sold 400
28, sold 200
30, sold 400 total, ——

Y. Frank Freeman, officer and director; holdings, 600 shares of common.
Sept. 20, sold 600 shares total, ——
Sept. 20, bought (through wife) 600 shares second preferred total, 600

John D. Hertz, director; holdings January 1, through Lehman Brothers, 4,553 shares second preferred stock.
Jan. 27, sold 253 shares
28, sold 1,600 total, 2,700
Feb. 11, sold 600
14, sold 400
21, sold 200
23, sold 100
25, sold 400 total, 1,000
Aug. 24, sold 1,000 total, ——

E. V. Richards, director; holdings January 1, 5,000 shares of second preferred stock through Rochelle Investment Corporation.
Mar. 25, bought 200
26, bought 200
28, bought 100
29, bought 1,000
30, bought 500
31, bought 500 total, 7,500

Pathe

Gurdon W. Wattles, director; holdings, 1,200 shares of common when joining board April 26.
July 18, sold 200
19, sold 200 total, 800
Sept. 30, sold 200 total, 600
Oct. 28, bought 300 total, 900

Mabel M. Malone, officer; holdings, 550 shares of common, 1 share of preferred stock when elected May 13.
Oct. 31, sold 55 shares of common total, ——

T. P. Loach, officer; holdings, 21 shares of common stock.
Mar. 24, bought 10 total, 31
July 26, sold 20 total, 11

(Continued on following page)

DEALS IN FILM STOCKS BY OFFICERS

(Continued from preceding page)

Robert R. Young, director; holdings, 19,997 shares of common stock.

April —, sold 100 shares total, 19,897

O. Henry Briggs, officer; holdings January 1, 100 shares of common stock:

Jan. 3, received as compensation, 400 total, 500
Apr. 1, bought 200
1, sold 200
5, received 1,400 shares in satisfaction of debt
18, sold 200 total, 1,700

Twentieth Century-Fox

Sidney R. Kent, officer and director; holdings 3,355 shares of common stock.

Oct. 14, bought 100 total, 3,455

William Goetz, officer; holdings 55,284 shares of first preferred and 204,643 shares of common stock.

Aug. 5, sold 10,000 common total, 194,643
November, sold 10,000 total, 184,643

Chase National Bank; holdings January 1, 681,916 shares of $1.50 preferred and 340,858 shares of common stock.

Sept. 13, sold 700 shares common
16, sold 1,200
30, sold 1,600 total, 337,358
Oct. 1, sold 1,800
3, sold 1,700
4, sold 500
5, sold 1,700
6, sold 1,200
10, sold 1,000
11, sold 400
13, sold 500
14, sold 100
15, sold 200
18, sold 800
19, sold 300
20, sold 5,000
21, sold 10,000
25, sold 25,000
November, sold 50,400 total, 226,758

Oct. 20, sold 10,000 preferred total, 671,916

Darryl F. Zanuck, officer; holdings, 162,130 shares of common and 21,946 shares of $1.50 preferred stock.

July 13, sold 3,200 shares common
14, sold 1,300
15, sold 1,200
16, sold 3,300
18, sold 1,000 total, 152,130
Aug. 26, sold 10,000 total, 142,130
Oct. 1, sold 10,000 total, 132,130
November, sold 10,000 total, 122,130

Joseph M. Schenck, director; holdings, 24,284 shares of $1.50 preferred and 168,643 shares of common stock.

June 24, sold 400 common
25, sold 1,800
27, sold 600
28, sold 1,400
29, sold 12,800
30, sold 2,200 total, 149,443
July 1, sold 1,500
2, sold 4,100
5, sold 1,400
6, sold 3,000
11, sold 200
12, sold 300
18, sold 1,800
19, sold 3,100
20, sold 2,000
23, sold 500
25, sold 300
26, sold 200
27, sold 200
28, sold 100
29, sold 700
30, sold 200 total, 129,843
Aug. 1, sold 200
2, sold 600
3, sold 1,000
4, sold 1,000
5, sold 1,400
8, sold 900
22, sold 300
23, sold 400
24, sold 1,200
25, sold 600
26, sold 200
30, sold 200
31, sold 100 total, 119,443
June 27, sold 1,000 preferred total, 23,284

Universal Corporation

Preston Davie, director; holdings, 100 shares of first preferred, purchased in November; first holdings.

William Freiday, director; holdings, none direct, 1,000 voting trust certificates through holding company.

May 7, bought 400 voting trust certificates
9, bought 100 total, 1,500

Peyton Gibson, officer; holdings, 400 voting trust certificates.

Oct. 14, bought 400 voting trust certificates total, 800

Daniel M. Sheaffer, director; holdings January 1, 12,700 voting trust certificates direct and 26,500 certificates and 111,283 voting trust certificate warrants through Standard Capital Company.

Feb. 5, sold 100 voting trust certificates total, 12,600
May 12, bought 100
31, bought 100 total, 12,800
June 2, bought 100
June 24, bought 100 total, 13,000
July 1, bought 100
July 8, bought 100
15, bought 100
20, bought 100
22, bought 100
28, bought 100 total, 13,600
Aug. 5, bought 100
8, bought 100
9, bought 100
11, bought 200
15, bought 100
16 bought, 200
22, bought 200
25, bought 100
31, bought 100 total, 14,800
Sept. 8, bought 100
12 bought, 100
13, bought 100
14, bought 100
16, bought 100
27, bought 200 total, 15,500
Oct. 14, bought 500 total, 16,000
November, bought 500 total, 16,500

Universal Pictures

Universal Corporation; holdings 228,927 shares of common stock.

Sept. 14, bought 1,000 shares common
20, bought 900
27, bought 100 total, 230,927

Warner Brothers

Herman Starr, officer; holdings 500 shares of common stock.

Apr. 4, disposed by gift, 500 shares total, —

Jack L. Warner, officer and director; holdings January 1, 88,060 shares common, 10,618 shares preferred and 1,208,000 debentures direct, and 4,500 shares preferred through holding company.

Holding company:
Jan. 27, sold 233 preferred total, 4,267
Mar. 28, transferred 3,767 total 500
May 27, transferred 500 total, —
Holding company dissolved

Warner:
Mar. 28, by transfer, 3,767 preferred total, 14,384
May 27, by transfer, 500 total, 14,884
Feb. 2, sold 25,000 debentures total, 1,183,000

H. M. Warner, officer and director; January 1 holdings, 62,860 shares common, 10,618 shares preferred and 1,404,000 debentures direct, and 4,500 shares preferred through holding company.

Holding company (in dissolution)
Jan. 27, sold 233 preferred total, 4,267
Mar. 28, transferred 3,767 total, 500
May 27, transferred 500 total, —

Warner:
Mar. 28, from holding company, 3,767 preferred total, 14,384
May 27, from holding company, 500 total, 14,884
Feb. 2, sold 25,000 debentures total, 1,379,000

Albert Warner, officer and director; holdings January 1, 59,648 shares of common, 10,618 shares of preferred and 1,784,000 debentures direct, and 4,500 shares preferred and 5,460 debentures through holding companies A and B.

Holding company B (in dissolution)
Jan. 27, sold 233 preferred total, 4,267
Mar. 28, transferred 3,767 total, 500
May 27, transferred 500 total, —

Warner: from holding company (by transfer)
Mar. 28, 3,767 preferred total, 14,384
May 27, 500 total, 14,884
Feb. 4, sold 25,000 debentures total, 1,759,000
May 4, sold 20,000 total, 1,739,000

Renraw, Inc.; holdings January 1, 13,500 shares of preferred stock.

Jan. 27, sold 700 (in dissolution) total, 12,800
Mar. 28, sold 11,300 total, 1,500

S. P. Friedman, officer and director; holdings 600 shares of common stock and 46,000 debentures.

July 3, disposed by gift, 5,000 debentures total, 41,000

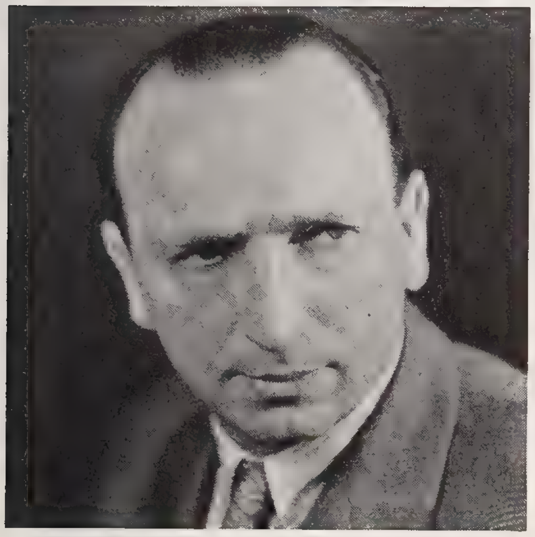
Chaplin Films

Coincident with the 50th anniversary of the invention of the first moving picture machine in Paris, Exhibitors Pictures, Inc., will release 12 Charlie Chaplin comedies during 1939. Specially synchronized with music and a narration of the significance of Chaplin's contribution to the films, the films are "King of the Movies," "Work," "Police," "His Night Out," "Jitney Elope," "Tramp," "Shanghied," "Triple Trouble," "His New Job," "In the Park," "A Woman," "In the Bank" and "By the Sea."

Walsh Appointed

The first appointment made by New York's Governor Herbert H. Lehman at the start of his fourth term of office was that of naming Michael Walsh, federal attorney in the Brooklyn area, as Secretary of State, succeeding Edward J. Flynn. Mr. Walsh will have under his jurisdiction all motion picture incorporations, change of capital, statement and designations and dissolutions.

Box Office Champions for November



Michael Curtiz, director, "Angels with Dirty Faces."

William Keighley, director, "Brother Rat."

King Vidor, director, "The Citadel."

ANGELS WITH DIRTY FACES: Produced by Warner Brothers. Associate producer, Sam Bischoff. Directed by Michael Curtiz. Cast: James Cagney, Pat O'Brien, Humphrey Bogart, Ann Sheridan, George Bancroft, Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell, Huntz Hall, Bernard Punsley. Released November 18, 1938.

BROTHER RAT: Produced by Warner-First National. Directed by William Keighley. Screen play, Richard Macaulay and Jerry Wald. Associate producer, Robert Lord. Photographed by Ernie Haller. Cast: Priscilla Lane, Wayne Morris, Johnnie Davis, Jane Bryan, Eddie Albert, Ronald Reagan. Released October 29, 1938.

THE CITADEL: Produced by MGM. Associate producer, Victor Saville. Directed by King Vidor. Screen play by Ian Dalrymple, Frank Wead and Elizabeth Hill. Cast: Robert Donat, Rosalind Russell, Ralph Richardson, Rex Harrison, Emlyn Williams, Penelope Dudley Ward. Released November 4, 1938.

THE COWBOY AND THE LADY: Produced by Samuel Goldwyn. Directed by H. C. Potter. Original story by Leo McCarey and Frank R. Adams. Screen play by Sonya Levien and S. N. Behrman. Cast: Gary Cooper, Merle Oberon, Patsy Kelly, Walter Brennan, Fuzzy Knight. Released November 17, 1938.

IF I WERE KING: Produced by Paramount. Producer and director, Frank Lloyd. From the play by Justin Huntley McCarthy. Screen play by Preston Sturgis. Cast: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew, Alma Lloyd, Colin Tapley. Released November 24, 1938.

SUEZ: Produced by Twentieth Century-Fox. Associate producer, Gene Markey. Directed by Allan Dwan. Screen play by Philip Dunne and Julien Josephson. Cast: Tyrone Power, Loretta Young, Annabella, J. Edward Bromberg, Joseph Schildkraut, Henry Stephenson, Sidney Blackmer. Released November 10, 1938.

YOU CAN'T TAKE IT WITH YOU: Produced and distributed by Columbia. Directed by Frank Capra. Screen play, Robert Riskin. Cast: Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, Mischa Auer, Spring Byington, H. B. Warner. Released September 29, 1938.

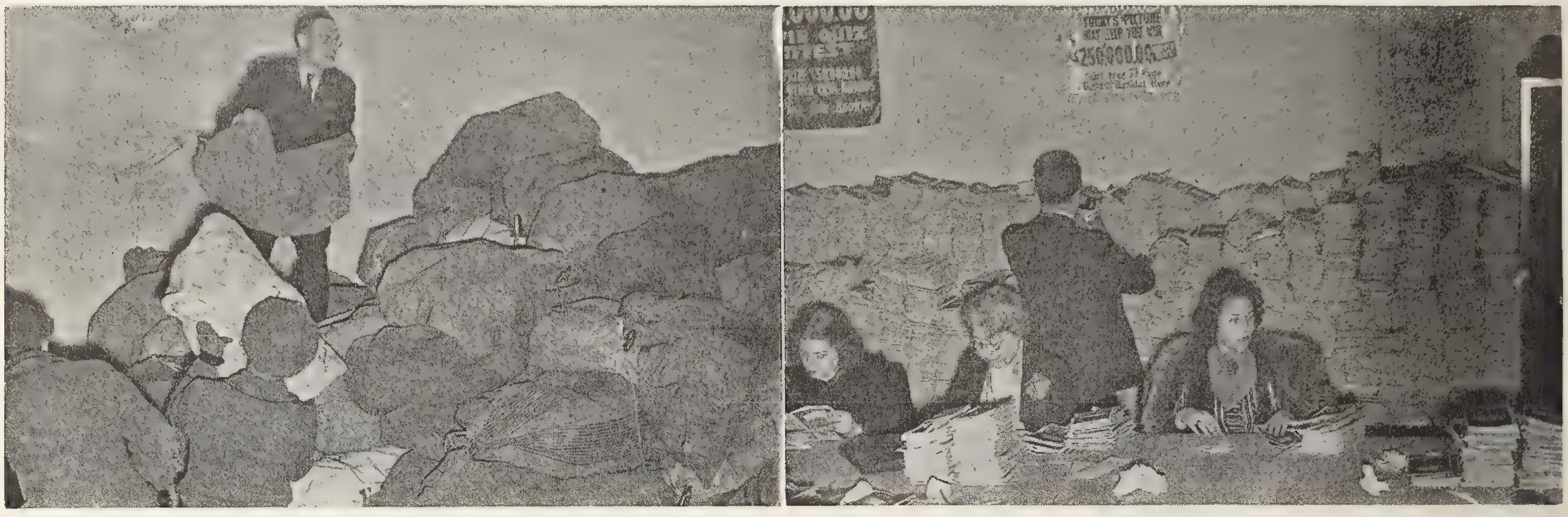
H. C. Potter, director, "The Cowboy and the Lady."

Frank Lloyd, director, "If I Were King."

Allan Dwan, director, "Suez."

Frank Capra, director, "You Can't Take It with You."

CONTEST BRINGS MILLION REPLIES



The morning mail on Tuesday brought an estimated million replies in the Movie Quiz contest to the offices of Radio & Publications Contests, Inc., at 480 Lexington Avenue, New York. The flood of answers indicated that many contestants had waited until the deadline, December 31st, to submit their entries and it was expected that the mail would continue to be loaded with replies from distant points through the week. Even this final rush, however, was not expected to bring the total number of replies to more than 2,000,000. Jack Todd, above left, head of the contest company, helps pile the mail bags and, at right, the readers start.

MAJORS SERVED IN SUIT AGAINST "QUIZ" CONTEST

Producers and Greatest Year Organization Acting This Week for Dismissal in Court

Following the serving of summonses, the eight largest producing companies, Motion Pictures' Greatest Year, Inc., Moredall Realty Corporation, Bobbydick, Inc., all defendants in the suit brought by Milton Spitz in New York federal district court, charging their violation of the copyright held by him on a game allegedly similar to the "Quiz" contest, are expected to move through their counsel, Schwartz and Frohlich for Columbia Pictures, and Phillips and Nizer for the rest.

The other defendant, Monogram Pictures Corporation, already has filed, through Rosenblatt & Jaffe, an answer to the complaint, denying all of the plaintiff's charges except the one stating that Monogram Pictures is in the business of distributing motion pictures.

The complaint was served on all the defendants except MGM, the United States marshal saying in his report to the court that he "could not find" any offices of MGM in the New York district.

The Nizer office, if refused dismissal, expects then to answer the charges in blanket form for all of its clients

They will contend that there is no similarity between the "U-Spot-It" contest, copyrighted by Mr. Spitz and associates, and the "Movie Quiz" contest.

At the offices of the Motion Pictures Greatest Year, Inc., Harold B. Franklin said that the suit was brought on "very flimsy" evidence.

"I don't think they have a leg to stand on," said Mr. Franklin. "You can term this one of those 'strike' suits, whereby people try to cash in on somebody else's good thing. Maybe they hope to be bought off, but I don't think the companies should do any such thing, in a suit like this."

The complainant's brief, filed through the law firm of Krellberg and Fitzsimmons on December 5, charged the defendants with copying the game, "U-Spot-It," copyrighted in 1936, but never used, by Ernest Maas and Mr. Spitz.

Mr. Spitz seeks damages under the copyright law; costs of the lawsuit; impounding of all "quiz" contest booklets; impounding of all advertising matter; prohibition by the court of the defendants from selling, manufacturing, or exhibiting the booklets; and accounting, and surrender, of all profits derived from the booklets' use; and further damages.

Pictures Specially Treated

In the original game, specially treated pictures were necessary, with scenes "psychologically tricked by various treatments and camera devices as to give these scenes a definite significance" (according to the "U-Spot-It" explanatory literature.) The finale was to be carried out in each theatre, with a judge calling from the audience those members who thought they had seen in a picture certain scenes containing an item mentioned upon a card they received on entering the theatre.

The judge was to ask the contest participant "specially prepared questions . . . if these questions are answered to the satisfaction of the judge, the holder will then be declared a winner and awarded a prize, if there is one."

Stock Exchange Expels J. A. Sisto

Joseph A. Sisto, head of the Wall Street brokerage firm of J. A. Sisto and Company, was expelled last Thursday from the New York Stock Exchange, the Exchange committee on member firms charging that he had sold the firm's own stock to the Sisto Financial Corporation, which he controlled, at a substantial and arbitrary mark-up in price, buying for 15⅛ a share and selling on or about the same date for 23.

Mr. Sisto publicly said, "In my opinion my conduct was in all respects proper."

He had at various times been connected financially in motion pictures.

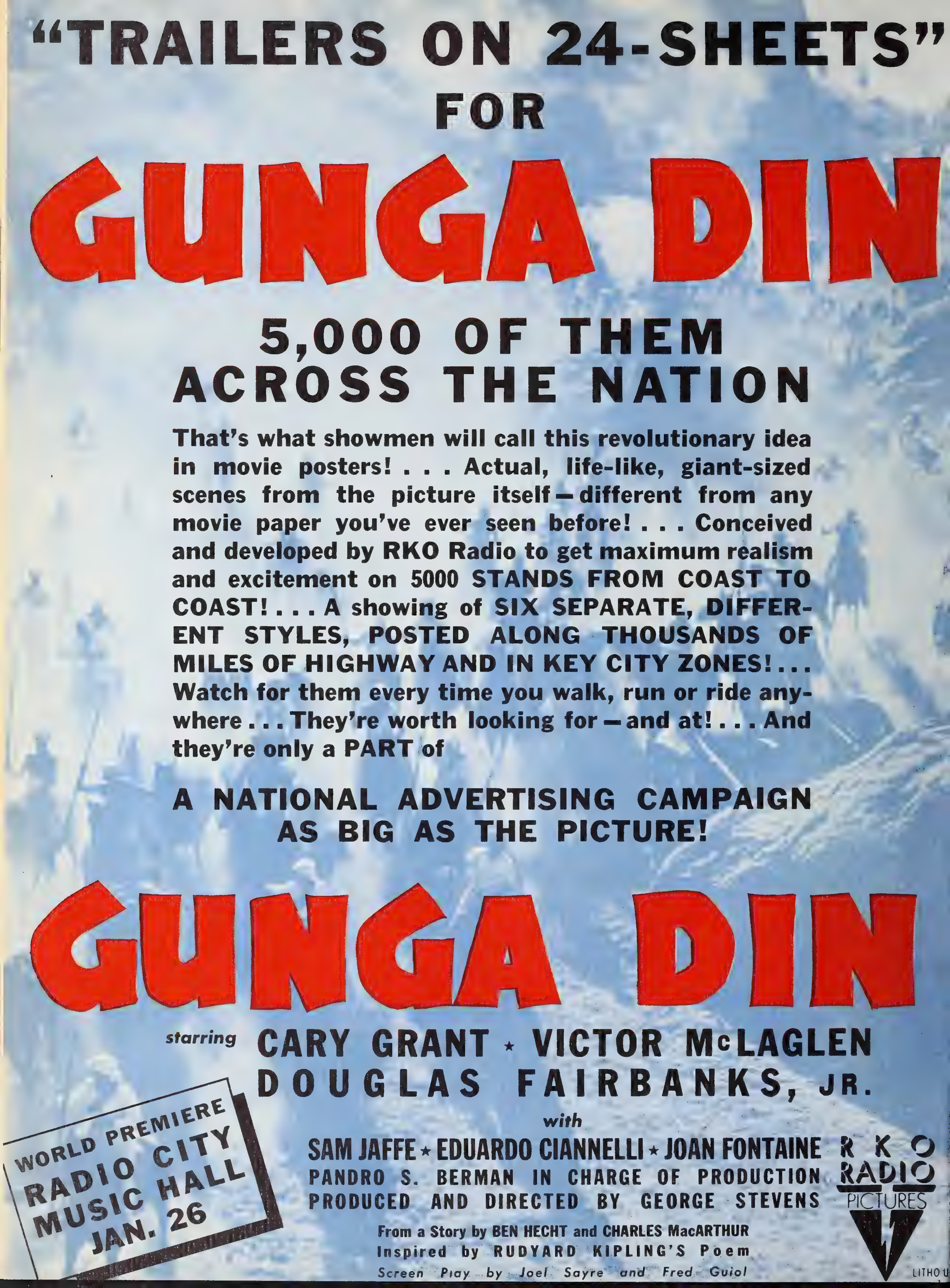
Russell Birdwell Resigns From Selznick Company

David O. Selznick, president of Selznick International, this week announced the resignation of Russell Birdwell, who has headed the company's publicity, advertising and exploitation department since the organization of the film corporation three years ago. Mr. Selznick referred to Mr. Birdwell as "Hollywood's best press agent and ambassador of public good will."

Mr. Birdwell leaves the company on February 1st. He said he would open offices in Beverly Hills, New York and Washington, D. C., and would head a publicity and public relations company that will operate internationally.

Bryant Theatre Supply Company, Inc., Charlotte, N. C., has been formed with authorized capital of $100,000 by Max W. Bryant of Rock Hill, S. C.; J. B. Erskine and T. B. Autrey, both of Charlotte.

THE BIGGEST PICTURE
OF THE YEAR BRINGS
THE FIRST NEW THING
ON THE BILLBOARDS
SINCE BARNUM FIRST
PLASTERED A TOWN!



"TRAILERS ON 24-SHEETS" FOR

GUNGA DIN

5,000 OF THEM ACROSS THE NATION

That's what showmen will call this revolutionary idea in movie posters! . . . Actual, life-like, giant-sized scenes from the picture itself — different from any movie paper you've ever seen before! . . . Conceived and developed by RKO Radio to get maximum realism and excitement on 5000 STANDS FROM COAST TO COAST! . . . A showing of SIX SEPARATE, DIFFERENT STYLES, POSTED ALONG THOUSANDS OF MILES OF HIGHWAY AND IN KEY CITY ZONES! . . . Watch for them every time you walk, run or ride anywhere . . . They're worth looking for — and at! . . . And they're only a PART of

A NATIONAL ADVERTISING CAMPAIGN AS BIG AS THE PICTURE!

GUNGA DIN

starring **CARY GRANT ⋆ VICTOR McLAGLEN**
DOUGLAS FAIRBANKS, JR.

with

SAM JAFFE ⋆ EDUARDO CIANNELLI ⋆ JOAN FONTAINE
PANDRO S. BERMAN IN CHARGE OF PRODUCTION
PRODUCED AND DIRECTED BY GEORGE STEVENS

WORLD PREMIERE
RADIO CITY
MUSIC HALL
JAN. 26

RKO RADIO PICTURES

From a Story by BEN HECHT and CHARLES MacARTHUR
Inspired by RUDYARD KIPLING'S Poem
Screen Play by Joel Sayre and Fred Guiol

LITHO U

PLAN IN WORK TO GET HOLLYWOOD SUPPORT BACK TO BROADWAY STAGE

Representatives of Stage and Films Meeting to End Differences; Theatres Ask Dramatists for Committee Session

Formal re-entry of motion picture money into stage production is hoped for both by Broadway stage and motion picture interests, representatives of each field meeting to iron out the differences that caused Hollywood producers to withdraw from supporting plays more than two years ago.

The latest development is a notice sent to the Dramatists Guild by the League for New York Theatres, asking for a meeting of the Joint Advisory Committee on Motion Pictures. The committee is composed of Brock Pemberton, Marcus Heiman, Lee Shubert, Warren P. Munsell and Herman Shumlin for the managers, with Max Gordon, James R. Ullman, Lawrence Langner, Arthur Hopkins and L. Lawrence Weber as alternates. For the Guild, there are Sidney Howard, Kenyon Nicholson, Owen Davis, Sr., Howard Lindsay and John Howard Lawson, with Marc Connelly, Robert Sherwood, George Abbott, Elmer Rice and Lillian Hellman as alternates.

With Sidney Fleisher as arbiter, the purpose of the meeting would be to hasten steps to bring about the re-entry of motion picture backing to the legitimate stage, an end long sought and approved by Equity, the stagehands, scenic artists and similar groups, who see in this a way to further employment.

Sidney Fleisher, attorney for the Dramatists Guild; Jacob Wilk, eastern story editor for Warner Brothers, and Luise Sillcox, secretary of the Dramatists Guild, have been working on a plan which would be acceptable to both interests. Mr. Fleisher, Mr. Wilk and J. Robert Rubin, Metro-Goldwyn-Mayer vice-president and general counsel, are planning to meet soon in order to bring the matter down to concrete terms.

Author Would Have Option

Under the new plan, as tentatively worked out by the Guild, the author of a play would have the option of working under the plan or under his present status as designated by the basic agreement now in effect. If he wished to work under the new plan, as it now shapes up, the playwright would get a flat sum, as yet undesignated, which would be considered as an advance against the picture rights. The play then would be produced by the film company, with that company paying the author an additional sum equivalent to a percentage of the box office receipts. The amount of that percentage is still undecided, but the Guild is working on a schedule based on the experiences of former legitimate plays.

For the purposes of figuring the percentage, roadshows and foreign productions would also be included, the playwright having the right to send out road companies if the manager decides against it. The play could not be closed while it continues to make a certain sum. The basis for closing is among the more important things remaining to be worked out, the Guild's position being that the author should have the right to continue the run even if the play may seem to be in a position to close.

EQUITY ASKS FOR CARD EXCHANGE

At the quarterly meeting of Actors Equity a resolution was passed asking for Equity council to take the initiative in pressing for interchangeability of cards among the 13 branches of the Associated Actors and Artistes of America, parent body of stage and screen groups.

A new policy permitting suspension for six months and a $500 fine for members who pay their agents excessive commissions was endorsed. The meeting, at which 770 members were present, was presided over by Arthur Byron.

The dispute between the motion picture representatives and the dramatists dates from the spring of 1936, at which time the dramatists demanded a new deal, involving two main changes; division of the proceeds of the film rights was changed from 50-50 as between author and producer to 60-40, and control of the disposition of the film rights was kept by the author, subject to the supervision of the Dramatists' Guild. At this the film companies withdrew their support. Those familiar with the situation pointed out that it was scarcely an inviting prospect to finance a play, running the risk of a possible loss, and then be outbid by a rival film company for the motion picture rights to that play. It has been said that the larger film companies had a "gentlemen's agreement" among themselves not to bid on plays which had been financed by one of their member companies, but this was not enough to counteract the effects of the proposed "new" agreement. Thus there was no play produced on Broadway during the 1937-38 season and bought by any film interest which had the backing of a film company.

Last September, just prior to the second convention of the American Theatre Council, which is composed of producers, actors, stage designers and members of other stage crafts, an idea was proposed for conciliation, the general feeling being that all connected with the theatre had suffered. Proposed by James J. Brennan, vice-president of the International Alliance of Theatrical Stage Employees, the idea was supported by such men as Paul Dullzell, executive secretary of Actors' Equity and James F. Reilly, executive secretary of The League of New York Theatres. However, no invitation to attend the convention was sent any motion picture representative. That had been suggested but dropped.

Viewpoints of Three Parties

The problem may be broken down into the viewpoints of the three parties most concerned; the dramatists, the stage producers and the film companies. The point of view of the dramatist is that the first basic agreement with the producers, while doing much to remedy conditions, still left the dramatist the weaker member in any bargaining which was to be done, especially if he was not one of the top-notch "name" playwrights. The "new" basic agreement was meant to give the playwright more protection, but it did so at a price the film companies were not willing to meet when they turned producers by backing a play.

The Guild feels that it is fair, pointing out that under the present agreement the picture company backing a play gets the first opportunity to buy that play, at a price set by the author himself and the negotiator for the Guild, Mr. Fleisher. If that price is rejected, the play goes to the open market, where, if not purchased at that price, it again is offered the film company at a reduced price, so that the motion picture firm is always in the position of being offered the play first.

Meanwhile the producers had to accept the plan; but did so feeling that they were not being recompensed properly for the work which goes into the making of a completed stage play, especially in being deprived of a voice in the disposition of the film rights.

Free to Shop About

The film companies, having refused the terms of the agreement, now find themselves in the position of being free to shop where they please for plays, but at the expense of young talent which is not given a chance to perform because, lacking film money, Broadway has fewer plays than might be produced otherwise. At the same time, it has been pointed out that were the motion picture companies to re-enter the producing field, they would be in the anomalous position of helping the Dramatists Guild in the east while declaring "war" on their affiliate, the Screen Writers Guild, on the coast, so that a decision to back Broadway productions might be seen as depending upon a peace with the Writers Guild called exceedingly unlikely now that the film companies have refused to recognize the union as sole bargaining agent. At the same time, this question may not be of any import, it has been pointed out, as the Writers Guild is concerned with Hollywood staff writers, as against the free-lance dramatists in the Guild.

Interest in the experimental theatre has been stimulated by the appointment of a committee to study the matter by Actors' Equity. The general complaint has been that rehearsal costs and minimum wage scales have prevented groups of actors from working in the theatre on an experimental or cooperative basis. The committee is composed entirely of Equity members, with Margaret Webster, Worthington Minor and Antoinette Perry the directors who will serve with Hugh Rennie and Winifred Lenihan, chairman. Heretofore, the council has imposed the same terms on both cooperative and commercial enterprises, on the theory that if the rules were relaxed, commercial producers would use it for tryout purposes, and evade the regular rehearsal payments.

Three State Exhibitor Units Hold Meetings

Three exhibitor organizations held meetings this week, the Independent Theatre Owners of West Virginia and the West Virginia Managers Association holding a joint annual session Tuesday at Charlestown, W. Va.

On Friday, the United Motion Picture Theatre Owners Association is to meet in Philadelphia, with Lewen Pizor, president, conducting a general discussion on trade reform developments, and such to be followed by the election of directors for the year.

James R. Grainger, president of Republic, has signed the Blumenfield circuit of 14 theatres in the San Francisco territory for the company's product. Joseph Blumenfield signed for the circuit.

How long is it since you've had that made the critics really go to town?

. . . Here's the picture that will do it!...A marvelously fine production that some of the critics will probably nominate for the Academy Award...A picture that is ALL ENTERTAINMENT...warmth and tears and laughter and heart tugs!...John Barrymore in a role great enough to crown his great career!...Little Peter Holden, boy star of the stage's "On Borrowed Time," in his screen debut...Scene-stealing Virginia Weidler more winning than ever ...in the story of a lovable down-and-outer who became the city's most pampered son!

THE GREAT MAN VO

with

John Barrymore

Peter Holden • Virginia Weidler

Donald MacBride • Katharine Alexander

Pandro S. Berman in Charge of Production

Directed by Garson Kanin • Produced by Cliff Reid • Screen Play by John Twist *a picture*

TES

OPENING

RADIO CITY MUSIC HALL

SOON

RKO RADIO PICTURES

IN THE CUTTING ROOM

Ridin' the Range

(Republic)

Western

Over a two-year period, Gene Autry, whose pictures rarely if ever are seen in big city deluxe theatres, has proved the best patron pulling western star. Like William Boyd and Jack Holt, he has proved himself the favorite of small town audiences. His personality and talents of course have contributed in a large measure to his success, but it would be unwise to deny that he also has had the benefit of good stories, better than average production and the assistance of some capable supporting players.

All the values that have proved themselves in the past are being combined in "Ridin' the Range," first 1939 feature for the box office leader. The story, based on an original by Paul Franklin for which he and Charles Powell did the screen play, and which Jack Townley is directing, is sound and logical. All its romance, melodrama, comedy and action stems from the hero's efforts to enforce a cattle guarantee and the underhanded efforts of cattle raisers, brokers and rustlers to circumvent it.

It appears that there will be a full quota of action and excitement in the show, and considerably more comedy than is usual in an Autry picture. Inasmuch as an elephant is important in developing the plot, the result should be that the picture will have more appeal to the youngsters, if that is possible, than the routine Autry show.

Important figures in the supporting cast are Smiley Burnette, June Storey, George Cleveland, Jack Mulhall, Walter Miller, Gordon Hart, Ethan Laidlaw, Jack Ingram, Earl Hodgins and Hal Price.

Release date: About Jan. 25, 1939.

Dr. Judith Randall

(Republic)

Problem Play

Devotion to her career as a doctor wrecks a woman's home, drives her husband into another woman's arms and alienates her from her daughter. An emergency operation upon the critically injured child, performed in midair by her mother, reunites the family. That is the plot of "Dr. Judith Randall." The theme, with all its ramifications and variations, is well known.

The story is an original by Miriam Geiger and Alice Altschuler. The screen play was prepared by Joseph Moncure March, author of and contributor to many Paramount screen stories, and remembered for his "Let 'Em Have It," "Jealousy" and "Jennie Gerhardt."

Frieda Inescort, who was outstanding in Republic's "Portia on Trial," in which she assayed the part of a woman attorney, will be starred in the title role. Her principal supporting cast will be made up of Henry Wilcoxon, as the husband, Claire Dodd, now in "Charlie Chan in Honolulu," who will appear as the other woman, and Sybil Jason, presently in "Comet Over Broadway," as the child.

Sidney Salkow, whose recent credits are familiar, is directing.

Release date: To be determined.

Son of Frankenstein

(Universal)

Melodrama

Anyone who has been in the business very long will remember the sensation created by the original "Frankenstein." The recent reissue of horror pictures has been an attempt to recapitalize on that. In summary, "The Son of Frankenstein" is an out-and-out terror production. Frankenstein's son honestly wants to prove that his father was the first to create human life and not an instrument of destruction, when he brings the Monster to life again.

Basil Rathbone, who has contributed much to many great pictures of late, "The Adventures of Robin Hood," "If I Were King" and "Dawn Patrol," will be seen as the son of Frankenstin. Boris Karloff, creator of the role in "Frankenstein" and "The Bride of Frankenstein," again will be the Monster. Bela Lugosi, whose name is synonymous with terror pictures because of "Dracula," will be seen in a grim and forceful role. With this trio the backbone of the production, the supporting company will include Josephine Hutchinson, last in "The Crime of Dr. Hellett" and "I Married a Doctor," Lionel Atwill, presently in "The Great Waltz," and Donnie Dunagan, four-year-old boy seen in "Mother Carey's Chickens." Edgar Norton and Emma Dunn have character roles.

Willis Cooper, contributor to several "Mr. Moto" screen plays, wrote the original story. It is being directed by Rowland V. Lee, maker of "Service Deluxe," and remembered for "Count of Monte Cristo," "Cardinal Richelieu" and "Zoo in Budapest."

Release date: January 13, 1938.

Yes, My Darling Daughter

(Warner Bros.)

Romantic Comedy

The stars of "Yes, My Darling Daughter," will be Priscilla Lane and Jeffrey Lynn, who were the young lovers in "Four Daughters." Miss Lane also was in "Brother Rat." The capable supporting cast will include Fay Bainter, whose latest picture is "The Shining Hour"; Roland Young, of "Topper" repute; Genevieve Tobin, presently in "Dramatic School," Ian Hunter, May Robson, Paul Panzer and Clem Bevans.

"Yes, My Darling Daughter" is a comedy of young love. Originally it was a stage play by Mark Reed. It will come to the screen practically unchanged in spirit or idea except the influence of more varied backgrounds. The screen play by Casey Robinson is an amusing but nonetheless human and sympathetic consideration of young love. The theme is somewhat daring in outline, yet everything is being treated in good taste. William Keighley, who made "Brother Rat," is directing.

Situations and dialogue will reflect the modern tone. The two young folk, so much in love that they can't wait to get married, plan a weekend together. In a conflict of liberalism versus maternal instinct, the mother gives her consent. The father, learning of the incident, starts out in shotgun pursuit. Then the grandmother takes a hand.

Release date: To be determined.

Navy Secrets

(Monogram)

Spy Melodrama

Current spy activities and the prominence given them in newspaper stories have once again made the spy story an old entertainment standby, a subject of production interest. Of "Navy Secrets," formerly titled "Navy Girl," it might be noted that it does not reveal itself as a spy story until it has reached about the halfway point. Then it becomes one in which intrigue, melodrama, conflicting romance, thrill action and surprise, as well as other standard ingredients, are incorporated.

For name value "Navy Secrets" will offer Grant Withers, Fay Wray, Dewey Robinson, Andre Charon, Robert Frazer, Craig Reynolds, George Sorell, William Von Brincken, Joseph Crehan, Duke York and Arthur Housman. Withers appears as a naval petty officer and Miss Wray as a girl who likes sailors. For some time romance is the principal theme dealt with, but when what looks like ordinary gang melodrama takes a hand, the picture turns to its true theme.

The subject is based on a *Cosmopolitan* magazine story, "Shore Leave," by Steve Fisher. Harvey Gates did the screen play. Howard Bretherton is directing.

Released date: January 16, 1939 (tentative.)

Professor Steps Out

(Warner Bros.)

Comedy with Music

The last picture for Dick Powell on his Warner contract will have comedy, romance and music woven into its story. Jerry Wald and Richard Macaulay, adept in the preparation of easy-going cinematic material, wrote the original screen play. The music and lyrics were composed by Harry Warren and Johnny Mercer. As were the screen play authors, the two last-named were contributors to such films as "Brother Rat," "Head Over Heels" and "Garden of the Moon." Ray Enright, maker of many of the films in which Joe E. Brown starred for Warners, "Head over Heels," "Golddiggers in Paris" and "Swing Your Lady," is directing, while the show will come under the production supervision of Sam Bischoff.

The story concerns a young college professor who, under the puritanic dominance of three old maid aunts, devotes his talents to composing symphonic music. Journeying to New York and coming under the influence of another aunt, he becomes the victim of Tin Pan Alley chicanery that establishes him as the idol of the jitterbugs.

Powell will have the assistance of a worthy troupe of players in bringing the story to screen realism. The heroine is Gale Page, now in "Heart of the North," and the woman of intrigue is Ann Sheridan, featured now in "Angels with Dirty Faces." Zasu Pitts, Vera Lewis and Elisabeth Dunne are the old maid aunts, while Helen Broderic is the one with modern ideas. Allen Jenkins, Ronald Reagan and Jerry Colonna have important parts, as have Maxie Rosenbloom, Halliwell Hobbes, William Davidson, Granville Bates, Hobart Cavanaugh and Grady Sutton.

Release date: To be determined.

HOLLYWOOD PAID $2,730,000 FOR 546 STORIES DURING 1938

Acquisitions Decrease 102 in Number from 1937 Total, Which Was 244 Smaller Than in Previous Year

Hollywood's motion picture producers, in their continuing search for material for the nation's screens, bought 546 feature stories in 1938 at an estimated total cost of $2,730,000.

The year's acquisitions again dropped in number, as those made in 1937 had fallen below the purchases made in 1936. Presumably as a result of overstocked studio story vaults, a poor stage season and some studio retrenchment, 102 fewer stories were bought in 1938 than the 648 purchased in 1937; a decline, however, less sharp than in 1937 when 244 fewer properties were purchased than in 1936.

In terms of money, with all figures based on the generally accepted average expenditure of $5,000 a story (with many individual cases falling above or below this median mark), the estimated 1938 figure of $2,730,000 show a drop of $510,000 compared to the estimated $3,240,000 spent in 1937; which in turn was $1,265,000 below the estimated $4,505,000 for 1936.

As in the past three years, original stories accounted for more than half of all the material purchased. In this category, also, there was a proportional drop, with 316 originals accounting for 58 per cent of the 1938 total, as against the 390 which amounted to 60 per cent of the 1937 purchases. In 1936, with the high mark of 892 properties bought, originals accounted for 497, or 55 per cent of the total.

A comparison of other sources for the last three years follows:

	1936	*1937*	*1938*
Books	170	104	143
Magazines	167	79	57
Plays	58	75	30

The steady decrease in the purchase of magazine stories continued, and this despite the inclusion in the 1938 magazine purchases of two comic cartoons and a newspaper serial. In 1938, the magazine stories purchased accounted for 10 per cent of the total properties, the same percentage of the whole as in 1937; while in 1936 18 per cent of the acquisitions had been magazine stories.

Book Purchases Rise

Book purchases gained proportionately over those made in 1937, being 26 per cent of all buys, compared to 16 per cent in the latter year; though numerically still not up to the 1936 figure of 170, which however, accounted for only 19 per cent of the far larger total purchases.

The number of plays acquired declined to the lowest ebb in four years, with 30 plays accounting for but five per cent of all purchases; as against the 75 plays which counted for 10 per cent in 1937, and the 58 dramatic works or six per cent of the 1936 total.

Among the outstanding properties acquired in 1938 were the plays "On Borrowed Time," by Paul Osborn; "I Married an Angel," by Vassary Janos; "Babes in Arms," by Richard Rogers and Lorenz Hart; "Show Boat," by Edna Ferber, Jerome Kern and Oscar Hammerstein, and "The Prince of Pilsen," by Frank Fixley and Gustave Luders, all purchased by Metro-Goldwyn-Mayer; as were the novels "May Flavin," by Myron Brinig; "The Unvanquished," by William Faulkner, and "The Yearling," by Marjorie Rawling. Twentieth Century-Fox bought Sir Arthur Conan Doyle's "Hound of the Baskervilles"; Louis Bromfield's "The Rains Came," and Walter Edmonds' "Drums Along the Mohawk," among others. One of Paramount's most outstanding acquisitions was "The Cat and the Canary," famous play by John Willard, screen rights to which were bought from Universal. The same company also bought "Disputed Passage," Lloyd C. Douglas' novel, and "What a Life," play by Clifford Goldsmith and Samuel A. Taylor.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
January, 1938	24	8(a)	3	35
February	28	10(b)	0	38
March	14	9(c)	2	25
April	25	9(d)	3	37
May	23	13	0	36
June	24	32(e)	3	59
July	11	5	2	18
August	44	43(f)	6	93
September	39	10(g)	2	51
October	23	28(h)	1	52
November	34	19(i)	6	59
December	27	14(j)	2	43
TOTALS FOR 12 MONTHS	316	200(k)	30	546

(a) Including 1 published magazine story.
(b) Including 1 published magazine story.
(c) Including 3 published magazine stories.
(d) Including 6 published magazine stories and 1 comic strip.
(e) Including 3 published magazine stories.
(f) Including 5 published magazine stories and 1 newspaper serial.
(g) Including 2 published magazine stories and 1 newspaper comic strip.
(h) Including 4 published magazine stories.
(i) Including 13 published magazine stories.
(j) Including 12 published magazine stories.
(k) Including 54 published magazine stories, 2 comic strips and 1 newspaper serial.

Other Notable Properties

Two notable properties bought by Warner Brothers, both for Bette Davis, were Maxwell Anderson's play, "Elizabeth the Queen," and "All This and Heaven, Too," novel by Rachel Field. United Artists, through its component member-producers, made some of the highlight purchases of the year. Selznick International purchased Daphne du Maurier's novel "Rebecca," paying $50,000 for the book; "Second Meeting," magazine serial by Lucian Carey, and "Of Great Riches," by Rose Franken, among other important buys. Edward Small acquired "My Son, My Son," a novel by Howard Spring; while Alexander Korda purchased the rights to Rudyard Kipling's "Jungle Book," and Walter Wanger bought Sacha Guitry's "Illusionist." Samuel Goldwyn purchased Edna Ferber's "Nobody's in Town," which appeared as both a magazine story and a book, and Hal Roach bought A. P. Herbert's book, "The Water Gypsies."

Purchased by RKO were the "Saint" series of novels by Leslie Charteris, and "The Night of January 16th," play by Ayn Rand. Important among Universal's buys during the year were "Modern Cinderella," a novel by James M. Cain; "Bull by the Horns," novel by Charles Bonner, and "Underpup," magazine story by I. A. R. Wylie. Columbia, among its more outstanding purchases, numbered "Golden Boy," play by Clifford Odets, and Chick Young's cartoon strip, "Blondie."

43 Bought in December

In December, 12 producers purchased a total of 43 properties, the lowest number since last July. Heading the list was Paramount, due to the acquisition of 11 magazine stories by Frank Gruber, about "Oliver Quade," the "human encyclopedia" character, which were purchased for Lynne Overman. In addition to another magazine story, Paramount also bought five originals and one novel.

The second largest purchaser was Metro-Goldwyn-Mayer, always active in the literary market, with five originals and two well known plays, "Babes in Arms" and "The Prince of Pilsen." Third came Warner Brothers, with five originals, among them "Trail's End," sequel to "Heart of the North," and "Invisible Stripes," by Warden Lewis E. Lawes of Sing Sing, and Jonathan Finn. Universal acquired three originals; Grand National, two; R.K.O. an original and a novel, "The Flying Yorkshireman," by Eric Knight, bought for Eddie Cantor; and Twentieth Century-Fox, Monogram, United Artists, Republic, Collective Film Producers and Victory Pictures, one original apiece.

For the fifth successive month, originals outnumbered all other forms of material, accounting for 27 of the 43 purchases, or 63 per cent. Magazine stories were 28 per cent of the total, while there were but two novels and two plays bought.

December Purchases

Amazing Marriage, The, original by Preston Sturges, purchased by Paramount.

Angel In Furs, magazine story by W. B. Courtney, purchased by Paramount.

Babes In Arms, musical comedy by Richard Rodgers and Lorenz Hart, purchased by Metro-Goldwyn-Mayer.

Big Drum, The, original by John Francis Larkin, purchased by Twentieth Century-Fox.

Boys' Reformatory, original by Norman S. Hall and Ray Trampe, originally called "Little Big House." Purchased by Monogram for Frankie Darro.

Called Back, original by Paul Conway, purchased by Warner Brothers.

Captain Frisco, original by John Larkin and Warren Wilson, purchased by Edward Small (United Artists).

Colorado Moon, original by John Rathmell, purchased by Republic.

Confessions Of A Nazi Spy, original by Milton Krems, purchased by Warner Brothers. Leon G. Tourou, former U. S. Intelligence Officer, will advise on the story.

Drive In, original by Fay Mitchell and Evelyn Edwards, purchased by Grand National.

Fighting Irish, The, writing credits not yet set. Warner Brothers will produce the film, with Pat O'Brien portraying the career of Knute Rockne. Also cast are Wayne Morris, Jane Bryan, Frank McHugh and Ronald Reagan.

Flying Yorkshireman, The, novel by Eric Knight, purchased by RKO for Eddie Cantor. Jack Yellen will write the screenplay.

F.O.B. Detroit, novel by Wessel Smitter, purchased by Paramount. To be produced and directed by William A. Wellman, with Fred

(Continued on following page)

STORY PURCHASES DROP

(*Continued from preceding page*)

Last add—Story Purchases
MacMurray and Robert Preston in the leading roles.

Graft With Straws, original by Joel Y. Dane, purchased by Universal.

Happy Ending, original by Patterson McNutt, purchased by Paramount.

Help, Murder, Police, based on an original story idea by Harlan Thompson, Paramount producer, screenplay to be written by Robertson White and produced by Thompson for Paramount.

Invisible Stripes, original by Warden Lewis E. Lawes of Sing Sing and Jonathan Finn, purchased by Warner Brothers for James Cagney and John Garfield.

Jenny Lind, original by Hand Rameau, purchased by Universal.

Keeping Company, original by Herman Mankiewicz, purchased by Metro-Goldwyn-Mayer.

Kol Nidre, The Song Of The Ghetto, original by Ludwig Landy, purchased by Collective Film Producers, Inc., for a Yiddish production starring Moishe Oysher.

Lives Of A Texas Ranger, original by Malcolm Boylan, purchased by Paramount.

"Human Encyclopedia"

Oliver Quade, the "human encyclopedia" character; 11 magazine stories by Frank Gruber, purchased by Paramount for Lynne Overman, as follows: "Brass Knuckles," "Death at the Main," "Murder on the Midway," "Ask Me Another," "Pictures of Death," "Trailer Town," "Death on Eagle's Crag," "Rain the Killer," "Dog Show Murder," "Forced Landing" and "Death Sits Down."

Phantom Guns, original by Ed Halperin, purchased by Victory Pictures.

Prince of Pilsen, The, musical comedy by Frank Fixley and Gustav Luders, purchased by Metro-Goldwyn-Mayer.

Second Shot, original by Garret Fort, purchased by RKO.

Sweepstakes, original by Charles Martin, purchased by Metro-Goldwyn-Mayer from Universal. Louis D. Lighton will produce.

They Can't Hang Me, original by James Ronald, purchased by Universal.

Thunder Afloat, original by Ralph Wheelwright and Commander Harvey Haislip, purchased by Metro-Goldwyn-Mayer for Wallace Beery.

Trail's End, original by Charles Tedford; a sequel to "Heart of the North," purchased by Warner Brothers.

Twenty Little Working Girls, original by Val Burton and Bradford Ropes, purchased by Metro-Goldwyn-Mayer.

Wife Under Contract, original by Andrew Stone, purchased by Paramount for Ray Milland and Frances Dee. Mr. Stone will act as producer-director on the picturization of his story.

Wings Over The Desert, original by Harold Buckley, purchased by Metro-Goldwyn-Mayer.

Woman Gone Wrong, A, original by Dalton Trumbo, purchased by Grand National Pictures.

Process Committee Meets To Approve Final Draft

Members of the Academy Research Council's Process Projection Equipment Committee met in Hollywood Wednesday to approve the final draft of recommendations covering the standardization of equipment used in process and special effect work in the studios.

Dufaycolor in American Hands

As of the first of this year, control of Dufaycolor, Inc., color-film concern, has passed from English to American hands, with exclusively American management taking over the operation of the company, according to a statement issued by Pierpont M. Hamilton, president of the new company, Dufaycolor Company, Inc., which has offices at 30 Rockefeller Plaza, New York. Dufaycolor film was developed in England and introduced in this country under English auspices.

In 1937, Mr. Hamilton had visited Dufay-Chromex, Ltd., in London, to discuss plans for the development and distribution of Dufaycolor film in the western hemisphere and was invited to assume management of their American company. Experience in the marketing and processing of Dufaycolor film in the United States, according to Mr. Hamilton, confirmed his impression that there existed a vast market for a low cost film which made it possible to take color photographs in any camera. He accordingly completed arrangements with the English company whereby ownership and control of Dufaycolor in the U. S. passed into American hands.

The new management, in addition to supplying color film for both amateur and professional use, contemplates making Dufaycolor immediately available to the motion picture industry. In this field Dufaycolor film makes it possible, it is claimed, to take pictures in full color, using present standard equipment, the studio shooting the picture with a single strip of negative in its own cameras and doing its own processing and printing, making it possible to see "rushes" as quickly as in black and white.

Music Hall Host to 6,000 At New York Fair Rally

New York City's Radio City Music Hall was host to 6,000 people Sunday morning at a ceremony in connection with the opening on April 30 of the New York World's Fair. Guest speakers Mayor LaGuardia and Dorothy Thompson, writer for the New York Herald-Tribune, emphasized the importance of adhering to democracy. The rally was entitled "The Dawn of a New Day."

Other speakers were former Judge John J. Burns, of the Superior Court of Massachusetts; William Church Osborn, president of the Temple of Religion at the Fair; and Grover A. Whalen, president of the Fair. Bishop Stephen J. Donahue, administrator of the New York archdiocese, pronounced the invocation; and Dr. David de Sola Pool, president of the Synagogue Council of America, the benediction. Music was supplied by a Local 802, American Federation of Musicians, symphony orchestra, conducted by Erno Rapee and Gennaro Papi; The Paulist Choristers; the Schola Cantorum; and Giovanni Martinelli, of the Metropolitan Opera Company.

Decisions Vary On Ticket Code

In the first legal test of the ticket price-fixing code enforced by the League of New York Theatres, which has been an object of heated dispute since becoming effective September 1st, one judge granted a temporary injunction restraining the League from enforcing the code, and another granted an order which held the restraining order in abeyance until Friday. The Acme Theatre Ticket Office, not a signatory of the code, instituted the action on Saturday, New Year's Eve, which resulted in the granting of the injunction by New York Supreme Court Justice William Harman Black, who retired from the bench due to age that same day. Shortly afterward, Presiding Justice Francis Martin of the Appellate Division issued the order holding the other in abeyance, this being done before brokers had a chance to raise prices of tickets for New Years Eve and week-end performances above the producer-fixed minimum premiums of 75 cents over the listed price for orchestra seats and 50 cents for balcony seats.

According to certain brokers, the sale of New Year's Eve tickets had become largely an "academic" one, since the hit shows had been sold out in any event; but in the affidavit submitted to Justice Martin by Milton Weinberger, counsel for the League, it was claimed that the public would be assessed an additional estimated $1,000,000 if the injunction were permitted to stand. Attached to the affidavit was a $4.40 ticket bought from a non-signatory broker for $8.80, as symbolic of the large mark-ups which were possible.

Luncheon and Party Tendered Milton Bren

Milton Bren, producer of the Hal Roach film "Topper Takes a Trip," which opened at the Radio City Music Hall last Thursday, was given a luncheon on the same day by Maurice Silverstone, operating head of United Artists, at the Rainbow Room in Rockefeller Center. Mr. Bren had come east from the coast for the opening of the film. Guests at the luncheon included:

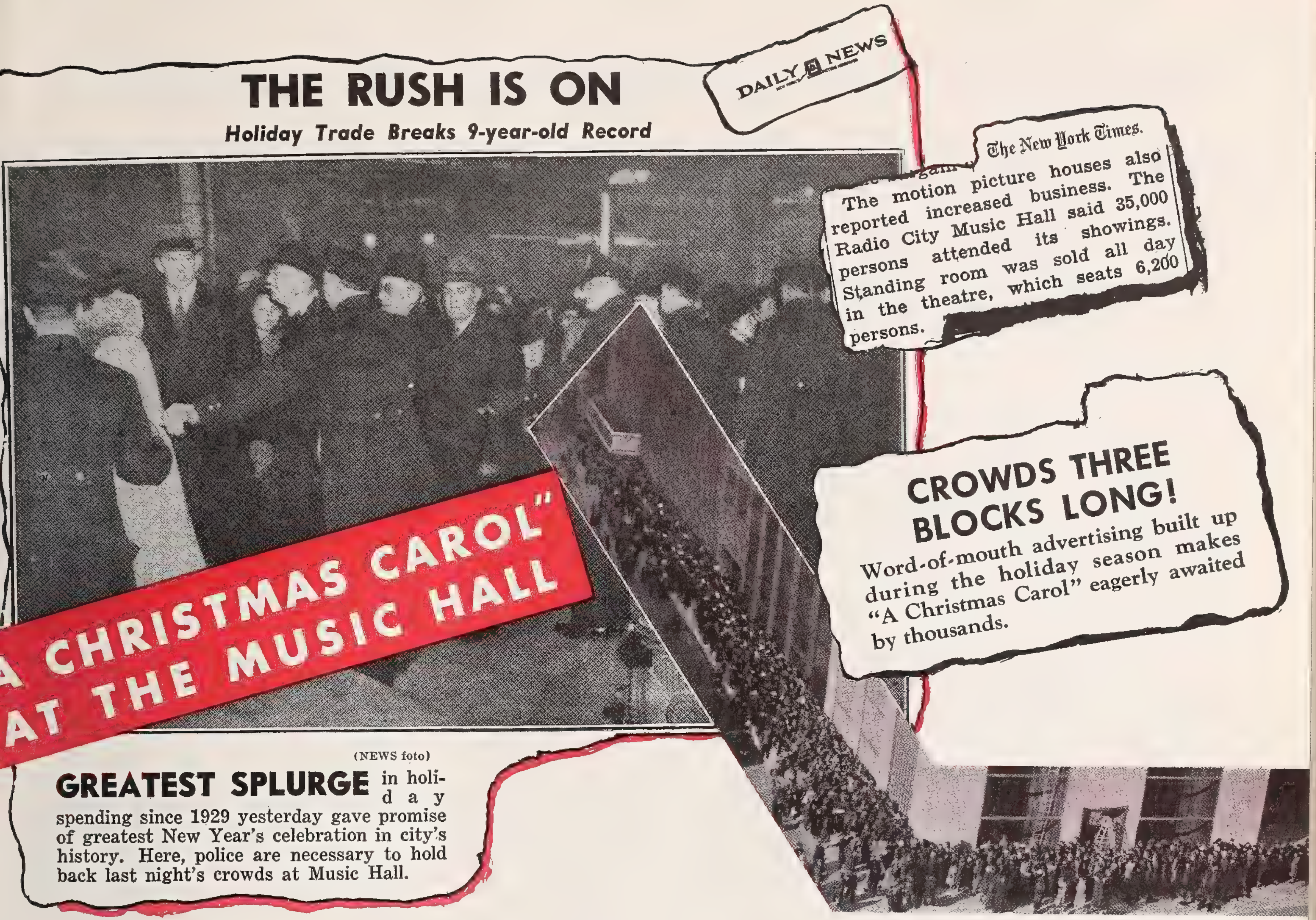
George Skouras
Charles Moskowitz
John O'Connor
Clayton Bond
John Nolan
Fred Myers
Leonard Schlessinger
Leon Netter
Jean Picker
Jules Brulatour
Spyros Skouras
John Powers
Martin Quigley
Terry Ramsaye
Sam Shain
Herb Miller
Chick Lewis
Red Kann
Oscar Doob
Richardson Wood
Ray Bowen
Claier Maxwell
Jack Harrower
Chester Bahn
Jack Alicoate
Myer Beck
Noel Busch
Jack Schlaifer
Harry Gold
Paul Lazarus
Harry Buckley
Monroe Greenthal
Ben Washer
W. G. Van Schmus
Lynn Farnol
Thomas Walker
Frank N. Seltzer
Howard Mapes
Bert M. Stearn

Later in the afternoon Mr. Van Schmus gave a cocktail party in honor of Mr. Bren. Among the guests were William Boehnel, Loretta King, Eileen Creelman, Patricia Ziegfeld, J. J. Milstein, Gus Eyssell, Mike Vogel, William Ornstein, Abraham Bernstein, Emanuel Silverstone, Cal Swanson and Marion Rogers. (Picture in Pictorial Section).

Mr. and Mrs. Bren plan to stay in New York for about two weeks and then take a trip.

THE RUSH IS ON

Holiday Trade Breaks 9-year-old Record



The motion picture houses also reported increased business. The Radio City Music Hall said 35,000 persons attended its showings. Standing room was sold all day in the theatre, which seats 6,200 persons.

CROWDS THREE BLOCKS LONG!

Word-of-mouth advertising built up during the holiday season makes "A Christmas Carol" eagerly awaited by thousands.

(NEWS foto)

GREATEST SPLURGE in holiday spending since 1929 yesterday gave promise of greatest New Year's celebration in city's history. Here, police are necessary to hold back last night's crowds at Music Hall.

THE GREATEST GOOD WILL ENTERTAINMENT OF YEARS!

As timely on July 4th as it was on Christmas morning!

In the hundreds of theatres where "A Christmas Carol" has played it has won new friends for motion pictures and appreciation from regular customers.

The power of the screen to inspire humanity toward better neighborly relationships was never so vitally expressed as in the heart-beat, the tears, the rich comradely qualities of this Charles Dickens masterpiece.

The word-of-mouth advertising built up during the holiday season makes "A Christmas Carol" eagerly awaited by thousands.

This is a booking that will repay you a hundredfold in the patronage and good will of your patrons.

TWO BLOCK BOOKING BILLS FILED; NEW LEGISLATION LOOMS IN STATES

26 Legislative Sessions Start in States, with 15 More Next Week; Exhibitors See Threat of "Freak" Measures

The opening of 26 new state legislative sessions and another 15 next week brings to the motion picture business, particularly to exhibition, the usual threats of adverse legislation, particularly new taxation.

Little change, in the form of relief or new laws, is seen on state censorship or Sunday "blue" laws, but, as in the past, other socalled "freak" measures are expected. Some state exhibition "divorcement" proposals may be projected.

There are possibilities of taxation aid in California. The new governor, Cuthbert Olson, said the other day that he would consider means of lightening the tax burdens of film players, taking into consideration that the career life of a film star is short, although earning large pay, and that relief should be considered. On the subject of state exhibition divorce laws, particularly in California, Governor Olson asserted that in his opinion the federal anti-trust suits will determine what is to be done in state legislatures.

Court action against Louisiana taxation was started this week when large distributors filed suits in New Orleans seeking reductions of the merchandising tax assessments, the state tax commission having valued assessments of each of the companies at $50,000.

Maryland exhibitors now fear that a previously promised reduction of state theatre taxes will not be forthcoming.

Exhibitors Unite Protests

Following a general legislation meeting called in St. Louis by Fred Wehrenberg, the Motion Picture Theatre Owners of St. Louis, Missouri and Southern Illinois, the Kansas-Missouri Theatres Association and the Exhibitors Association of Chicago will join in a united fight against adverse film legislation in the three states.

The biggest threat from 1939's unicameral session of the legislature in Nebraska will be theatre divorcement, modeled along the lines of the presently disputed North Dakota plan. In addition there are four other possible bills which have been brought to the attention of R. R. Livingston, who, besides being the manager-owner of the Capitol theatre in Lincoln, Neb., is the contact between the theatre business and legislation.

Three of the suggested bills have been up before—the graduated tax on chain theatres, starting at $250 per house for the first two houses, and decreasing per house as the number increases; a 10 per cent tax on gross film rentals and gross box office take; and labor's appeal for a two-man booth.

A legislator reported to Mr. Livingston that he was considering a bill to limit straight programs to 150 minutes, which would almost eliminate duals in Nebraska.

New York Lawmakers Meet

New York State's legislature convened at Albany Wednesday for its annual session. Among the 3,000 bills anticipated are at least a score of direct concern to the motion picture industry. Many of the bills directed at some phase of the picture business have never received serious consideration, while others have labor union and consumer group backing.

Generally speaking, New York's film legislative actions are to be centered on an eight-point front:

1. Renewal of the fight against the Society of Composers, Authors and Publishers, with rural exhibitors backing an amendment to the general business law in relation to copyrighted vocal or instrumental musical compositions.

2. An effort to repeal the laws of 1921 which set up censorship provisions in relation to licensing of films and an effort to secure for the motion picture industry "freedom of speech" to give it the same right of expression as that now enjoyed by newspapers. Several bills extending freedom of speech of the films and radio were introduced and deliberated at New York's Constitutional Convention last summer.

3. Renewal of the fight to regulate fee-charging employment agencies. Backed by both the State Federation of Labor, official AFL group, and the CIO, this measure is backed by Paul Moss, New York City Commissioner of Licenses.

Direct Levy Proposed

4. Efforts to reduce the gasoline tax by substituting a direct levy on film footage, advanced for the last three years.

5. IATSE-backed two-men-in-a-booth bill, providing mandatory employment of two projectionists in every theatre booth as a safety measure. Bill has the backing of the State Federation of Labor.

6. In the wake of recent conferences between New York's License Commissioner Paul Moss and small theatre-owners, a demand for stringent enforcement and strengthening of laws bearing on the employment of matrons is to be made.

7. Perennial fight on the regulation of billboards along New York State's highways. A state mandate on the subject was lost in last year's Constitutional Convention by only two votes.

8. Resubmission of legislation intended to prevent the sale of tickets to patrons when no seats are available.

City Tax Compromise

A compromise on sales tax penalties reached with New York City Tuesday provides for a seven per cent payment to the city by distributors on the principal amount of the tax due. The city originally levied a charge of one per cent per month on individual company taxes as a penalty in addition to the sales tax.

North Dakota has a two per cent sales tax. As it applies to theatre admissions, it is administered on a bracket basis—nothing for single 10-cent admissions, 1 cent for tickets adding from 15 cents to 50 cents, two cents over that amount. This tax expires July 1, but it is expected to be renewed at the coming session.

That a proposition to supplant the sales tax with a flat percentage tax on admission—probably in the neighborhood of 10 per cent—will be suggested is virtually a certainty. Such a bill was introduced at the 1937 session but did not get beyond committee hearing.

In Ohio, the Independent Theatre Owners is warning exhibitors to contact their state legislature to plead against any increase in admission taxes, with the owners viewing particularly the possibilities of increasing the present three per cent tax to ten.

No adverse legislation is expected in Pennsylvania.

A theatre divorcement proposal is reported to be under consideration for the new Oklahoma legislature.

Successors to Pettengill Bill Submitted in House; Action Expected to Await Outcome of Government Suit in Equity

by FRANCIS L. BURT
in Washington

The first few hours of the new session of Congress on Wednesday brought the first attacks of the year on motion pictures.

Congressman Andrew Edmiston (Dem., W. Va.), introduced an anti-block selling and anti-blind buying proposal similar to the Pettengill bill of several previous sessions.

A second anti-blind selling bill was introduced by Congressman Francis D. Culkin (Rep., N. Y.), who also submitted a bill calling for a Federal Film Commission to regulate and govern the industry.

Senator Matthew M. Neely (Dem., W. Va.), will reintroduce his block booking bill in a few days, and Congressman Lyle Boren (Dem., Okla.), is also expected to move similarly.

Congressman J. B. Daily (Dem., Pa.), asked changes in the copyright laws which the industry has been seeking for years.

There are indications that no consideration will be given block booking until the probable outcome of the Department of Justice suit against the majors can be forecast.

Most probable subject of legislation foreseen is the proposed Bureau of Fine Arts, which was the subject of lengthy hearings last session by House and Senate committees.

Other possible matters on which bills will be introduced are the long-fought, and largely ineffective, ban on the interstate distribution of fight films; amendment of the copyright law, in which interest has largely been dissipated in the past year or two, largely as a result of developments in Europe and an increasing sentiment here against further "foreign entanglements"; the barring of alien actors, sought last year by Representative Samuel Dickstein (Dem., N. Y), chairman of the House immigration committee, which "killed" his bill, and establishment of a central motion picture agency, possibly in the Government Printing Office, for all film activities of the Government.

Patent legislation, the subject of hearings last year, may be reintroduced, but action is likely to be withheld pending receipt of recommendations from the Temporary National Economic Committee, which last month started to investigate the patent situation in "big business."

From sources other than the President will come proposals for amendment of the National Labor Relations Act, the Walsh-Healey Act controlling wages to be paid by contractors holding Government awards, and the Fair Labor Standards Act, establishment of a new agricultural program, and tax revision.

Consideration of tax legislation will involve new studies of the levies on corporations which, unless renewed, will expire at the end of 1939. This phase will be featured by an effort to eliminate the last vestiges of the undistributed profits tax and bring readoption of the system of taxing corporations at a flat rate. A number of the so-called "nuisance" taxes also are to be acted upon. The 10 per cent amusement levy is expected to be extended two years.

$532,153 AWARDED AGAINST MGM IN "LETTY LYNTON" PLAGIARISM CASE

Damages in Favor of Edward Sheldon and Margaret Ayer Barnes in Copyright Suit Set All-Time Record

Establishing an all-time high in the amount of damages awarded in a motion picture plagiarism suit, Federal Judge Vincent L. Leibell, in New York district court, last Friday, confirmed the award in favor of Edward Sheldon and Margaret Ayer Barnes for copyright infringement of their play "Dishonored Lady," by the Metro-Goldwyn-Mayer film, "Letty Lynton." Judge Leibell reduced the award from the $587,604 suggested by Special Master Gordon Auchincloss to $532,153. MGM lost the suit last year, the present action determining the amount of damages.

It is reported that an appeal will be taken, which would bring the case to the circuit court of appeals, from which, if another appeal were taken by either side, it would go before the United States supreme court.

The case has been in the courts since 1934, when Judge Woolsey dismissed it, a decision which was reversed by the court of appeals. This court ordered the appointment of a special master to determine the film's earnings.

"Dishonored Lady" had been a play which Metro-Goldwyn-Mayer had agreed to buy for $30,000 if it could pass the industry's Moral Production Standards. Apparently it could not, and the deal was allowed to lapse. Subsequently the motion picture company purchased the rights to a novel, "Letty Lynton," by Mrs. Belloc Lowndes, based on the same theme, that of the murder trial of Madeleine Smith in Scotland in 1857.

After deductions for taxes, overhead, and the like, Judge Leibell found the profits to be: Metro-Goldwyn-Mayer Pictures Corporation, $248,095.09; Metro-Goldwyn-Mayer Distributing Corporation, $59,570.63; Loew's, Inc., $84,209.51, Culver Export Corporation, $140,278.25. Additional assessments against the defendants include $55,000 for O'Brien, Driscoll and Raftery, attorneys for the plaintiffs, scaled down from a request for $135,000, and $15,305 for Mr. Auchincloss, cut from a request for $20,000.

Judge Leibell, in his report, said:

"In my opinion it is punitive and unjust to award all the net profits of the motion picture 'Letty Lynton' to the complainants in this case. Yet under the wording of the Copyright Act as interpreted by the decisions of the appellate courts, I can do nothing less. The rule for apportioning profits, followed in patent infringement cases, should not be difficult of application to copyright infringement cases." The major companies are now seeking to have the copyright laws amended.

Judge Leibell's reference was to the fact that in patent cases the courts had worked out a theory of apportionment to determine the exact amount representing the value contributed to an article by the particular invention used without permission.

He added: "An allowance to complainants of 25 per cent of the net profits, as restated, or about $133,000, would be such a sum as could be justly fixed as a limit beyond which complainants would be receiving profits in no way attributable to the use of their play in the production of the picture."

Arnold Sets Up a Strong Position On Consent Decree in U. S. Trust Cases

Declaring that the full potentialities of a consent decree in federal trust cases can be realized only through concurrent use of both criminal and civil procedures, Assistant Attorney General Thurman Arnold, head of the U. S. Department of Justice anti-trust division, this week restated the four principles by which he will be guided in accepting a consent decree in such cases, presumably including the one now pending against the motion picture business.

Discussing the monopoly situation in his annual report, Mr. Arnold disclosed that four new prosecutions are being readied for presentation to the federal courts, but did not disclose the groups which are to be attacked.

To attain the objectives aimed at by the Department, he asserted, it will be necessary further to increase the staff of the anti-trust division, now employing 97 lawyers, and secure amendment of the anti-trust laws as current cases disclose weaknesses in those statutes as applied to particular industry.

Mr. Arnold's recommendation for specific application of the monopoly laws to individual industries was seen in Washington as presaging a drive for divorcing exhibition from production or for the outlawing of block booking in the event the film suit fails to achieve those aims.

Discussing the attitude of the Department toward consent decrees, the Assistant Attorney General stated the proposal for a consent decree must be voluntary, explaining that this means that "the Department will in no instance start negotiations or suggest compromises on the basis of which prosecution would be dropped"; the Department will not compromise criminal cases on the mere promise to reform; it will accept only proposals which restore competitive conditions in a way which could not be accomplished by prosecution; and it will submit all such proposals to an impartial judicial tribunal and thus be guided by the judgment of the court before it takes final action. And, once committed to accceptance of a consent decree, the Department will issue a public statement giving the reasons for its action.

"At all times," Mr. Arnold declared, "the test of whether a consent decree should be accepted must be whether it will benefit the public, not whether it will give relief to the Department," and "as so used, it is believed that the consent decree can be of assistance in realizing the balanced objective of checking monopoly control and industrial empire building, and eliminating economic toll bridges, while encouraging legitimate and efficient mass production and facilitating the maintenance of orderly markets. Possibly a program of this sort could be carried forward with even greater effect and economy if an appropriate power to implement the antitrust laws by rules and regulations were vested by law in some appropriate agency," he concluded.

Three More Suits Concern Copyright

Sonja Henie has been made co-defendant in Fred Walton's suit against Twentieth Century-Fox in which he alleges that the plot of the film "Thin Ice" was plagiarized from his play "Weather Permitting", according to International News Service. The suit was filed in federal court in Chicago in November, but Mr. Walton's attorney did not ask that Miss Henie be made a co-defendant until last Thursday.

Last week a copyright infringement suit was filed in federal court in South Bend, Ind., by Bernard Huff and Forest O. Bobitt against Bing Crosby, Paramount Publix Corporation and W. C. Kolhurst, operator of the Fairy, Napanee, and Saintly-Joy Select. The plaintiffs claim infringement of the song "I've Got a Pocketful of Dreams" in "Sing You Sinners."

With action still pending on a charge of unfair competition, the copyright infringement case brought by Dolores Lacy Collins against Metro-Goldwyn-Mayer Pictures Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Loew's, Inc., and Culver Export Co. with reference to the film "Test Pilot", has been dismissed by the court. Last week the application made by J. Robert Rubin for a $5,000 attorney's fee to be assessed against Mrs. Collins as the administratix of the estate of Jimmy Collins, was denied by Federal Judge Alfred C. Coxe, whose decision, however, allowed a renewal of the application on the completion of the case.

New Pathe Plan Is Due January 15th

The new plan for liquidation of Pathe Film Corporation is expected by company officials to be completed shortly after January 15th. It is understood the proposal will represent a substantial change from the original plan, which was rejected at a special stockholders' meeting December 13th.

DECISION DUE ON USE OF "MECHANICAL" MUSIC

"Opera - On - Tour" Seeks Injunction to Bar Interference by Two Unions

The outcome of the battle by the International Alliance of Stage Employees and the American Federation of Musicians, to prevent the functioning of "Opera-On-Tour," Inc., a project using recorded music, living singers and stagehands in film houses this week awaited the decision of Kenneth O'Brien, New York supreme court justice, on the opera company's application for an injunction to restrain the two unions from "interfering" with the company's performances. Testimony was concluded two weeks ago, and briefs filed last week, whereupon Judge O'Brien reserved decision.

The "opera" company's brief, in part, claims that, "while unions may combine and act in concert for certain legitimate and well recognized purposes, even though in so doing they injure the business of another, they may not use the economic force of their numbers, or, in other words, they may not combine and act in concert for any and all purposes. . . . The prevention of the use of mechanical devices is not, we submit, a legitimate end, no matter how peaceful the means used. . . .

"We assert that the plaintiff has a right to produce opera without the use of orchestral musicians in the same way that a newspaper has the right to publish without the use of hand presses, in the same way that the telephone company has the right to install dial telephones, and in the same way that the city of New York has the right to remove snow mechanically instead of with manual labor. . . .

"When unions act to interfere with and destroy business simply because industry utilizes labor-saving devices, and on the sole ground that the devices do save labor, their objective is unlawful."

Deprived of Jobs, Is Charge

The brief filed by attorney for the two unions claims that the use of mechanical music deprives musicians of employment opportunities, "with the danger if permitted to spread to other stage productions, of destroying musicians' employment opportunities entirely in theatres. . . ."

The musicians are cited in this brief as having lost employment drastically during the past years, "due to the inroads made by radio and recorded music. . . .

"The individual local unions have been obliged to give their members unemployment relief," the brief continues, "Some of them distribute food baskets to their needy. Fifteen to twenty or thirty musicians have been able to furnish the whole country with music. Records made by an orchestra in one week, are so continually used and so many pressings repeated, that the same orchestra remains unemployed for a year or two thereafter. This has led to the virtual elimination of conservatories of music and may result in the loss of the entire art of music for the lack of any incentive on the part of musical students."

Calls Complaint Insufficient

The brief of the unions also claims that the opera company's complaint is insufficient; that there is no unlawfulness involved; that refusal of stagehands to work for the opera company was voluntary, not the result of coercion; that the opera company's expansion is a threat and a precedent.

The Opera company started on a tour of Southern cities in August. Its use of recorded music aroused the opposition of the AFM, which asked the help of the IATSE. The latter union ordered its stagehands not to work for the company, the order taking effect at a performance in Birmingham, Alabama, stranding the company, which then asked for the injunction.

During the trial Mrs. Harold M. Lehman, niece by marriage of the New York state governor, and a treasurer of the company, testified that she thought small towns throughout the country, which could not hear opera in any other way, would be benefited by the opera company.

Frederick W. Birnbach, secretary of the AFM, testified that the use of recorded orchestras in presentation of operas would mark "the beginning of the end" for musicians, and that, if the AFM permitted the growth of the practice, "we might as well quit—we might as well let our men starve."

Famous Players Voting Trust to End March 6th

The voting trust agreement of Famous Players Canadian Corporation, instituted almost 10 years ago, is due to expire March 6, 1939, when the voting trust certificates will be replaced by common shares with full voting power for their respective holders.

Announcement was made in Toronto that 189,000 shares have been under the jurisdiction of the agreement, the trustees of which are N. L. Nathanson, president; I. W. Killam of Montreal, and Adolph Zukor.

In view of the 189,000 shares controlled by management interests, it is likely that no change of control will occur when the trustee agreement expires, although the public probably will begin to have a greater voice as stockholders of the company.

According to the latest balance sheet of the company, 408,524 of the authorized 600,000 common shares of the company have been issued and are fully paid while Mr. Nathanson is expected to take up an option on January 15th for 11,000 more shares from the treasury at $13.75 per share, his last purchase of a similar block under option in 1937 being $13 per share. A further 33,000 shares are under option to the company president at prices ranging from $14 to $17 per share.

The balance sheet of Famous Players Canadian Corporation shows assets of $16,214,954, of which $10,969,856 are fixed assets at cost, including land, theatres, buildings, improvements and sound equipment less reserves for depreciation. Other assets include cash, call loans, Government bonds, accounts receivable, investments in and advances to subsidiary companies, franchises and leaseholds.

The earned surplus at January 1, 1938, was $2,716,717 and this should be increased at the close of the fiscal year just ending, because the company has paid a bonus to both common shareholders and employees for 1938. Liabilities and capital on January 1, 1938 totaled $13,498,237, of which bonds totaled $7,050,000 and stock $4,118,240.

Although Mr. Nathanson is a trustee of the 189,000 shares, Mr. Zukor is not a director of the Canadian company and his official connection with the company comes to an end with the termination of the trust agreement. However, there is a possibility that he may be elected to the board of directors at the annual meeting to be held in the near future.

The directorate consists of Barney Balaban, Major A. P. Holt, Sir Herbert Holt, W. D. Ross, A. E. Dyment, F. B. McCurdy, Y. Frank Freeman, Thomas J. Bragg and R. W. Bolstad. The last two are active officials at the Toronto home office as secretary-treasurer and comptroller, respectively. The affairs of the company are directed by an executive committee comprising J. J. Fitzgibbons, vice-president and a director, Mr. Bragg and Mr. Bolstad; Clarence M. Robson, eastern division supervisor of theatres, and Ben Geldsaler, chief booker.

Famous Players Canadian Corporation was incorporated 20 years ago when Mr. Nathanson secured the Famous Players Lasky franchise for Canada. Mr. Nathanson being managing director of the company. He was out of the company some years ago when he resigned in protest over the control of the circuit, but returned as president about six years ago.

Two New Film-Radio Programs Starting

Jesse L. Lasky's new radio program, "Gateway to Hollywood," will be presented for the first time Sunday over the Columbia Broadcasting System network. A half-hour program starting at 6:30 p.m., EST., it will, under the direction of Mr. Lasky, conduct a nation-wide search for screen talent. Following elimination programs the young man and woman selected will be featured in an RKO Radio picture.

Talent for the inaugural Screen Actors Guild program, starting Sunday over the CBS network, includes Joan Crawford, Jack Benny, Judy Garland, Reginald Gardner. Mitchell Leisen will direct the inaugural program, and Morrie Ryskind is serving as consulting writer. Ralph Morgan will explain the purpose of the series.

Two British Companies Formed; U. S. Tieups Sought

The formation of two new British companies was announced in New York this week by Harry Curry. The companies are Victor Film Distributors, Ltd., production company, and Provincial Picture Productions, Ltd., distributing organization, of which Mr. Curry is the managing director. He said branches have been established in important United Kingdom cities and that a deal is being negotiated with J. H. Hoffberg to handle distribution of the product here.

Victor will make about six pictures in 1939 with a possibility that this figure will be increased in 1940, Mr. Curry said.

Mr. Curry also said that he had completed deals for the United Kingdom and Australasian rights to 18 new pictures either completed or being produced by Monogram and a number of independents. He sailed Friday on the Samaria for London.

The Port of New York Authority announced this week that a one-reel documentary film, "Millions for Safety," photographed within the Holland and Lincoln Tunnels, atop the towers of the George Washington Bridge, and inside ventilation buildings, has been completed.

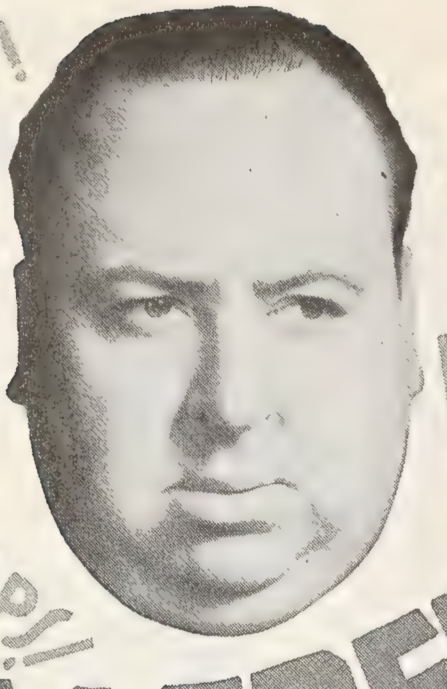
$ $ $ $

IT HASN'T HAPPENED IN A DECADE! ~ NO PICTURE IN THE LAST 10 YEARS HAS GOTTEN A SEND-OFF SUCH AS ~

The LADY VANISHES

$ $ $ $ $

HIT! SMASH! BRAVO! HOORAY! TOPS!!



TERRIFIC SOCK

ALFRED HITCHCOCK'S

★ ★ ★ ★

"It is certainly the best in town." —N.Y. DAILY NEWS

The LADY

with Margaret LOCKWOOD · Michael REDGRAVE

"The best picture any Broadway theatre has shown in many seasons."
—*N. Y. DAILY MIRROR*

"Tops even the memorable '39 Steps'. . . On the film-goer's list of musts."
—*N. Y. JOURNAL-AMERICAN*

"As enjoyable a mystery thriller as you're likely to see on any screen."
—*N. Y. SUN*

A GB Production

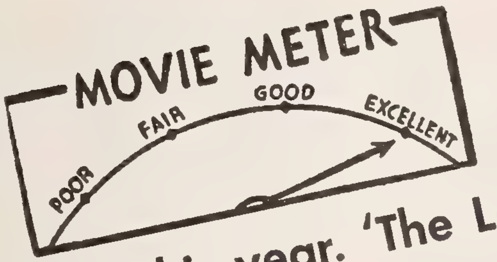
A 20th CENTURY-FOX RELEASE

"The spectator is held in tense suspense...Some of the situations are so thrilling that they send chills down one's spine . . . The pace is fast and the action thrilling."
—*HARRISON'S REPORTS*

"Suspense-laden entertainment . . . The exhibitor need not hesitate to sell the film to his audiences on the basis of good, fast moving entertainment...Sure to draw spontaneous audience reaction."—*M. P. DAILY*

GREATEST HIT!

TOPS!! SMASH! HOORAY! BRAVO!



"The best . . . seen this year. 'The Lady Vanishes' is hereby recommended to everyone . . . Miraculously wrought." —NEW YORK POST

VANISHES

Paul LUKAS · Dame May WHITTY · Directed by ALFRED HITCHCOCK

Drop whatever you are doing . . . Hot-foot it up to see the thriller of the year." —*N. Y. WORLD-TELEGRAM*

Hitchcock piles one thrilling sequence on another . . . Probably the most entertaining melodrama of his career." —*NEWSWEEK*

"Exciting . . . Powerful . . . Superb . . . Magnificent . . . Recommended with absolutely no qualifications." —*N. Y. HERALD-TRIBUNE*

"Probably Alfred Hitchcock's best thriller. It has that indefinable something that assures indisputable superiority in the mystery drama field." —*BOXOFFICE*

"Did we say 'The Lady Vanishes' was challenging the best ten? Let's amend it: the bid has been accepted." —*N. Y. TIMES*

"Superb spy drama . . . sets a new standard . . . Something amazingly new in screen entertainment and enormously exciting." —*FILM DAILY*

Federal Court Approves RKO Reorganization

Federal Judge William Bondy in New York Wednesday handed down a written decision in which he approved the proposed plan of reorganization of RKO with certain modifications which he outlined in his opinion. The decision said that all parties who heretofore have consented to the proposed plan would be allowed an opportunity to withdraw their acceptances if they opposed the modification. If there then were sufficient acceptances filed, Judge Bondy said, he would confirm the plan as modified.

Paragraph XI, subdivision E, of the plan, under the decision, will be modified so that while any new preferred stock remains outstanding no funded debt in excess of $3,000,000 or any other obligation referred to in that section can be incurred over the objection of one-third of the preferred stockholders. The plan also will be modified to provide for issuance to those debenture holders who elect to receive only preferred stock of 1.3 shares of preferred for each $100 in principal amount of debentures. The new preferred stock according to the modified plan, will be entitled to a first quarterly dividend of $1.50 a share.

Contingent claimants under the proposed modifications will receive, when their claims mature, either common stock of the debtor equivalent to the amount of their claims and evaluated as of the time of promulgation of the plan, or at the option of RKO its equivalent in cash. The final modification provided for by Judge Bondy will require that any underwriting agreement for the flotation of new common stock must be first approved by the court.

Judge Bondy said that in his opinion the treatment of the stockholders was "fair and equitable," especially, he said in view of the new proposed arrangement with Rockefeller Center, Inc., under which it is to be allocated 415,000 shares of common. This arrangement with the Center, the court said, was greatly to the advantage of the estate.

Under the reorganization plan the old common stock will receive one-sixth of a share of new common, plus a warrant to subscribe to one new share at $15 a share, good for 10 years, or at the holder's option to subscribe to a half share of new common at a price of $10 per full share, good for five years. The debentures will receive for each $100 of principal, one share of six per cent preferred, convertible into eight shares of common, plus five shares of common, or at the election of the debenture holder, $140 in new preferred and no common.

The new capital structure, if all debenture holders elect to take preferred and common stock rather than a larger amount of preferred, will consist of about $12,718,000 six per cent convertible preferred, requiring annual dividend payments of about $763,000 and 2,364,428 shares of common stock, besides the warrants.

KAO Outstanding Shares

Its chief theatre operating subsidiary, Keith-Albee-Orpheum, has outstanding 64,304 shares of $100 par seven per cent preferred and 1,206,381 shares of common. RKO owns all except a few of the common shares and about 22,000 shares of the preferred. M. J. Meehan owns about 25,000 shares of the preferred, and the remainder is held by the public. Accrued back dividends amount to $19.25 a share, or about $840,000 on shares not owned by RKO, having been reduced from $29.75 a share by payments over the past several years. Current dividends are being paid.

RKO will come out of receivership in a strong cash position, *The Wall Street Journal* said this week. At the close of 1937 the subsidiary company Radio Pictures had a very small cash balance and owed money to the banks. Now through liquidation of inventories it has about $2,000,000 on hand.

FROM READERS

TIMELY, OUTSPOKEN, SAYS BUDD ROGERS

Dear Mr. Quigley:—

It was with a great deal of interest that I read your editorial, published in the December 17th issue of the Motion Picture Herald, headed "What the Industry Faces in 1939." As a matter of fact I was so impressed with the article that I read it three times.

I have yet to read a more outspoken, candid reaction to our industry than the thoughts expressed by yourself. They are timely, to the point and I believe should be taken and carefully analyzed to the fullest extent by everyone connected with the motion picture business, and it is my humble belief that the industry can be greatly improved if your statements are carefully analyzed by the members of this group. More power and good luck to you!—Budd Rogers, Alliance Films Corporation, Rockefeller Center, New York.

DISAGREES WITH COURT DECISION

To the Editor of the Herald

It seems to me that things are tough enough as they are in the business without theatre managements actually alienating patronage away from their theatres. Courteous, honest and equitable handling of all controversial matters makes for the theatre far-sighted enough to adhere to such a policy myriads of friends and loyal patrons.

Although I have never engaged in either the study or practice of the law, applied logic and common sense would seem to indicate that the judge was wrong in his ruling in connection with Zvirin vs. Roxy Theatre, Inc., as reported in the Herald last week (December 31st issue)

Here was a mother, father and daughter who, in order to take advantage of a bargain price as advertised, arrived at the Roxy Theatre forty-five minutes before the price change. Certainly it was not their fault that the box-office was shut in their faces for one reason or another.

This could have been handled in either of two ways. The party could have been sold tickets at the advertised price and been permitted to wait in the lobby along with all those others who were rightfully entitled to the 25c price if they had arrived at the theatre before 1 p.m. In the event that a lobby holdout was already in effect, the management could have placed an usher at the end of the line at 1 o'clock. All those ahead of the usher should have been admitted for 25c, inasmuch as they had reached the theatre before 1 p. m., and all those who came after the usher would be admitted at the increased price, inasmuch as they had come to the theatre after 1 p. m.

Now, in this instance, only one party of all those in line was so "burned up" about the incident that they took the matter to court. Don't you suppose the others who were entitled to a lower price but were forced to pay the higher were just as "burned up?"

The ruling in this particular case also implied that an exhibitor could advertise a lower price and then, later, change his mind. Applying this reasoning to the commercial world, I'm sure that every one of us would kick like hell 'til the cows came home if we presented ourselves at a department store to purchase shirts advertised at $1.95 and was told by the clerk that the management had changed its mind and that the shirts were now selling at a higher price.

The Roxy theatre situation is only one angle; I venture to say that almost every theatre can take stock of its relations with its patrons and find much, much room for improvement.—Joseph G. Ehrlich, 56 Ashton St., Dorchester, Mass.

Japanese Color Process Reported

Employing what is described as a new process of "a single emulsion rather than multiple layers," Professor Toshisuke Oka, of the Tokyo Higher Industrial Arts School, has completed a natural color motion picture process, reports the Tokyo office of the American Commercial Attache.

The new film is said to enjoy an advantage in Japan over others "because it can be used on ordinary projectors, which fail to reproduce foreign color films clearly after they have been used a number of times." It is explained that Professor Oka employs ordinary positive film and then in printing combines three images in blue, red and yellow.

The U. S. attache added that the new process is expected to advance Japan's position in color film research, which up to now has lagged far behind that in this country.

This report, obviously written by a layman, appears to be tinged with more nationalism than technology. The making of multiple, color-separation, images by fractional treatments of a single emulsion on ordinary positive stock, was achieved in the United States more than a decade ago by the late William A. Van Doren Kelley, inventor of the Prizma process. The single emulsion method produces pleasant results on a limited scale, with considerable manipulative difficulty. Its possibilities were explored long ago, and generally abandoned as inadequate in terms of quality by our standards.

The Editor

Ross Federal Meeting

Ross Federal is holding a meeting in Miami this week of home office officials and district managers. Among those attending are Densmore A. Ross, who is presiding; Harry A. Ross, president; C. B. Ross, and district executives Walter Brown, midwest; Harold Lund, mideast, and W. O. Anderson, southern.

Ernst Lubitsch will direct Greta Garbo's next picture, 'Ninotchka," for Metro-Goldwyn-Mayer. This will be his first assignment for MGM.

THE HOLLYWOOD SCENE

Low Tide

In the week between Christmas and New Year's Day, Hollywood could get around to starting only five productions. In the same period nine pictures were marked off the active shooting list.

At Paramount, where enthusiasm is running high that 1939 will prove a banner film making year, two projects were sent on their way. The more pretentious is "Man About Town," a topical comedy for which music, dancing and spectacular settings will prove the production effects. It will feature Jack Benny, Dorothy Lamour, Edward Arnold and Eddie Anderson. The companion piece, "Grand Jury Secrets," melodrama and romance in a setting of legal chicanery, political graft and underworld menace, will present Gail Patrick, John Howard, Harvey Stephens, Elizabeth Patterson, William Frawley and Kitty Kelly.

Columbia started "Blondie Steps Out," second in the series of domestic comedies based on the Chick Young cartoon. Penny Singleton, Arthur Lake and little Larry Simms again will be seen in the roles they created. The supporting cast will include Jonathan Hale, Dorothy Moore, Linda Winters and Don Bedoe.

Further to appease the appetites of patrons who like shock and terror in their entertainment, a box office receipt reservoir that was retapped by the reissues of Universal's "Frankenstein" and "Dracula" and which the just-finished "Son of Frankenstein" also will accommodate, Twentieth Century-Fox started "The Hound of the Baskervilles." One of Conan Doyle's best known Sherlock Holmes stories, the picture will feature Basil Rathbone, Nigel Bruce, Richard Greene, Anita Louise, John Carradine, E. E. Clive and Ralph Forbes.

Republic's contribution to the new work is "White Fury," an action romance melodrama in which will be seen Beverly Roberts, Horace MacMahon, Ben Weldon, Clarence Kolb and John Harman.

Completed Productions

Paramount and Republic each completed two productions. Pictures that soon will be carrying the "It's the best show in town" label are "Me and My Gal" and "Heritage of the Desert." Buck Jones and Helen Twelvetrees are the principals in the first, which also will present Donald O'Connor, Dorothy Howe, Grant Withers, Robert Armstrong, John Hartley, Ed Pawley, Sidney Blackmer and Philip Warren. The second, a Harry Sherman production, will feature Donald Woods, Evelyn Venable, Harvey Stephens, Robert Barrat, C. Henry Gordon, Sidney Toler, Russell Hayden, Paul Guilfoyle, Paul Fix, Willard Robertson and Reginald Barlowe.

Additions to the sample cases which James R. Grainger's salesmen carry around are as opposite as the poles in entertainment character. In "Dr. Judith Randall," an emotion-stirring story of a woman physician's ambitions and sacrifices, Frieda Inescort will be starred. The small supporting company will feature Henry Wilcoxon, Claire Dodd, Sybil Jason and Spencer Charters. The first 1939 release for Gene Autry, again the leading western star, is "Ridin' the Range." He will have the company of Smiley Burnette, June Storey, George Cleveland, Jack Mulhall, Walter Miller, Gordon Hart, Ethan Laidlaw, Jack Ingram, Earl Hodgins and Hal Price.

72 FILMS WILL START IN NEXT TWO MONTHS

Exhibitors sometimes think that Hollywood has gone to pot when production activity does not take on the continuing aspect of an old fashioned fourth of July, with picture making sky rockets filling the sky, sparklers flashing everywhere, giant cannon crackers detonating all over the landscape. That's a false impression.

The comparative calmness that has reigned the last week or two will soon give way to a picture-making pyrotechnic exhibition of impressive proportions.

Whether they are productions that "have been in preparation for two-three, or four years," or ones just thought up on the spur of the moment, 72 pictures are slated to go before the cameras during January and February.

A recapitulation of tentative plans (all plans are always tentative in Hollywood) shows that Twentieth Century-Fox has earmarked nine stories for production; so have Paramount and Warner Bros. Republic plans to shoot eight shows soon, Monogram seven and MGM six. Attention will be devoted to six productions at Universal this month. Columbia and RKO-Radio will have four companies engaged on stages and on location. The United Artists group is definitely committed to three pictures, one of which is "Gone with the Wind," which certainly has been in preparation for a long, long time.

Two production associates completed pictures for the United Artists program. "It's Spring Again," Hal Roach, will team Harry Langdon with Oliver Hardy, to share the lead roles with June Lang, Alice Brady, Billie Burke, Jean Parker, James Ellison and Stepin Fetchit. The Edward Small item is "King of the Turf," in which youthful Roger Daniel will be featured with Adolphe Menjou. The supporting principals are Dolores Costello, Walter Abel, Alan Dinehart, William Demarest, Harold Huber, George McKay, Lee Moore, Oscar O'Shea and Cliff Nazarro.

Others Finished

"Professor Steps Out" was finished at Warners. A comedy romance with jitterbug dancing and music as well as a classical piece or two, it will present Dick Powell, Gale Page, Ronald Reagan, Ann Sheridan, Helen Broderick, Allen Jenkins, Zasu Pitts, Vera Lewis, Jerry Colonna, Maxie Rosenbloom, Elisabeth Dunne, Halliwell Hobbes, William Davidson, Granville Bates, Hobart Cavanaugh and Grady Sutton.

The top line players in Columbia's "First Offenders," romance and melodrama presented against a thrill action background, are Iris Meredith, Beverly Roberts, Johnny Downs, Walter Abel, Robert Sterling and John Tyrrell.

"Love Affair," first picture which Leo McCarey has delivered to RKO-Radio under his new producer-director contract, will present Charles Boyer, Irene Dunne, Lee Bowman, Maurice Moscovitch and Maria Ouspenskaya.

As Time Passes

Out on the Universal studio backlot where they are making "Code of the Streets," a set duplicating one of New York's teeming East Side or Bowery streets has been built. On the wall of one of the buildings is pasted a fading yellow poster advertising a show at the Palace theatre, once the citadel of vaudeville. The ace attractions offered are Kenneth Harlan, Bill Robinson, Brendel and Burt and Ken Murray.

Just a few steps from that sign stands a large booth, jam packed with penny candies, ice cream cones and other novelties. Standing in it, looking rather wistful, playing a bit character in a picture that will feature a lot of ragamuffin tough kids who probably never heard of him, was El Brendel.

100 Feet

Nelson Eddy stepped into a square yard of wet concrete in the forecourt of Grauman's Chinese theatre the other night and thus became the fiftieth notable to have his footprints preserved forever (or until it is torn up) in concrete.

There are oddities in the collection. In memory of "Sonny Boy," Al Jolson has left his knee prints. Sonja Henie's skate prints cut deep down into the cement. Most bizarre of all though is Joe E. Brown's mouth print.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Zaza

(Paramount)

On, Back, and Off-Stage Romance with Music

Here is entertainment. "Zaza" contains the time-distilled and imperishable essences of that unfailing sex triangle story which is to be had by compounding the conflicting components of love-and-duty. It has the alluring actress, the tempted husband, the dutiful wife, the adorable child. It has the fanfare, the glitter, the poignancy. It implies musk and illicit mad joy, mignonette respectability, sobriety, decency, and the devil, with brandy, champagne and music.

This piece, as filtered, re-distilled and rectified, with considerable syrup, by Hollywood, taking for base the original Pierre Berton-Charles Simon play of ever so long ago, has qualities inherent in such recordings all the way from "The Black Crook" to the output of Franz Lehar in the Vienna-that-was.

Production-wise and atmospherically, "Zaza" is an expedition into yesterday, but without serious year marks to invade its perennial theme and thematic interests.

It is almost certain that there will be a considerable criticism of this picture because it does have a touch of that album of memories quality. That will come from the tough-tender young critics who want all the pictures made about social economics and the viewpoint of Provincetown. The picture's basic appeal is about as old as sex pursuit, mother love, filial devotion and such dramatic reagents, which seem reasonably durable—and some of them freshly in bloom every day, so far.

The point is that the showmen can sell a seat to "Zaza" with reasonable assurance that the customer will have a good time.

That seems to be what pictures are made for, including this one. It is perhaps well to record that Miss Claudette Colbert shows all her good points and turns in a better performance under certain restraints than one might have expected. And then there will be maybe some surprise, and probably considerable pleasure, at the performance in which Bert Lahr plays amazingly "straight," subordinating his traditional technique to his rôle—thereby demonstrating with emphasis that whereas he has long been known as a comedian he is also an actor, and a very capable actor, too. This is likely to prove quite profitable to Mr. Lahr, or should. To some, too, will come a special satisfaction in observing Herbert Marshall substantially ignoring opportunity for the obvious, and winning by a shyly emphatic understatement in his role, the husband and victim of lures and circumstance.

Memory will not serve you about the plot. This time "Zaza" and her new love come to parting, and if there's a "happy ending" for her it's because she's a super-woman with a super-conscience. Sin is not rewarded, permanently, this time. The curtain falls with all where they belong according to convention, with the decision left to the audience, which will not be sure about the answer. That ought to be satisfactory.

The musical components of the show are pleasant, contributing importantly to the flow. The best number is a ballad, "Hello Darling," which is woven into the slight if intense tale in a manner calculated to give it about all the plot responsibility that a ballad can carry—maybe an ounce or two more.

So much for the showman's concern about "Zaza" as a piece of boxoffice merchandise about to go on sale. There are, however, some other considerations, important if not so immediate.

"Zaza" is just now emerging under seal of approval after a highly troubled and costly career between the stages and the cutting rooms on Marathon avenue. It is said to have cost somewhere in the region of a million and a half. It would be a safe guess that a husky fraction of that is still on the cutting room floor, in such items, for instance, as about a quarter of a million dollars worth of can-can dance that couldn't be put in the film can—for social reasons.

The picture, according to the Hollywood talk of early in '38, was to be a high mark in the new production career of Adolph Zukor. There were those in Paramount who did not care for the notion. It is said that they found William LeBaron supporting the protest with vigour. Now Mr. Zukor has gone off to Europe on other errands. Mr. LeBaron is in charge. That would appear to leave, on the issues of "Zaza," production in something like *statu quo ante.*

It would appear that a lot of trouble, footage, payroll and other taxes on the industry would have been saved if 1938 cinema production had started with a realization that the Olga Nethersole "Zaza" of the dim long ago pertained to another art, another and much smaller audience, in another day and time, being the "Great White Way" and its slight road-show extensions, not the world of the all pervading motion picture of today.

That, to be sure, would have made it just as well to start with a new story, since the box office value of "Zaza" as a title is just what the sound of the zestful word may mean, with no carry-over from the yesterdays of Broadway, of the lobster palace era.

The "Zaza" project pertains to an order of concept in Hollywood that is founded more in the devotion to old theatre, rather than modern cinema.

Making "Zaza" into the entertainment that it really is, has been a deal of trouble, and reminiscent of that Irishman's knife that had two new blades and one new handle.

To be sure, Hollywood has done that before, and how it costs!

Seen at a projection room screening in New York, where a professionally critical audience liked it better than it would admit.—TERRY RAMSAYE.

Produced and distributed by Paramount. Produced by Albert Lewin. Directed by George Cukor. Screenplay by Zoe Atkins. From the play by Pierre Berton and Charles Simon. Sound mixer, Harry D. Mills. Film editor, Edward Dmytryk. Art directors, Hans Dreier and Robert Usher. Photographed by Charles Lang, ASC. P. C. A. Certificate No. 4745. Runnning time, 87 minutes. Release date, January 13, 1939. Adult audience classification.

CAST

Zaza	Claudette Colbert
Dufresne	Herbert Marshall
Cascart	Bert Lahr
Anais	Helen Westley
Natalie	Constance Collier
Florianne	Genevieve Tobin
Malardot	Walter Catlett
Bussey	Rex O'Malley
Michelin	Rex Evans
Pierre	Robert C. Fischer
Marchand	Ernest Cossart
First Swain	John Sutton
Dandy	Michael Brooke
Dandy	Philip Warren
Laron	Alexander Leftwich
Simone	Janet Waldo
Pierre's Wife	Fredrika Brown
Conductor	Clarence Harvey
Conductor	John Power
Dancers	Dorothy Dayton, Harriet Haddon, Helaine Moler, Dorothy White, Louise Seidel
Animal Trainer	Duncan Renaldo
Animal Trainer's Wife	Hala Linda
Rug Merchant	Frank Puglia
Porter	Walter Soderling
Vendor	Caroline Cooke
Vendor	Major Farrell
Porter	Harry Allen
Woman	Maud Hume
Toto	Ann Todd
Maid	Alice Keating
Jeanne Liseron	Olive Tell

Stand Up and Fight

(Metro-Goldwyn-Mayer)

Historical Melodrama

All but untouched by cinema literature, that period of American history preceding the Civil War during which the causes of it were a-building, is painted with a broad and sure brush on a vast canvas by Mr. Mervyn LeRoy in what is by commanding odds his best picture since joining Metro-Goldwyn-Mayer.

Here is new material, vitally handled, and here is Wallace Beery at his very good best with a new and confident Robert Taylor alongside. This is, for these reasons and others, a picture showmen can sell to the first night audience and one that can sell itself from there on.

Mr. LeRoy could have made a great picture out of the slave-running trade alone. He could have made a great picture out of the competition (*circa* 1844) between the stage lines and the infant railroads, specifically the B. & O. But he chose to use both of these great subjects as construction materials in the making of a great

(Continued on page 38)

IT'S

KENTUCKY

The Great American Moving Picture

GOING INTO ITS 3RD WEEK AT THE ROXY, N. Y.

..after 2nd week topped first week by nearly 25%! That's typical of KENTUCKY'S thoroughbred class the country over--- where holdovers are the rule, not the exception!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(*Continued from page 36*)

picture about people, and he put all of the right people in all of the right places before he started grinding.

The screen play, by James M. Cain, Jane Murfin and Harvey Fergusson from a story by Forbes Parkhill, is a skillfully and delightfully wrought piece of material. It is full of plot twist as the first B. & O. roadbed was of bumps. It presents two strong characters in fundamental opposition, both picturesquely heroic and both possessed of vices and virtues in about equal and convincing measure. It offers exciting incident of unfamiliar kind and a great amount of vigorous action. It is a grand job.

Mr. LeRoy's presentation of this material is expensive, impressive and effective. Printed in sepia, the film contains many sequences that would be charming for eye value alone, but the strong direction of W. S. Van Dyke II leaves the picture dependent at no time on mere beauty. Some of Mr. Van Dyke's passages, particularly those having to do with the slave played by Clinton Rosemond, are among the year's finest demonstrations of cinema artistry.

Mr. Beery plays "Boss Staley" of a Maryland stagecoach line owned by "Susan Griffith" of Boston, played crisply by Florence Rice. In fierce commercial conflict with the oncoming railroad, "Staley" finds his profits where they are, notably in supplying wagons for the smuggling of slaves, as he believes, at the expense of sympathetic Northerners. Mr. Taylor plays "Blake Cantrell," gay but impoverished Southern gentlemen, who is forced into "Staley's" service and, on learning the nefarious nature of the slave trade being carried on, buys himself out of service with money provided by the railroad. Messrs. "Staley" and "Cantrell" engage in turn in terrific fights in the course of an involved but coherent and convincing chain of events which culminate satisfactorily for both men and for the women interested in them.

Impressive incidents are the races between stagecoach and train, brilliantly executed, the pursuit of an escaped slave, a gun battle in a snowfilled arroyo, a fox hunt at the start of the picture and the fights between Beery and Taylor. Impressive performances are turned in by all hands.

Previewed at the Village theatre, Westwood, Cal., to a response indicative of long and profitable runs.—WILLIAM R. WEAVER.

Produced and distributed by MGM. Producer, Mervyn LeRoy. Directed by W. S. Van Dyke II. Screen play by James M. Cain, Jane Murfin and Harvey Fergusson. Story by Forbes Parkhill. Photographed by Leonard Smith. Film editor, Frank Sullivan. P. C. A. Certificate No. 4870. Release date, Jan. 6, 1939. Running time, when seen in Westwood, 95 minutes. General audience classification.

CAST

Captain Boss Starkey	Wallace Beery
Blake Cantrell	Robert Taylor
Susan Griffith	Florence Rice
Amanda Griffith	Helen Broderick
Arnold	Charles Bickford
Crowder	Barton MacLane
"Old Puff"	Charley Grapewin
Davy	John Qualen
Sheriff Barney	Robert Glecker
Enoch	Clinton Rosemond
Foreman Ross	Cy Kendall
Allan	Paul Everton
Carolyn Talbot	Claudia Morgan
Whittingham P. Tablot	Selmer Jackson
Harkrider	Robert Middlemass
Colonel Webb	Jonathan Hale

Whispering Enemies

(Columbia-Darmour)

Topical Melodrama

Here's a picture that is both all-audience entertainment and a showman's show. Fresh in theme and plot development, the original story by John Rawlins and Harold Tarshis, which Gordon Rigby and Tom Kilpatrick transcribed in screen play form, is convincing. Given better than average staging by producer Larry Darmour, and intelligently directed by Lewis D. Collins, the story holds to its point continually, wastes no time on inconsequentials, and moves with speed and precision.

Without resorting to artificial heroics, Jack Holt turns in a strong performance in the leading role and is given capable support by Dolores Costello, Addison Richards, Joseph Crehan, Donald Briggs, Pert Kelton and Paul Everton.

As the story is a topical melodrama, there is practically no comedy and, until the concluding sequences, no trace of romance. In substance, "Whispering Enemies" illustrates how vicious, business-wrecking whispering campaigns are started, how they work and how they accomplish their objective.

"Brewster," a cosmetic manufacturer, finds his business ruined by a whispering campaign inaugurated by "Harley" and "Bowman," employees of a rival manufacturer, "Laura Crandall." Thereupon "Brewster" and "Graham" go into the whispering campaign on a big scale. They drive "Crandall's" almost to bankruptcy and create havoc with many other enterprises, as their employees, scattered all over the country, spread malignant rumors. Using an alias, "Laura" gets a job with "Brewster," eventually becomes his private secretary, and learns how he wrecked her business. When she confronts him with this knowledge he informs her that her firm had wrecked his by similar methods. Subsequently "Brewster" confesses responsibility for starting a whispering campaign that culminated in rioting, and is jailed. Using his old whispering campaign tactics, he frustrates a prison break and is rewarded by parole. In the employ of "Miss Crandall," a whispering campaign indulged in by travel agencies and modistes lets him know that she is in love with him.

If ever there was a natural for a teaser campaign, "Whispering Enemies" is it. It is suggested that, if possible, the picture be seen before being presented to the public. From such an inspection any exhibitor should be able to concoct any number of exploitation tricks of potent interest-creating caliber.

Previewed in an RCA projection room in Hollywood to a press audience.—GUS MCCARTHY.

Distributed by Columbia. Produced by Larry Darmour. Directed by Louis D. Collins. Original story by John Rawlins and Harold Tarshis. Screen play by Gordon Rigby and Tom Kilpatrick. Carl Hiecke assistant director. Dwight Campbell film editor. Photographed by James S. Brown, Jr. P. C. A. No. 792. Running time, 64 minutes when seen in Hollywood. Release date: Not set. General audience classification.

CAST

Brewster	Jack Holt
Laura Crandall	Dolores Costello
Red Graham	Addison Richards
Harley	Joseph Crehan
Bowman	Donald Briggs
Virginia	Pert Kenton
Warden	Paul Everton

Tough Kid

(Monogram)

Melodrama

"Tough Kid" may be exploited as a better than average prize fight picture. Making good use of the elements fundamental to a story of this character, the show also introduces several new ones. Thus, while the production contains a great deal of action, it also has a human interest content.

Fast moving, waiving all non-essentials, "Tough Kid" establishes its plot at once and develops it in an attention holding manner. "Red," always the idol of his younger brother, "Skipper," becomes a greater hero when he wins the right to meet the champion. "Skipper," however, fears that "Red's" new manager, "Grogan", is a crook, and knows definitely that association with gamblers "Monk" and "Regan" bodes the fighter no good. To get money for medical attention for his sweetheart, "Ruth," "Red" double crosses his manager and "Skipper" and agrees to throw the fight. Meanwhile, proving his belief that "Monk" and "Regan" have made "Ruth" their tool to get "Red" into their clutches, "Skipper" is kidnapped. Escaping, he arrives at the ring just in time to see "Red" take a "dive." When evidence of the crookedness is given, "Red" is exonerated, and though offered another chance at the champion, he retires for romance with "Ruth."

While not especially strong so far as name value goes, "Tough Kid" features Frankie Darro in an appealing characterization and gives Dick Purcell, Judith Allen, Lillian Elliott, Don Rowan, William Ruhl and Lew Kelly many opportunities to be effective in support. The show should prove attractive to the sporting contingents in audiences as well as those who like plenty of action on the screen.

Previewed in the Monogram studio projection room in Hollywood. G. M.

Distributed by Monogram. Lindsley Parsons, associate producer. Directed by Howard Bretherton. Screen play by Wellyn Totman. Story by Brenda Weisberg. Russel Schoengarth, film editor. Photographed by Harry Neumann. P. C. A. Certificate No. 4916. Running time, 61 minutes when seen in Hollywood. Release date: December 31, 1938. General audience classification.

CAST

Skipper	Frankie Darro
Red	Dick Purcell
Ruth	Judith Allen
Katie	Lillian Elliott
Grogan	Don Rowan
Monk	William Ruhl
Regan	Lew Kelly
Blackie	Ralph Peters
Britt	Max Marx
Miss Banks	Jean Joyce
Dr. Radford	Wilbur Mack
Krause	Joe Lynch
Radio Announcer	Cliff Howell

They Made Me a Criminal

(Warner Bros.)

Melodrama of Regeneration

John Garfield of "Four Daughters" plays here a Cagney-like role, differently but very effectively, with the Dead End Kids and Ann Sheridan, May Robson, Claude Rains and many another competent Warner player in positive support. The picture is forthrightly melodramatic and startlingly realistic, a swift chronicle placing its punches where they accomplish best results, and pulling none of them. The picture opens in New York, cyclonically, moves to Arizona, where it slows a trifle to give the audience a breather, and closes in another burst of action.

The role assigned to Garfield is no walkthrough. He enters the story as a prizefighter with all the worst attributes of the profession, and sheds his vices grudgingly under pressure of circumstances and contacts, electing, finally, to discount, to himself, his ultimate sacrifice in behalf of unwillingly loved ones. There is no sugar-coating on the part and he plays it across the board, collecting handsomely.

The Dead End Kids come into the picture after it is well under way, playing East Side roughnecks under custody of a kindly matron operating a fruit ranch in the Arizona desert. They are perhaps more effective than less for the change of setting. The inter-play of their influence upon the fugitive fighter and his upon them is a fine specimen of narrative and performance.

Miss Sheridan is excellent as the girl in the case, and Miss Robson turns in her infallibly competent portrayal.

The screenplay by Sig Herzig from a novel by Bertram Millhauser and Beulah Marie Dix has to do with a boxer advised to flee from New York following a murder. Although he believes he is innocent, he knows he cannot prove it. Nor can he box, say his advisers, because his southpaw style will reveal his identity. He tramps to a desert ranch where he is taken in by former New Yorkers who, without knowing his identity, resolve to redeem him. When eviction faces his benefactors he enters the ring against a barnstorming pugilist as a means of earning needed money. A New York detective is on hand to arrest him, but decides, after learing all the circumstances, not to.

The picture is somewhat stronger in individual sequences than in total result, although it is by no means weak in any particular. The opening passages, having to do with the murder, are perhaps the most violently melodramatic recently filmed. At midpicture a threat of death

(*Continued on page 40*)

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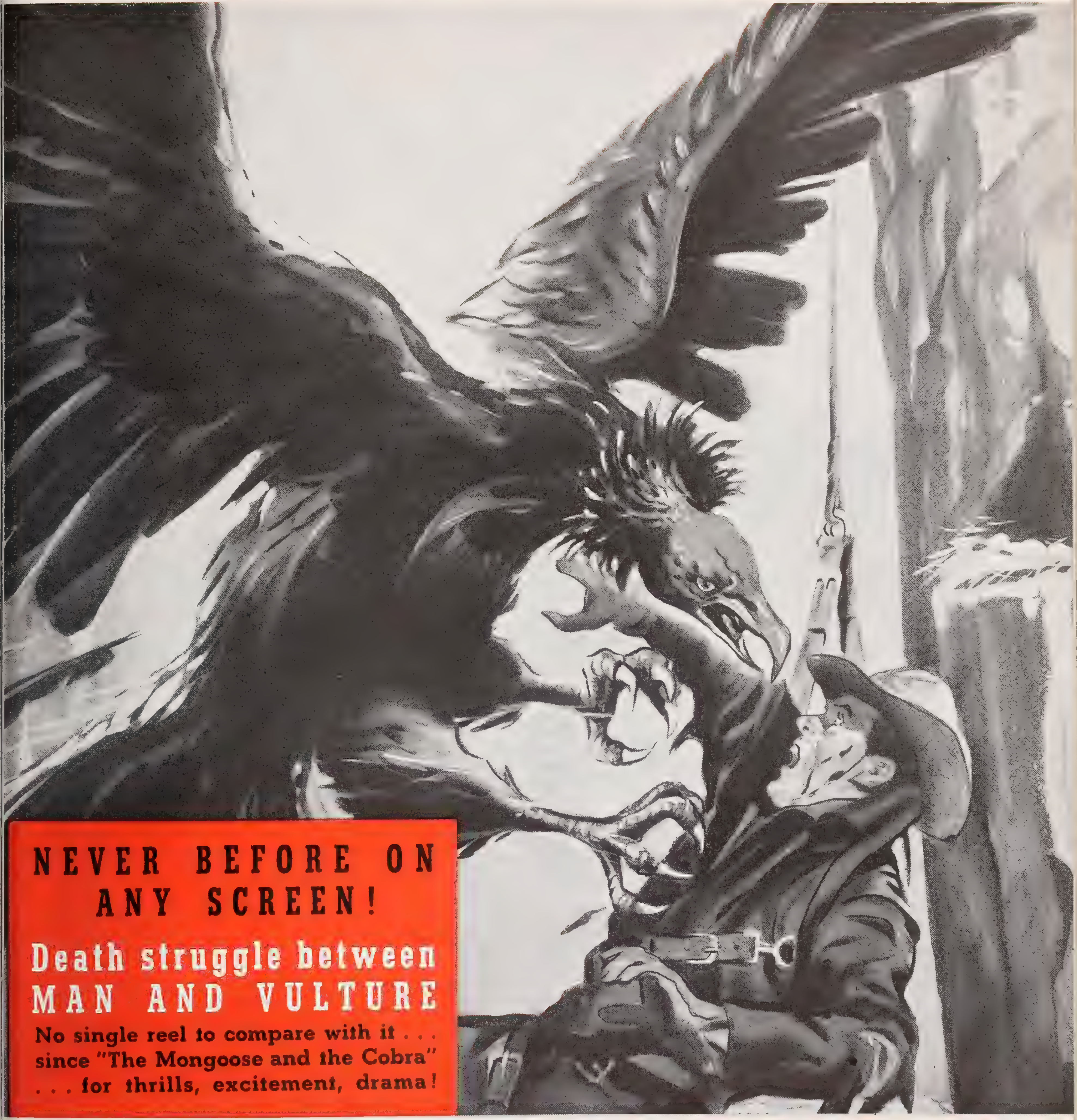

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"KING VULTURE"

A NEWS WORLD OF SPORT SPECIAL RELEASE

A COLUMBIA PICTURE

(Continued from page 38)

by drowning in an irrigation reservoir is built up to create extraordinary suspense. The ending is powerful.

Previewed at Warners' Hollywood theatre, altogether successfully.—W. R. W.

Produced and distributed by Warner Brothers. Associate producer, Benjamin Glazer. Directed by Busby Berkeley. Screenplay by Sig Herzig. Novel by Bertram Millhauser and Beulah Marie Dix. Photographed by James Wong Howe. Film editor, Jack Killifer. P. C. A. Certficate No. 4701. Release date, January 14, 1939. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Johnnie	John Garfield
Detective Phelan	Claude Rains
Goldie	Ann Sheridan
Grandma	May Robson
Tommy	Billy Halop
Angel	Bobby Jordan
Spit	Leo Gorcey
Dippy	Huntz Hall
T. B.	Gabriel Dell
Milt	Bernard Punsley
Peggy	Gloria Dickson
Doc Ward	Robert Gleckler
Magee	John Ridgely
Budgie	Barbara Pepper
Ennis	William Davidson
Lenihan	Ward Bond
Malvin	Robert Strange
Smith	Louis Jean Heydt
Rutchek	Frank Riggi
Manager	Cliff Clarke
Collucci	Dick Wessel
Sheriff	Raymond Brown
Fight Announcer	Sam Hayes

Wild Horse Canyon

(Monogram)

Western

Hard riding and gunplay are predominant factors in this western, more of the old school than the western which emphasised singing and comedy. Here the familiar theme of the cowboy with a self-imposed mission is employed, to good effect.

The picture stars Jack Randall. The slight thread of romance concerns Dorothy Short. In support are several well known players of western caliber, including Warner Richmond, Walter Long, Charles King and Dennis Moore, all capable "bad men" here. Then there are Frank Vaconelli and Ed Cassidy, the "law abiders," and "Rusty," the horse.

"Jack" and his pal "Lopez" ride the "wild horse trail" in search of rustlers who murdered "Jack's" brother. "Jack" saves "Jean" from a henchman of "Travers," foreman of her father's ranch. "Travers," with the help of "Jean's" brother, "Pete," is stealing the Hall horses. "Jack" is hired as a ranch hand on the recommendation of "Jean." "Rosco," a rustler, offers to buy some horses from "Hall." He gets the horses and also the money when he shoots and robs "Hall." "Jack," through the marked money, traces the rustlers. Caught and bound, he escapes and in a gun dual in the main street of town kills both "Travers" and "Rosco."

Reviewed in the projection room in New York.—Paul C. Mooney, Jr.

Produced and distributed by Monogram. Producer, Robert Tansey. Directed by Robert Hill. Original screenplay by Robert Emmett. Photography by Bert Longenecker. Sound, Cliff Ruberg. P. C. A. Certificate No. 4917. Running time, 50 minutes. Release date, December 21, 1938. General audience classification.

CAST

Jack	Jack Randall
Jean	Dorothy Short
Lopez	Frank Vaconelli
Pete	Dennis Moore
Travers	Warner Richmond
Tom Hall	Ed Cassidy
Rosco	Walter Long
Red	Charles King
Valdesto	Earl Douglas

and "Rusty"

Kreutzer Sonata

(Foreign Cinema Arts)

The Classics

This cinematic transcription "inspired by the novel by Count Leo Tolstoy" and underscored with a "musical interpretation by Beethoven" is heavy in acting, leaden in script and direction.

As translated to the screen, the story seems to be adapted from the tabloids than from the immortal Tolstoy. English titles translating the French dialogue are couched in ponderous language with plentiful philosophic phrases concerning the vagaries of life and love and everything in between. Jean Yonnel plays the central role in the expansive style of Old World acting. Gaby Morley, Jacques Erwin, Pierre Renoir, Edmonde Guy and Annie Rozanne give little or no assistance in supporting roles.

Plot ingredients are compounded of classified Russian drama props and number one seduction, one suicide, two attempted murders, a couple of evenings portraying gay night life, an appealing child and the remark of the hero after a whirl of sin and sex that he has lost his youth. "Pozdnycheff," the Russian rake, betrays the wife of a friend and causes the husband to commit suicide. He does penance by marrying a good girl from his home town. Years elapse. He suspects his wife of carrying on with a visiting concert violinist. The husband attempts to do away with them but his aim is not good. Reconciliation follows.

Seen at the World theatre, small mid-town New York house specializing in foreign film fare, where an early morning audience sat passively through the tale of woe.—Joseph F. Coughlin.

Distributed by Foreign Cinema Arts. Director, Charles Guichard. Scenario, H. Andre Legrand. Music, Adolphe Borchard. No P. C. A. Certificate number. Running time, 87 minutes. Release date, February 1, 1939. Adult audience classification.

CAST

Helene (wife of Pozdnycheff)	Gaby Morley
Pozdnycheff (man of the world),	Jean Yonnel, of the Comedie Francaise
Toukhatchevsky (concert violinist)	Jacques Erwin
Boroswsky (officer and friend of Pozdnycheff)	Pierre Renoir
Sonia (wife of Borowsky)	Edmonde Guy
Katia (sister of Helene)	Annie Rozanne
Petrovitch	Andre Bervil
Mother of Pozdnycheff	Darcey Roche
Director	Nox
Vassia (son of Pozdnycheff and Helene)	J. P. Thiss
A Florist	Giselle Gire
Michel	Salou
A Servant	Leger

Devil's Island

(Warner Bros.)

Melodrama

There have been many pictures with a background of French penal colonies. Recent events, such as the escape of Rene Belbenoit, *libéré*, the publication of his book, "Dry Guillotine," the announcement that France would send no more convicts to French Guiana, and the still more current rescinding of that plan, make Warners' "Devil's Island" timely for exploitation purposes. The French government, by the way, asked that changes be made by the studio in the original version of the film.

"Devil's Island" is a grim story of a doctor who aided a wounded, escaped prisoner in France, and was sentenced to Devil's Island for treason. Boris Karloff, as "Dr. Gaudet," gives a finely chiselled performance as the doctor caught in the web of circumstance. Nedda Harrigan, as the wife of the commander of the prison colony, and Adia Kusnetzoff, as the convict who was beheaded, are but two of the cameos created by the cast which also includes Rolla Gourvitch, Will Stanton, Edward Keane, Robert Warwick, Pedro de Cordoba, Tom Wilson, John Harmon, Richard Bond, Earl Gunn, Sidney Bracy, George Lloyd, Charles Richman, Stuart Holmes, Leonard Mudie, Egon Brecher, and Frank Reicher.

The direction by William Clemens stresses the hopelessness of the characters thrown into exile.

The adaptation by Kenneth Gamet and Don Ryan of the original story by Anthony Coldeway and Raymond L. Schrock emphasizes the grimness of the story, which Bryan Foy produced.

Sentenced to Devil's Island, "Dr. Gaudet," after undergoing tortures escapes with a number of comrades. Rescued when their gasoline has been exhausted, they are brought back to the island, to find that the records of the prison's director, stolen by an accomplice of the physician, had earned him a pardon by virtue of the revelations of the peculations of the prison's head.

Previewed in a studio projection room in Hollywood.—V. K.

Produced and distributed by Warners. Associate producer, Bryan Foy. Directed by William Clemens. Screenplay by Kenneth Gamet and Don Ryan. From an original story by Anthony Coldeway and Raymond L. Schrock. Assistant director, Arthur Lueker, Photographed by Georges Barnes. Art director, Max Parker. Edited by Frank Magee. Technical advisor, Louis Van Den Ecker. P. C. A. Code No. 4495. Running time, when seen in Hollywood, 60 minutes. Release date, Jan. 7, 1939. General audience classification.

CAST

Dr. Charles Gaudet	Boris Karloff
Madame Lucien	Nedda Harrigan
Col. Armand Lucien	James Stephenson
Pierre	Adia Kuznetzoff
Collette	Rolla Gourvitch
Bobo	Will Stanton
Dr. Duval	Edward Keane
Demontre	Robert Warwick
Marcal	Pedro de Cordoba
Emil	Tom Wilson
Andre	John Harmon
Georges	Richard Bond
Leon	Earl Gunn
Soupy	Sidney Bracy
Dogface	George Lloyd
Governor Beaufort	Charles Richman
Gustav LeBrun	Stuart Holmes
Advocate General	Leonard Mudie
Debriac	Egon Brecher

Wanderers of the Desert

(United Artists)

Desert Royal Mounted

Strictly speaking, the title should be applied to the natives of the Arabian sand lot, the Bedouin tribes, and to a group of dusky and camel riding patrolmen who keep the Near East folk from feuding with each other and raiding passing caravans. Interesting shots detailing the living habits of both classes are detailed. Particularly striking are the sequences depicting the Bedouin camp life and especially the tribal method of making coffee. Night shots are outstanding.—Running time, one reel.

Swingtime in the Movies

(Vitaphone)

A Short Swing

Apparently, the reception and the results that greeted "Out Where the Stars Begin" have prompted the sponsors to spin another fabulous tale on the "little girl becomes screen sensation of the century" theme. In the second edition, the plot path is similar and familiar. Patterned ingredients include a cute hash slinger who is baked into a glamour girl recipe, a handsome hero with a capable pair of vocal chords, a director who has as much difficulty with his shooting schedule as he has with the manipulation of the king and queen's English, a decorative background of feminine scenery, a couple of lively tunes and some glowing color shadings. Rabid picture fans will derive a thrill or two in glimpsing some cinematic celebrities breaking bread in the studio commissary and exhibitors in general will be surprised to see R. J. (Bob) O'Donnell, general manager for Interstate Circuit and Texas Consolidated Theatres, who comes before the camera surrounded by a bevy of sight seeing Texan beauties. Katherine Kane, soon to be seen in "Swing, Sister, Swing," appears as the white hope of the industry. John Carroll is the handsome hero with Fitz Feld repeating his libel on the directorial personnel of Hollywood. —Running time, 20 minutes.

Washington Parade, No. 1

(Columbia)

Capital Scenes

This is an interesting film about some of the buildings, people and Governmental functions in the nation's capital. There is the capitol itself, the subway used by Congressmen, the Lincoln Memorial, Supreme Court building, Bureau of Standards, the Treasury and the Washington Monument among others. Also shown is the Department of Justice and the training of its operatives. Running time, 10 minutes.

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ROCKEFELLER FOUNDATION TO PRESS PROJECT FOR EDUCATIONAL FILMS

Director Explains Plans for Furthering Visual Education and Developing Sources; Documentaries, Industrials Cited

Concluding that the motion picture "has no instructional and persuasive equal," and that "it is high time it were used for what it is so perfectly suited, not only for fictionized entertainment," the Rockefellers are determined to go ahead with plans to place motion pictures in the classrooms of the nation, and the motion picture industry is invited to participate.

The plan of procedure is as follows:

(1) Finding all institutions equipped to use motion pictures or interested in securing such equipment.

(2) Searching out all films with educational possibilities, evaluating them and compiling a basic list from the many existing sources.

(3) Making available to general education all desirable films heretofore unavailable.

(4) Determining the desirable subjects not now covered by films and advising producers and distributors so they may be provided.

(5) Keeping educators and film leaders informed up to the minute on all developments in the business of the classroom film, on the market, trends and tastes.

(6) Establishing regional, state and local film libraries to serve, through rental, those institutions unable or unwilling to set up their own libraries.

(7) Reducing prices of films and equipment for school use.

This latest explanation of the Rockefellers' long-nurtured ambition to bring about a widespread opening of motion pictures in schools was made by Fanning Hearon, former newspaperman and Government film producer and now executive director of the Association of School Film Libraries, which the Rockefellers started on an endowment in June of this year.

The Association's plans were touched on somewhat at the recent annual southern conference on Audio-Visual Education, at Atlanta, where Mr. Hearon cited the Rockefeller project as "a non-profit organization of educational institutions and noncommercial distributors of educational motion pictures, sponsored by the General Education Board, a Rockefeller foundation, and directed at cooperative encouragement of the use of the motion picture in education."

Aid to Industry, Is Claim

"The seven program points," Mr. Hearon, emphasized, "must not be interpreted as being directed against the producers and distributors; in fact they are directed at the improvement of their welfare. With a market which states precisely what it wants and how many, producers and distributors will find themselves in a much happier state than that of bewildering uncertainty which now exists. Makers and distributors of films and the equipment essential to their use should take a good look at the handwriting on the wall and warmly welcome a non-profit organization whose business is to improve their business."

The industry's producers and distributors some 18 months ago appeared to be seriously interested in "invading" the school field on their own, through a plan developed by, if not devised within, the Motion Picture Producers and Distributors of America, but to date it has not taken root. It was intended to place the film industry in production of new school films and adaptation of regular theatrical films that were out-of-theatre-release, besides setting up a nationwide exchange system for distribution on rental.

THE ROCKEFELLERS ON SCHOOL FILMS

"With sight, sound, motion and now color as its ingredients, the motion picture has no equal, yet it has not attained its deserved status among the educational media because the audience is unknown and unorganized; the product is unknown and inadequate; the market is unstable." This is the conclusion of the Association of School Film Libraries (Fanning Hearon, director), a Rockefeller endowment established to organize the field of classroom films.

The Rockefellers even contributed $50,000 to that project to pay for the preliminary explorations that were made into the vaults of MPPDA member companies to determine what old films might be suitable.

"Vagueness" Attacked

Mr. Hearon, of the Rockefellers, now charges that the "most chronic characteristic of most movements to do something about the use of films for instruction has been a discouraging vagueness. There has been a lot of talk about evaluating, opening new film sources and encouraging new production, with educators doing the brain work, but not much has been accomplished. Lack of accomplishment can be attributed to lack of organization. There has never been a gathering place for people with ideas and the energy to put them across. Now they can cast their lots with the Film Library Association and get something done. Individually they can not be heard, but speaking with "One Voice" they will be heard and progress will come of it."

Contending that very few really good educational films have been made by anyone anywhere, Mr. Hearon is especially concerned with securing 16 mm. releases of educationally valuable pictures heretofore tied up in film business, and in the production of new films expressly for non-theatrical exhibition. As examples of films from new sources he mentioned the shorts selected by the Mark May (MPPDA) group in the summer of 1937; the Progressive Education Association excerpts from features; foreign films such as the British instructionals and documentaries; the "selling" films of the "industrial and commercial concerns with grown-up conceptions of public relations"; and "the unusual products of some smaller independent producers," mentioning "Adventures of Chico."

Extending his remarks on the Mark May (MPPDA) selections, he quoted Dr. May to the effect that the schools may count on these shorts for use in the school year 1939-1940. Mr. Hearon said he and all persons connected with his Association are disappointed in the delay of the release of these subjects.

Going more into the films of "the industrial and commercial concerns with grown-up conceptions of public relations," Mr. Hearon declared, "The point being made is that business can accomplish its purpose and yet make important contributions to education, by simply turning off the ballyhoo and turning on the facts."

On the subject of new sources Mr. Hearon said the Association has been given the educational-use rights to the March of Time.

Mr. Hearon said that the Association had recently been consulted by "a major producer of theatrical short subjects" concerning the real requirements of the 16mm school films audience. This producer—E. W. Hammons and his Educational Pictures has been openly mentioned as interested in school films—asked the Association to poll members to ascertain which films would be most popular in the educational field.

Setting out to bringing schools, colleges and universities that use films into its membership, the Association within its first year expects to line up the 50 largest and most important users and non-commercial distributors of school films.

With headquarters at Nine Rockefeller Plaza, the Association now operates, under Mr. Hearon, with officers and a directorate constituted as follows: J. C. Wardlaw, president, University System of Georgia; Boyd B. Rakestraw, vice president, University of California; Harold C. Bauer, New Ulm, Minn., Public Schools; Thomas Fansler, New York University; Charles F. Hoban, Jr., American Council on Education; John A. Hollinger, Pittsburgh, Pa. Public Schools; and Paul C. Reed, Rochester, N. Y. Public Schools.

Two weeks ago at the Hotel Commodore in New York, the Public Education Association gave a dinner attended by approximately 800 people to mark the completion of the report of the Regent's Inquiry, an independent committee appointed to study the educational system of New York State, the chairman of which was Owen D. Young, chairman of the board of General Electric Company.

The general report, published under the title "Education for American Life," recommends that education "Make more extensive use of modern means of instruction, such as the radio, motion pictures, and other visual aids."

The Rockefeller Foundation contribution approximately $200,000 for research into the cultural side of radio in 1936 against a total of about $40,000 allocated for that purpose, according to the Foundation's 1937 report.

The beneficiaries were University Broadcasting Council, Chicago, $75,000 for developing educational and cultural programs; Princeton University School of International Affairs, $65,000 for a study of the value of radio to listeners; National Music League, New York, $15,000 for a study of Latin American broadcasts; World-Wide Broadcasting Foundation, Boston, operating shortwave station W1XAL, $25,500, to develop radio programs of educational and cultural value.

Chicago Schools Use 100,000 Reels

Chicago's public schools are among the largest users of films for educational purposes, it is reported by superintendent of public schools. Dr. William Johnson.

In addition to the great amount of film material, one and one quarter million colored stereopticon slides have been made available for use in the classrooms. Every elementary school is equipped with stereopticon lanterns, and 95 per cent have silent 16 mm. motion picture projectors as well; while the high schools enjoy the use of both silent and sound films, with a total of more than 100,000 reels of educational films circulated to all the public schools each year.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE Radio-Keith-Orpheum Corporation is right proud of its influence on the progress of aviation. Its officers in Hollywood have finally succeeded in hi-jacking Doug (Wrong-Way) Corrigan into his first full suit of clothes.

Doug in all of his long-pants life, had never had a coat and vest to match, or any coat and vest for that matter, and when he walked into the RKO studio to start work in his "Flying Irishman" motion picture, he wore the same old trousers and sweater—until the movie moguls went to work on him. Doug now sports a full-fledged suit—cost $35.

▽

The first published list of recipients of low-license—"distinctive"—automobile plates for 1939 contains the names of six from the theatrical professions: Ed Wynn, comedian of stage and screen, whose car will be "distinguished" with license number YY2; Rudy Vallee, UU6; Dave Rubinoff, fiddle player for stage and screen, UU2; John Golden, GG8; Song writer Irving Berlin, 7B, and Bill Robinson, Negro tap dancer, 6B.

▽

The day after the ex-wife of the missing Judge Joseph Force Crater went into a New York courtroom and asked for a decree declaring her former husband dead, Richard Brooks, self-styled news commentator on New York's Station WNEW cracked over the air that his hunch is the missing jurist is in "one of those double-feature movie houses and has been for the past seven years."

"He undoubtedly went to see the main attraction and is determined to stick it out until successful," Brooks told the public.

Mr. Brooks elaborated on duals by observing: "This double feature idea has induced housewives to desert their husbands . . . reduced the normal vision to a bleary, indistinct sight . . . reduced the lungs of movie patrons to mere wisps of tubes and encouraged tuberculosis . . . and made men, women and children develop callouses . . ."

▽

All the while personal and studio press agents were telling the world about the unusually homey Hollywood holidaying of their starring principals, headlines elsewhere in the press were describing the steller assemblage at the holiday opening of Earl Carroll's new $1,000-per-seat Hollywood cabaret.

It was a super-super-super premiere that Mr. Carroll held for his super-super-super Hollywood night club, but Mr. Carroll's electricians, stage hands and back-stage engineers nearly bounced the whole show right into the laps of the $1,000-per-seat customers who sat under the black patent leather ceiling from which dangled 10,000 neon lamps.

Miss Susan Miller, for one, was singing on one of the revolving stages that sets inside a second, when the platform on which she stood started to sink. Miss Susan kept right on singing, finally reappearing with a jolt from the hand of the stage engineer on a complicated switch.

Then came Reginald Craig, who, according to the United Press account, was nonplussed when the enormous curtains parted behind him and the two revolving stages started whirling in opposite directions.

JACK KUHNE, aviation editor of Truman Talley's Fox Movietone News and ace cameraman, and Al Simonson, his assistant, are back in New York from six months in the land of the midnight sun.

Their notes concerning the flora and fauna and natives of the Arctic and sub-Arctic regions would fill a large volume. Scientists appear to be much interested.

The purpose of their six-month expedition was to test newly developed raw stock in the unusual light conditions of the frozen circle as well, of course, to make films for the Fox newsreel. They report both efforts were successful.

From New York to Bergen to North Cape, 700 miles from the North Pole, their journey took them. Then, by 16 different coastal vessels to Hammerfest, Norway, where there is three months' light and nine months' total darkness. At Kantekaino they saw their first Laplander. Lapps call their mud-huts "gamas." A Swedish Lapp is a Lyngen. Kuhne and Simonsin lived with them, getting considerable footage of the natives, their migrations, customs and reindeer drives.

On Galdhopigden Mountain, 8,000 feet above sea level, and the tallest peak in Norway, Kuhne, attempting to negotiate a difficult shot of two guides jumping over a crevice while he was lowered into it, slipped on a treacherous, icy ledge. It was a close escape from death. Then a guide confided that his father and grandfather, guides before him, had met their fate in a similar fashion.

The cameramen found the Lapps friendly but no epicures. They had to be content with fish and potatoes three times a day. For a change and as a delicacy, they had reindeer meat.

Only nine days were found suitable for shooting due to the peculiar light which American raw stock has not yet been able to conquer. In the regions where light is present constantly, it is hazy, foggy. Special filters had to be used. The best time for shooting is at noon and early in the afternoon, although tests were made at various times of the "day," including midnight.

▽

Cecil B. DeMille has been trying to borrow from Stanford (Cal.) University trustees the Union Pacific railroad's famed "Golden Spike," first to be driven in that first transcontinental line's rail-ties, which he wants to use for a little scene in his new "Union Pacific" picture for Paramount. The trustees have not made up their collective mind as to whether they will loan the spike, and with Mr. DeMille wanting a golden spike when he wants it, he has been in communication with Nellie Taylor Ross, Director of the U. S. Mint, at Washington, who tells him, she'll see to it that he gets enough gold to make a "golden spike" of his own—for the little matter of $600.

▽

Paramount and its Mr. Bing Crosby will send out "lucky" horseshoes this month on the occasion of the release of their "Paris Honeymoon," horseshoes playing a prominent part in the production. Particular attention will be paid to theatre owners in the mailing of the "lucky" ones.

AND now that the "Motion Pictures' Greatest Year" people have completed quizzing other people for the "Motion Pictures' Greatest Year" "Quiz," it seems to be in order to relate the researching experience of our good friend Allister Grossart, in Toronto.

A Toronto exhibitor acquaintance of Mr. Grossart was stumped by a patron who had never heard the word "quiz." She insisted on an explantion, so the exhibitor asked aid of Mr. Grossart. He, in turn did a bit of research. The result may suggest an angle to some exploitation of a century-and-a-half ago.

The word "quiz," discovered Grossart, was actually invented by a theatre manager—in the 1800's. His name was Richard Daly, also famed as an actor of the day, and who owned and managed the Smock Alley and Crow Street theatres in Dublin, Ireland—a veritable circuit owner.

Mr. Daly made a wager one day with a friend that he could invent a new word which would be on everybody's lips within a week. The conditions of the wager were that the word have no meaning and be derived from no known tongue. The morning after, Dublin awoke to find the word "quiz" written in chalk on the pavements, doors, windows and walls of the city. Mass psychology, of course, prevailed, and immediately the word was literally on everybody's lips, "and since that day," runs an old account, "should a strange story be attempted to be passed current, it draws forth the expression, 'You are quizzing me.' "

Maybe that's why Webster's Dictionary describes "Quiz," the noun, as "An odd or eccentric person or thing," "A hoax, a practical joke"; and describes "Quiz," the verb, as "To ridicule, to banter, to chaff or mock with pretended seriousness; to make sport of, as by obscure questions." In both insances, of course, there is the added meaning of examining.

▽

Arthur Mayer, that impish showman of Times Square's Rialto, advertised a holdover thusly: "SECOND HORRIBLE WEEK OF DRACULA AND FRANKENSTEIN."

▽

And when Eli H. Arkin, Chicago Paramount manager, played "Dracula"-"Frankenstein," he put a coffin in the orchestra pit, and between the double "horror" features threw a spotlight on a dummy in the coffin coming to a sitting position; also, he put an ambulance in front of the theatre, with a sign: "For Horror Victims," set up a first aid station in his foyer with a similar sign, dressed his ushers as internes, and his cashiers as nurses.

▽

Just-a-Jitterbug Department:

We are told by the *London Era* that Gilda Gray (right name Marianna Micholska), who variously has appeared in Hollywood and London motion pictures, principally as a dancer, plans to lead an expedition into the wilds of Central Asia in search of exotic dances, and intends to film native "wiggling, twisting and stamping" for America.

▽

Grand National Pictures announces that the title of its "Sunset Strip Case," with Sally Rand, ballon-dancer, has been changed to "Sunset Murder Case."

COST vs. QUALITY ISSUE ARISES AGAIN IN ATTACKS ON NEW BRITISH QUOTA

Criticized by Producers Lacking Financial Nourishment, 8,000 on Unemployment Rolls, Exhibitors Facing Film Shortage

by AUBREY FLANAGAN
in London

Not since British film production grew up, certainly not since its legislators took it beneath their Parliamentary wing, has the industry spent so bleak and chill a holiday period as the one just passed.

Only six British films were in actual production. With the first nine months of the new Act past, the disturbingly small number of 82 films had been put forward for registration. This was at a rate of 100 a year. In the two previous years the total was in each case between 220 and 230.

With no visible improvement in conditions, producers lacking the requisite financial nourishment, employees, registered on the unemployment rolls to the tune of eight thousand or so, and exhibitors, confronted by the most serious film shortage in their history, are likely to challenge the whole basis and functioning of the new Films Act. The Films Council, appointed body for the hearing of grievances and the shaping of new formulae, is bound for a busy session.

Cost versus Quality

Not least likely on the prospects is a renewal of the old controversy, well badgered about during the new Act's parliamentary stages, of cost versus quality. Exhibitors already have spared no pains to put on record the fact that they foresaw precisely the present situation when a cost test was embodied in legislation instead of a quality test.

As far back as Midsummer 1936, spokesmen of the Cinematograph Exhibitors Association warned not only the Government but their fellows in the industry, that if a cost test was embodied in the new act there would be an immediate drop in production figures.

So, too, were exhibitors keen and uncompromising critics of the multiple quota clauses of the Act, which they foresaw bringing about an even acuter shortage. In one of the latest of their pleas to Oliver Stanley they said: "We very much doubt if the American renters will be able to . . . produce a sufficient number of the expensive type of films which the Act now calls for. . . . We have this alternative apprehension that we may find ourselves short of films as our quota is not made conditional upon the American renters fulfilling their quota."

Calls Films Improved

Fully aware of the urgency and unable, even before a gullible House of Commons, to deny it, the Government, through its spokesman, Mr. Stanley, invokes the industry and the nation at large to take solace from improvement in the quality of British films. Peppered by Government critics with a series of allegations that the Act has not proved beneficial to the industry, that there is a serious shortage for exhibitors, and a higher unemployment figure, Mr. Oliver Stanley said:

"I do consider as satisfactory that the films now being produced are good films. The Act will have a satisfactory effect. I believe that the only sound basis for British films is good quality and I believe that there has been a very substantial advance in that."

SHORT PRODUCT PLAYING BROADWAY

Week of December 31

CAPITOL	Sydney, Pride of Australia	MGM
	On The Wing	RKO Radio
CRITERION	Miracle of Salt Lake	MGM
	A Song Is Born	Paramount
MUSIC HALL	Going Places, No. 57	Universal
	Mechanix Illustrated	Vitaphone
	March of Time, No. 5	RKO Radio
PARAMOUNT	Sally Swing	Paramount
	Two Boys and a Dog	Paramount
	The Star-Spangled Banner	Paramount
RIVOLI	Cavalcade of Stuff	Grand Nat'l
	Tannhauser	Paramount
	Mother Goose Goes Hollywood	RKO Radio
ROXY	Fashion Forecast (Winter Styles)	20th Cent.-Fox
STRAND	Nature's Mimics	Vitaphone
	You're an Education	Vitaphone

Challenged on the thesis that the new Act had not attracted finance to the industry, Mr. Stanley stood his ground, claiming that the one thing to attract finance was that the industry should make better films and that there *were* signs that the quality of films had improved.

To this the exhibitors reply that the number of films of super quality has not increased, but probably has decreased. They admit that the major productions sponsored by Metro and Twentieth Century-Fox have reached a level hitherto rarely attained by British production, but point out that apart from one or two Denham productions following the quality level established there before the new Act, there remain probably but two independently produced pictures of a notably higher quality, "Pygmalion" and "Sixty Glorious Years."

Exhibitors naturally are not concerned whether increased quality has attracted or will attract finance to production; their immediate concern is the availability of adequate product.

Producers seem to be in confusion. The recent decision to continue the Federation of British Industries for three months instead of proceeding with the formation of the new body, is somewhat akin to their rapid change of position and platform during the quota processes, but critics interpret it as significant of the indecision and mercurial mindedness which long has marked British production. To a great extent their change of mind and heart probably is colored by the indifference of the American producers to the suggestion that they should ally themselves to the group. American producers, however, would need to be satisfied before they joined any such organization that not only was it representative, comprehensive and authoritative, but that it should give the assurance that its decisions would be abided by in all quarters. The present group does not include the Gaumont British, the Associated British or the Ealing groups. History has shown an indelicate tendency on the part of one or other of these to disagree on policy.

Americans' Problems

American producers here, meanwhile, are not without their problems, not the least of these being the fact that the new Act as interpreted by the Board of Trade calls upon them to sponsor in their quota schedules a certain number of lowest priced single quota films. The net effect of this is to compel them to make, or to have made for them, pictures of low cost and negligible quality or to have as single quota in their schedules pictures made on a double or higher quota basis.

The recent activity of the British Board of Film Censors and the Government in intervening on political grounds in the production of films offers another snag which producers and their renter sponsors here look upon with a jaundiced eye. The banning of the Lucknow project is a mere incident, it is true, but that is regarded as an incident of no small significance.

Refugee Benefit

Details have been completed for the stage and screen benefit shows for the Baldwin Refugee Fund on January 14. The Cinematograph Exhibitors Association, Kinematograph Renters Society, Actors' Equity, Theatrical Managers, Dramatists' League, Variety Artists' Federation, Musician's union and all other management and labor organizations have pledged 10 per cent of all earnings on that date.

Adolph Zukor has arranged that the proceeds of the opening of "Stolen Life," with Elisabeth Bergner, at the Plaza on January 18, will be devoted to the fund.

Exports

Exports of exposed positive film for November were 2,007,213 feet ($70,420), against 2,213,170 feet ($62,550) in November last year and 1,774,296 feet ($47,755) in 1936.

Footage for the eleven months ending November 30 was 22,556,485 feet ($736,130) against 20,946,160 feet ($597,720) in 1937 and 20,346,022 feet ($531,345) in 1936.

Imports

Imports of blank film in November this year were 2,355,181 feet ($60,325) against 5,016,766 feet ($95,175) in 1937 and 6,103,046 feet ($114,415) in 1936.

Footage imported for the eleven months' period was $64,287,047 feet ($1,041,055) this year against 63,984,966 feet ($1,192,430) in 1937 and 63,099,717 feet ($1,230,945) in 1936.

Footage of exposed film for November was 2,317,597 feet ($82,245), against 1,613,257 feet ($60,700) in 1937 and 1,624,748 feet ($65,685) in 1936.

For the eleven months' period footage imported was 18,707,214 feet ($740,250) this year against 19,380,230 feet ($766,145) last year and 21,305,053 feet ($876,845) in 1936.

Re-exports of cinematograph films in November this year were 673,713 feet ($25,335) against 383,005 feet ($12,795) in 1937 and 566,452 feet ($16,390) in 1936.

For the eleven months' period footage was 7,062,855 feet ($247,770) this year against 6,726,174 feet ($227,540) in 1937 and 9,116,491 feet ($300,765) in 1936.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE: Penny Singleton, Arthur Lake—Nothing. Poorly done, amateurish. Dull, poor story. Pleased no one. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

COLORADO TRAIL, THE: Charles Starrett—Just a horse opera of a poor quality. Running time, 54 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FLIGHT TO FAME: Charles Farrell, Jacqueline Wells—Nice airplane picture for one day or double bill. A little different. Running time, 57 minutes. Played December 21.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

GIRL'S SCHOOL: Anne Shirley, Nan Grey, Ralph Bellamy, Noah Beery, Jr.—A sweet, ltitle sugary picture that did average business for us mid-week. Personally, we thought it just too sweet but the audience liked it, so that is all that counts. Very good audience reaction. Running time, 72 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GLADIATOR, THE: Joe E. Brown, June Travis—After several mediocre pictures Brown finally got one that was a honey. Right up his alley for a plot that should satisfy all. A good picture enjoyed by all, even the box office. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GLADIATOR, THE: Joe E. Brown, June Travis—Very good comedy feature. Unfortunately business was not so good. Played November 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAW OF THE PLAINS: Charles Starrett—Average western to poor business. Played December 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, Spring Byington, Jean Arthur, James Stewart—One of the grandest pictures to ever grace the screen. Entirely different from anything you have ever shown before. Wonderful cast. Step on this one and have a good time counting up after, providing you are not foolish enough to give it all back. Extended runs and grand for any spot.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

First National

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins—Excellent picture. Edward G. Robinson at his best. If you haven't already played this picture, play it now. It's tops in its line. We sure are looking for another one from you, Ed, and in the meantime orchids to you for your swell performance in "The Amazing Dr. Clitterhouse." Running time, 87 minutes. Played December 13-14.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—Another swell show from Vitagraph that seems to go over in a large way. All that saw it seemed to be pleased. Priscilla Lane is one of the best drawng cards we have here and it seems like Wayne Morris fits good in with her. The military pictures seem to go good. Running time, 89 minutes. Played December 1-2.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains, John Garfield—This is a fine picture which failed to draw even average business, probably because I played it just before Christmas. Played December 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—A surprise package from Warners that proved 100 per cent in entertainment value. Business normal. Introduces a new personality, John Payne, who is headed for stardom.—Sam Schiwetz, Rialto Theatre, Three Rivers, Texas. Small town patronage.

SECRETS OF AN ACTRESS: Kay Francis, George Brent—With as bad a picture as this proved to be, it's certainly no secret why Kay Francis is dead at our box office. This story is so dull and uninspired that it will bore your audience to distraction. So many walked out on it we blushed in shame, and why, may we ask, are there exhibitors and reviewers who could possibly have said this picture was okay? We're of the opinion they failed us miserably in reporting on this one. It's awful. Played November 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

CITADEL, THE: Robert Donat, Rosalind Russell—This was a fine big picture but it did only average business. It was made in England but the English actors were hard to understand. Running time, 110 minutes. Played December 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Good. Entertained all, but I still cannot see this series for extended runs. Grand, good, B-product.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter—An outstanding picture that will do above the average business. Robert Young and Margaret Sullavan turn in splendid performances, as do the other stars. Plug it.—Sam Schiwetz, Rialto Theatre, Three Rivers, Texas. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Again the number one company comes through with a swell picture. Plenty of thrills and throbs for the most rabid of movie fans. A swell show that should mean box office for all theatres. This pair cannot be beat for pulling them in the house. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Nothing big but the kind of entertainment the public wants. Mickey Rooney swell. Wallace Beery as natural as ever. A good bet for your best days. Running time, 90 minutes. Played December 22-23.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

THREE LOVES HAS NANCY: Robert Montgomery, Janet Gaynor, Franchot Tone—Swell for the younger set. The older folks may thing it a little silly. This as a whole on audience reaction went over swell. Plenty of laughs. Running time, 75 minutes. Played December 18.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—This has quite a lot of good comedy tied together rather loosely by something supposed to be a plot. I guess that is normal for this sort of entertainment and, as the cast made the best of what it had to work on, the result is not half bad, and I believe our patrons were entirely satisfied with what they received. Running time, 69 minutes. Played December 10-11.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Paramount

LITTLE ORPHAN ANNIE: Ann Gillis, Robert Kent, June Travis—While not a big picture, this one pleased the children and the Friday-Saturday trade. Has plenty of action and some good fights. Played December 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAY IT IN FRENCH: Olympe Bradna, Ray Milland—Here is one of the cutest pictures you have ever played. Stand alone in any spot and a humdinger all the way. The producer almost spoiled this picture allowing Ray Milland to continue through two reels with his hat pulled down over one eye, but after he got away from this hat mistake he did a wonderful job. Go after it, for McPhee knows.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—An excellent evening's entertainment. Only a fair grosser, however. Should have done much better to justify top allocation. Consequently, it became a disappointment. Played November 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—A very good picture. A very good plot. A very good cast. A very good business. A very good producer. Running time, 111 minutes. Played December 11.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

STOLEN HEAVEN: Gene Raymond, Olympe Bradna, Lewis Stone, Glenda Farrell—An agreeable surprise. This picture pleased generally and received much praise from music lovers. It is different from most and is quite good. Miss Bradna was favorably received by our patrons. Played November 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOUCHDOWN ARMY: Mary Carlisle, John Howard—A third rate picture with third rate stars doing third rate business. The story has been told for years. Business poor.—Sam Schiwetz, Rilato Theatre, Three Rivers, Texas. Small town patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—A satisfactory repeat run. Played November 29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Republic

ARMY GIRL: Madge Evans, Preston Foster, Neil Hamilton, Ruth Donnelly—A credit to Republic but not to our box office. Business below normal. No draw with added attraction. Running time, 88 minutes. Played December 19.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

GUN LORDS OF STIRRUP BASIN: Bob Steele, Louise Stanley—A fair western. Bob pulls the western fans. Running time, 52 minutes. Played December 10.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

GUNSMOKE RANGE: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune)—The Mesquiteers are a good bet and this is no exception. Will please the western fans. Running time, 54 minutes. Played December 17.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette, Carol Hughes—A great Saturday picture that stood them in the aisles. Business almost double average Saturday. Smiley Burnett turns in his most comical performance. In the future am going to play all Autry's on Tuesday-Wednesday dates. Just let your patrons know Autry is going to play and they'll do the rest. Don't forget, fellows, this is the kind of picture that makes the cashier think she's playing a piano instead of punching a ticket machine.—Sam Schiwetz, Rialto Theatre, Three Rivers, Texas. Small town patronage.

RKO Radio

CAREFREE: Ginger Rogers, Fred Astaire—Excellent, to by far the poorest business we ever had for an Astaire-Rogers feature. Our business has been decidedly off for the past month in spite of above the average showing. Christmas spending and some bad weather are responsible for some of these drops in receipts. Played December 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

(Continued on following page)

(Continued from preceding page)

FORTY NAUGHTY GIRLS: James Gleason, Zasu Pitts—A late pickup that proved mildly interesting. Failed to arouse much response at the box office. Played November 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I'M FROM THE CITY: Joe Penner, Kay Sutton—The usual Joe Penner picture. Foolish, yet enjoyed by some. If you've played any of this pictures you know what to expect. Running time, 66 minutes. Played December 17.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LAW OF THE UNDERWORLD: Chester Morris, Anne Shirley—A fairly good co-feature picture. Don't depend too much upon it. Running time, 61 minutes. Played December 11.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MOTHER CAREY'S CHICKENS: Anne Shirley, Ruby Keeler—A good clean dramatic comedy which is, in our opinion, one of RKO's best efforts for the past year. It is definitely a family picture. Running time, 82 minutes. Played November 26-27.—Dr G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

PAINTED DESERT: George O'Brien—This is a better than average western and, as such, will satisfy western fans very well. Running time, 59 minutes. Played December 17-18.—Dr. G. A. Van Fradenburg, Valleye Theatre, Manassa, Col. Farming community patronage.

State Rights

SONGS AND BULLETS: Fred Scott—A cowboy picture of the usual caliber. Running time, 56 minutes. Played December 17.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley—The boys claimed they sat through the shortest 105 minutes in the history of motion pictures when they reviewed this, a musical which rates second to none. It has everything—had to have—to please here 100 per cent. Several members of our audience have a real dislike for "musicals," but when they came out smiling on Saturday, well, there is but one reason for it. Berlin took them into camp with those swell numbers of yesterday and today. Alice Faye, who already has a rating of 101 per cent here, played her part to perfection. Her comedown from the hard hearted barroom songstress with a flair for the Mae West in clothes to the sweet—the way we like to see her—sensitive and lovable Stella Kirby was done in grand fashion. Tyrone "The Powerful" was excellent as Alexander and continues to prove to the public that he is one actor who cannot and will not be "typed." As usual, Jack Haley provided much in the way of comedy and we regret the fact we see so little of this "man of many laughs." Don "Gushing" Ameche was thinking too much of "Don" and not enough of 'Charlie Dwyer" during the filming of this picture. Too much of anything is bad but too much of Ameche is positively terrible. "Alexander's Ragtime Band" is a big time picture despite Ameche, so bring it to town, your theatre owners, and give your patrons the break that comes too infrequently, the opportunity of reviewing a musical with a swell story, grand acting and the very best in music. Running time, 105 minutes. Played December 24.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall, Binnie Barnes, Ian Hunter—An enjoyable picture. Not exception, not wonderful, but it is enjoyable and one liked by all. It won't do wonders at the box office, but it makes a nice co-feature if you play double features. Running time, 74 minutes. Played December 13-14.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Another swell picture from Miss Withers; not as good as last three pictures but a picture you will want to play. I think Miss Withers should sing and dance more. She did neiher in this picture but it is a nice little program picture. Running time, 69 minutes. Played December 22.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland—Usual Chan to surprisingly poor business. Perhaps the death of Oland was the answer. Played December 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—This picture satisfied most everyone. It failed to draw as it should, however. Played December 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—This picture pleased average business. Audience was mostly women and children. Running time, 80 minutes. Played December 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOUR MORE JOIN CONTRIBUTORS

Four contributors joining the reporters to "What the Picture Did for Me" in the holiday period are from the Northwest, South and Southwest, as follows:

Levi F. Roberts, New Theatre, Faulton, South Dakota
Sam Schiwetz, Rialto Theatre, Three Rivers, Texas
C. H. Collier, Globe Theatre, Drew, Mississippi
Jack Farr, Strand Theatre, Yorktown, Texas

Exhibitors Collier and Farr have reported before, but not within the past year. Indeed, the latest previous report from Collier was November 2, 1935.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, George Murphy, Joan Davis, Jack Haley—Very amusing. Barrymore and Murphy were at their best. Played November 30-December 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr, Bill Robinson—A good Shirley Temple picture that failed to draw. Business falling off with every Temple picture. Fox better give Shirley something different or she will be a has-been within a year. Business below average.—Sam Schiwetz, Rialto Theatre, Three Rivers, Texas. Small town patronage.

KIDNAPED: Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith—The picture is OK but pretty old. If you are hard up for product, OK. Otherwise, there are lots of better newer ones. Running time, 90 minutes. Played December 15-16.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis Cesar Romero, Buddy Ebsen—It was liked in our house and fairly well patronized. True, Sonja should benefit by a stronger story, but until one comes along her incomparable skating is good reason to attend her pictures. Played November 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MY LUCKY STAR: Sonja Henie—Wonderful skating on the part of Miss Henie. Our patrons were comparatively few but all enjoyed the performance. Played December 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SALLY, IRENE AND MARY: Fred Allen, Alice Faye, Tony Martin, Joan Davis, Jimmy Durante, Marjorie Weaver—Sally good. Irene good. Mary good. "Sally, Irene and Mary" good. Running time, 95 minutes. Played December 17.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—A great picture if there ever was one, and this is one that will not be forgotten in a week. A picture that will go good in small town. Pictures like this can't be praised too much. Excellent cast, excellent photography and an excellent show enjoyed by all. Running time, 104 minutes. Played December 25.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—This fine production of the building of the Suez canal will do extra business in any situation. One of the finest from Fox, who has given us "Alexander" and "In Old Chicago." A picture that is typical of the fine production and fine acting that the stars and the director turned in. Should rank with "San Francisco" and "In Old Chicago" as far as disaster sequences are concerned. Every school should be contacted as to educational advantages the classes can obtain from this masterpiece.—Sam Schiwetz, Rialto Theatre, Three Rivers, Texas. Small town patronage.

United Artists

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—Will probably be one of the 10 best pictures of 1938. We'll take the Box Office Champions and leave the rest for the critics. No biz. This Lamarr miss is going places. Running time, 90 minutes. Played December 5-6.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie—This one must be what is called a mystery play and, as such, it seems to be successful for, after seeing it twice, I am quite mystified as to what most of it is about. There is a lot of good acting but, while incorporating a lot of broken English in a foreign picture may add to its realism, it certainly does not help an American understand it. Still a number liked this show very much. Running time, 95 minutes. Played December 3-4.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

DRUMS: Sabu, Raymond Massey, Roger Livesey, Valerie Hobson—This is a picture that will click 100 per cent in a small town. Played this one as a midnight show. Seemed to draw and pleased 100 per cent. The color is beautiful and the picture seems to hold interest from the beginning to the ending. A swell picture to tie in with your schools. Running time, 91 minutes. Played December 2-3.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

Universal

LITTLE TOUGH GUYS IN SOCIETY: "Dead End" Kids, Mary Boland, Edward Everett Horton, Mischa Auer, Helen Parrish—Very good. Just about in a class with the original for these kids, their memorable "Dead End" performances. Did not draw as well as we expected, nevertheless. Played November 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWING THAT CHEER: Tom Brown, Andy Devine, Constance Moore—A nice little football picture that will please as second half of double bill.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll—While only moderate at the box office, this is tip top grade A entertainment. Darned if we can see why any town shouldn't turn out solidly for such fine fun as this. Played November 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOUNG FUGITIVES: Harry Davenport, Robert Wilcox, Dorothea Kent—A misleading title that disguises the true values of this picture. It is just the thing to use in cooperation with some patriotic occasion or order, especially those having Civil War connections. A little more pep would have enlivened proceedings, however. Fair generally. Running time, November 22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Brothers

MEN ARE SUCH FOOLS: Wayne Morris, Priscilla Lane, Humphrey Bogart, Hugh Herbert—Woo-woo-woo-woo-woo-woo, who says men are such fools. Woo-woo-woo-woo, I don't consider myself such a fool for booking this one in and you won't either. Woo-woo-woo-woo. Running time, 69 minutes. Played December 15-16.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—A box office natural that word of mouth advertising will build for a splendid second day run. Bette Davis gives the best performance of her career and Errol Flynn still stands out as a box office favorite. Play it. You won't be disappointed.—Sam Schiwetz, Rialto Theatre, Three Rivers, Texas. Small town patronage.

Short Features

Columbia

NOT GUILTY ENOUGH: Broadway Comedies—A good comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS: No. 2—As usual these are always good for audience appeal. This one is not an exception. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VIOLENT IS THE WORD FOR CURLEY: Broadway Comedies—A fairly good short. Running time, 18 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Educational

BUGS BETTLE AND HIS ORCHESTRA: Terry-Toon—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KINGDOM FOR A HORSE: Treasure Chest—A short that will please those who love horses. From "Old Dobbin," the junk wagon puller, straight through the gamut of the equine kingdom, including turf, hunting green and polo fields. Also excellent shots of those now-seldom-seen heroes of the red and brass fire wagons. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

PRIVATE LIFE OF THE GANNETS: Treasure Chest—Excellent natural history reel on bird life.—

L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WANNA BE A MODEL?: Two-Reel Comedies—Some girls, some music, little else.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHO'S WHO: Two-Reel Comedies—Quite good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BEAUTIFUL BUDAPEST: FitzPatrick Travel Talks—First rate.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BLUE MONDAY: Captain and the Kids—Just another cartoon. Not so good. This series has been a disappointment to us all season. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COME ACROSS: Crime Doesn't Pay Series—Still the tops of the product. Wonderful for a series to continue on the high plane that it started with year after year. Never have been afraid of one of these yet. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CZECHOSLOVAKIA ON PARADE: FitzPatrick Travel Talks—As good as any in this series and they are excellent travel reels.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HONDURAS HURRICANE: Captain and the Kids—Another producer has made this same cartoon and made a much better job of it. Just fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOW TO RAISE A BABY: Robert Benchley—Amusing burlesque on care of the baby.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IT'S IN THE STARS: Eleanor Lynn, Johnny Downs—An excellent musical that went over big with the younger generation. Miss Lynn is one of our favorite youngsters and did not let us down in this short. She has yet to turn in a bad performance. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IT'S IN THE STARS: Johnny Downs, Eleanor Lynn—Good subject for the most part due to Johnny Downs and the girl, who make it worth screening.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEWS OF THE DAY: No. 222—OK. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

NOSTRADAMUS: Historical Mysteries—Excellent. This series runs hot and cold. Some are excellent and others poor. This one is tops for audience appeal as it is very educational and told in very simple terms. Can people foretell the future? What do you think? Proper booking makes it outstanding. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OPTICAL POEM: MGM Miniatures—One of finest musical interpretations ever shown. The audience gave it a nice hand.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PASSING PARADE, THE: It was excellent, awe inspiring, entertaining, different, terrific, TNT and one of the best shorts I have ever seen. Running time, 11 minutes.—Jack Farr, Strand Theatre, Yorktown, Texas. General patronage.

PASSING PARADE: No. 1—A small March of Time that may improve with age. This one was rather dry but we may have an improvement. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SNOW GETS IN YOUR EYES: Musical Comedies—Just an average two-reel comedy with music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STORY OF DR. CARVER: Pete Smith Specialties—A wonderful short that we had been kicking around all season and were agreeably surprised when we played it. Excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHAT A LION! Captain and the Kids—Okay. Several good laughs. 'Tis welcome news, however, to learn Harmon-Ising are returned to Metro's cartoon producing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

HUNKY AND SPUNKY: Color Classics—A dandy colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JEEP, THE: Popeye the Sailor—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARAMOUNT NEWS: No. 34—O. K. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PLAYFUL POLAR BEARS: Color Classics—An excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RUBE GOLDBERG'S TRAVELGAB: Paragraphics—Amusing but not a comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAR REPORTER, NO. 3: Headliners—Ted Husing introduces the orchestras of Mark Warnow and Freddie Rich along with a one man band act (Vic Hyde) and a dance routine. It makes a fair variety show. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

RKO Radio

FOX HUNT, THE: Walt Disney Cartoons—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NO SALE: Nu-Atlas Productions—This one wouldn't be worth running if you got it for nothing. First time we've had patrons make a point of knocking a short. Running time, 11 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

WHALERS, THE: Walt Disney Cartoons—What a letdown. Disney must have been working on "Ferdinand" and made this during dinner hour. Not so hot. Running time, five minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHALERS, THE: Walt Disney Cartoons—A dandy. Very funny.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

FILMING BIG THRILLS: Adventures of the Newsreel Cameraman—Not what we expected. For us, the title was misleading. We failed to see anything "thrilling" in the shots of riots, floods, war, destruction of the Hindenburg and assassination of King Alexander. Perhaps our interpretation of the word "thrilling" when used in this connection is entirely wrong. However, it was an interesting short. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

GLASS SLIPPER, THE: Terry-Toons—This cartoon gives a new version of Cinderella in color with Mae West as the fairy godmother.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAND OF CONTENTMENT: Magic Carpet Series—Average travel talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: No. 24—OK. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

RECORDING MODERN SCIENCE: Adventure of the Newsreel Cameraman—Average science reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

BEAUTY SHOPPE: Montone Musical Comedies—Again Universal gives us a good short in this vaudeville reel. The second one we have played this season, and if all are as good as the first two we will be pleased. Do not waste it. Running time, 20 minutes. A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 53—The first of this series we have played and are not disappointed. Hope the balance will be as good as this one. Very interesting. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CRACKED ICE: Merrie Melodies—An excellent colored cartoon. The takeoff on W. C. Fields and "Charlie McCarthy" was very good. This series has been good throughout the entire year. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DEAR OLD DAD: Floyd Gibbons' "Your True Adventure" Series—About average.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FEUD THERE WAS, A: Merrie Melodies—A swell hillbilly cartoon in colors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FREE AND EASY: "Charlie McCarthy," Edgar Bergen—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JOHNNY SMITH AND POKER HUNTAS: Merrie Melodies—Found at last. An exchange that does not pull a topical subject even when booked on an important holiday like Thanksgiving Day and give it to some other guy. This cartoon was perfect for Thanksgiving as we had thought likely when we booked it. We appreciate being able to run it when we wanted to. If we plan our show well in advance and do get confirmations accordingly, there seems to be no good reason for a booker to cancel our bookings at the last minute so that the big fellow who has just woke up to the value of a certain subject can have our print. Thanks, Vitaphone.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE PANCHO VANILLA: Merrie Melodies—Very good colored cartoon from Warners. They are as good as the Disneys.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOVE AND CURSES: Merrie Melodies—A very good short. Book it if you like them a little different. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MIRACLES OF SPORT: Color Parade—Several interesting highlights in this one. Of particular interest was the work of Dr. and Mrs. Wehner, who have perfected a method for healing broken legs suffered by race horses. Should be of interest to all and not necessarily racing fans alone. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

OUT WEST WHERE THE STARS BEGIN: Broadway Brevities—O. K. any place.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PORKY'S PARTY: Looney Tunes—Good enough cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING CAT'S JAMBOREE: Vitaphone Varieties—Disappointing. The numbers were poor, the music only fair, and when Louis Prima started to sing (?), well, that was just too much. If he's a singer "Judy's Uncle Zeke" is a Caruso. We've had much better from Prima. Running time, eight minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

Serial

Columbia

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—A very good serial. Played episode seven. Running time, 18 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Keep Your Accounts
Easily and Accurately
in this Modern Way

THEATRE
ACCOUNTING

by WILLIAM F. MORRIS

$4.00 enough for a full year's bookkeeping.

A system devised expressly for keeping a correct tabulation of each day's receipts and expenses. Used by thousands of theatres. Guard against losses through errors, avoid income tax troubles—order this ledger today.

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

IN THE BRITISH STUDIOS

by ***AUBREY FLANAGAN***
in London

Elstree Activities

Abandoning for the time being his own production, musical comedy star Jack Buchanan has gone to work at the Elstree Studios on a picture for Associated British, titled "The Gang's All Here." Thornton Freeland is directing.

Backing Buchanan in his film are Edward Everett Horton, Otto Kruger and Jack LaRue.

Buchanan's role is that of a private detective tracing some stolen Crown Jewels of a Ruritanian State.

LaRue appears as the crook responsible for the robbery, while Edward Everett Horton is cast as Buchanan's man-servant.

Walter Mycroft is director of production.

Meanwhile, plans are advanced at Elstree for the continuance of production activity which has not ceased during the past twelve months. The Elstree Studios have, in fact, been the most consistently active of all British studios.

Due for early production at Elstree is "Funny Face," in which Elsie Randolph, stage partner of Jack Buchanan, is to have the leading role.

At the conclusion of work on "Black Eyes," temporarily suspended during the illness of Mary Maguire, production will start upon a second version of A. E. W. Mason's story "At the Villa Rose," with Kenneth Kent as Inspector Hanaud.

Another Mason story is scheduled, "The House of the Arrow."

Among the productions on the Associated British schedule for 1939 is "William," a study of British boyhood adapted from the Richard Crompton stories.

"Poison Pen" by Richard Llewellen is being written into script by Walter Summers.

Three of Elstree's younger contract players, Diana Churchill, Peter Murray Hill and Geoffrey Toone, are to star jointly in "First Episode," a film of University life.

Also on the program are "Coffee for One," "Piccadilly," an underworld thriller by Gordon Beckles, "Cafe de Paris" and a West country film, "The Farmer's Wife."

Sophie Stewart is to star in another Scottish subject, and Geoffrey Toone is to wear a naval uniform again in Ian Hay's "The Middle Watch."

Tommy Trinder, recent hit of British radio, is now under contract to Associated British and will make his first film for AB early in 1939.

The foregoing are scheduled for production between now and April when a new program of production begins, details of which are promised shortly by Walter Mycroft.

20th-Fox Outlay

The expenditure of over £1,000,000 ($5,000,000) is contemplated by Twentieth Century-Fox, details of whose production program in association with the Gainsborough Studios have now been announced.

The pictures are to be made under the production aegis of Maurice Ostrer and Edward Black and will, of course, be distributed by Twentieth Century-Fox in England—some of them in the United States.

Robert T. Kane, executive in charge of Twentieth Century Productions, will work in an administrative capacity.

Among the artists who will figure in these productions in the coming production year are Gracie Fields, Annabella, Gordon Harker, Alastair Sim, Sydney Howard, Robertson Hare, Alfred Drayton, Graham Moffatt, Moore Marriott, Will Fyffe, The Crazy Gang, Margaret Lockwood, Michael Redgrave, Renee Houston, Nova Pilbeam and Arthur Askey.

Gainsborough has nearly completed "A Girl Must Live."

In 1939 Monty Banks will supervise and direct "Shipyard Sally," starring Gracie Fields and Will Fyffe. Gracie Fields will be seen in another picture, either "Sam and Sally," a cavalcade of the British music hall, or "Hindle Wakes." As before, Will Fyffe will be in the cast with Gracie. Monty Banks again will direct and supervise.

"Rob Roy" will be made in color.

The Crazy Gang—Flanagan and Allan, Nervo and Knox, and Naughton and Gold—will figure in a Klondike "Gold Rush" type of story. Moore Marriott will also be in the cast, directed by Marcel Varnel.

Sydney Howard will be seen in "London after Dark."

A second Hornleigh picture will continue the radio detective's adventures. Gordon Harker and Alastair Sim will play leading parts. This picture will be titled "Inspector Hornleigh in the B.B.C."

"Charley's Aunt" will star Arthur Askey, radio's current hit.

Michael Redgrave, Margaret Lockwood and Gordon Harker will figure in a newspaper story entitled "The Girl in the News."

H. de Vere Stacpoole's best-seller, "The Blue Lagoon," will be made in color, and it is hoped that in addition to Margaret Lockwood and Will Fyffe, Richard Greene will star in the cast.

Another important picture is "Hangman's House" from the story by Donn Byrne, author of "Wings of the Morning." George Sanders will be in the cast and so will the Gate and the Abbey Players.

Annabella is under contract to make two pictures over here. One of them may be "Sunshine Susie."

"Handley Cross," a modern Jorrocks story which is at present titled "Tally-Ho," is to be made with Sydney Howard and Nova Pilbeam.

▽

Wendy Hiller, star of "Pygmalion," has been placed under contract by Gabriel Pascal for five years. Her next picture will follow "The Doctor's Dilemma," which is to commence in mid-February, but the actual story has not yet been chosen. Following this she will go into production in Bernard Shaw's story, "Major Barbara."

The script of "The Doctor's Dilemma" is being written by Ian Dalrymple, and settings have been designed by Laurence Irving, who was art director on "Pygmalion." Pascal will co-direct with a Hollywood director.

▽

The comedy team of Will Hay, Graham Moffatt and Moore Marriott will return to the screen again in "Ask a Policeman," a current Gainsborough production in which Hay has the role of Sergeant Dudfoot, rustic "flat-foot" with the condescending manner.

ROBERT DONAT PORTRAYS YOUTH AND AGE AS "MR. CHIPS"

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

DIVIDENDS—AND HOW

The news of the week is the story in *Motion Picture Daily* telling about the extra Christmas present given Famous Players Canadian shareholders, the highest dividend, incidentally, since 1932. Here's what it says:

> *"Common shareholders of Famous Players Canadian Corp. received a Christmas present in the form of a bonus of 20 per cent on each share in addition to the quarterly dividend of 15 per cent on Dec. 22, total dividend for the year being 80 cents a share. Increased business is indicated in the bonus payment because the total disbursement in 1937 was 60 cents a share."*

There may be many reasons for this happy state of affairs across the border. We choose to give just one. And that one reason is the managers' sharing plan inaugurated by the wise heads of Famous Players Canadian in 1935, a plan that proves its worth more and more each year.

It isn't magic. Head office and manager establish a mutually satisfactory gross-quota for the year. In addition to his salary, the manager shares in every dollar of any extra gross above that figure. That's about all there is to it.

Obviously, the plan has not a little to do with these increased dividends to shareholders. It also pays dividends in continued circuit prosperity through effort on the part of the manager. He works at top speed the year-'round, knowing that part of every extra dollar he brings in is marked with his own initials.

▽ ▽ ▽

"FORGET THOSE FIRST-RUNS"

Subsequent-run is a trade term to designate the status of a situation. It has nothing to do with the community surrounding the theatre despite that so many managers in the second-runs seem to think so. At least, by their campaigns.

Regardless of its place in the booking schedule, a theatre is patronized by folks who reacted equally to exploitations. Thus a stunt or contest aimed to entice first-run patrons relatively should have a similar appeal to folks who take their business to houses in other classifications. After all, logic would reason that a picture is a first-run for those who haven't seen it. And a manager who conducts his theatre in the best first-run manner, even if it isn't, is certainly entitled to consideration from the exploitation and publicity sources usually tapped by the first-run houses.

These thoughts are inspired by two recent reports, both from Famous Players Canadian territory. The first, via ad head Jim Nairn, has to do with Jim McDonough's campaign for his second-run of "Alexander" at the Palace, in London, Ontario, and detailed elsewhere in this section.

The second, an institutional campaign, is featured by a two-column smash on page one in the Toronto Evening Telegram. It concerns Jimmy Lynch's Theatre Safety Club, at the Runnymede, a subsequent-run in the uptown section of the city. The club's activities have given that sector the lowest local accident rate. Famous Players executives are studying Lynch's plan with the idea of extending it all over the circuit. As concerns the boxoffice, a membership of 900 youngsters has increased matinee business some 90 percent.

The self-created handicap of publicizing a subsequent-run is one that completely stymies a lot of boys who should know better. There would be much more effective exploitation on succeeding runs if managers in those situations would forget the first-runs entirely.

For a man in the ranks who hopes to show his stuff, one of the best spots we know of is at the helm of a subsequent-run where the possibilities are limited only by the imagination and aggressiveness of the manager.

▽ ▽ ▽

It-Can-Be-Done Department: For the week before Christmas, Frank Cassil, of the Rialto, St. Joseph, Mo., ran daily changes of program instead of the usual five, took extra advertising, spread himself on exploitation. Cassil wound up with a flock of new attendance records and one of the year's biggest weeks.

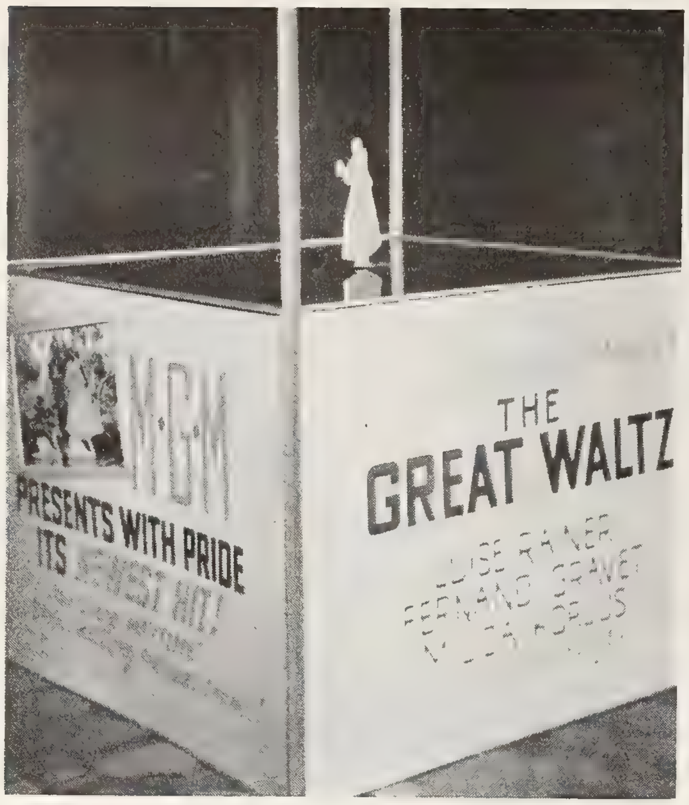
▽ ▽ ▽

As announced on a following page, this is the Last Call for entries in the final Quarter of the Quigley Awards. Remember the deadline—January 14, 1939. As soon as the Judging for the Last Quarter is concluded, arrangements will be made for the determination of the Grand Awards. First announcement of 1939 Awards will appear in issue of February 4th.

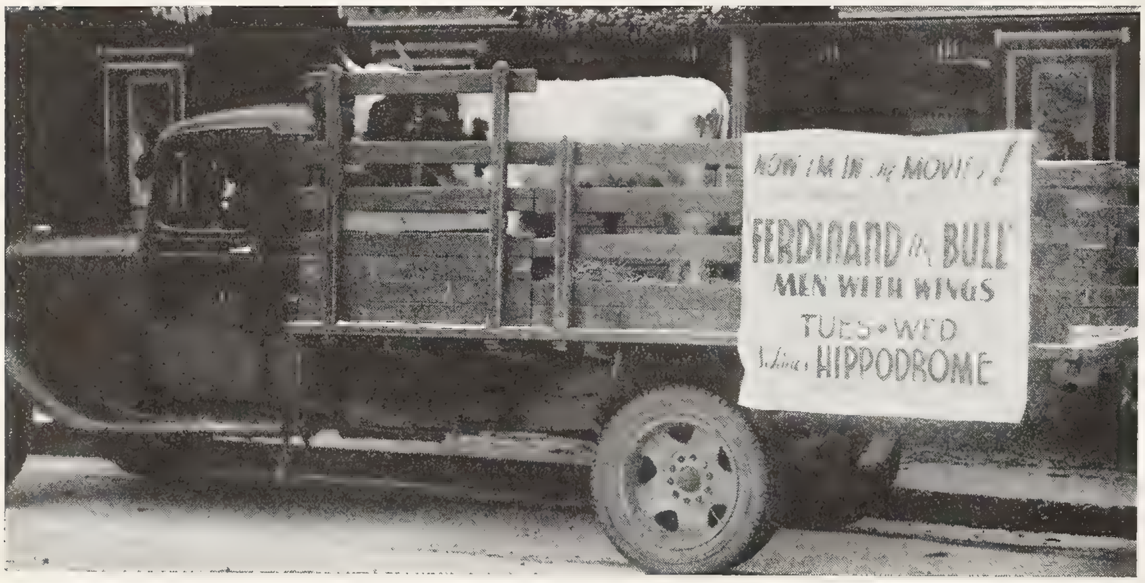
A-Mike Vogel

Round Table in Pictures

John Newkirk, Loew's Granada Theatre, Cleveland, Ohio, conceived this animated lobby display for "The Great Waltz." The cutout figures of Miliza Korjus and Fernand Gravet danced around the glass dance floor by means of concealed magnets placed on a turntable. Entire display was constructed by theatre's engineers.

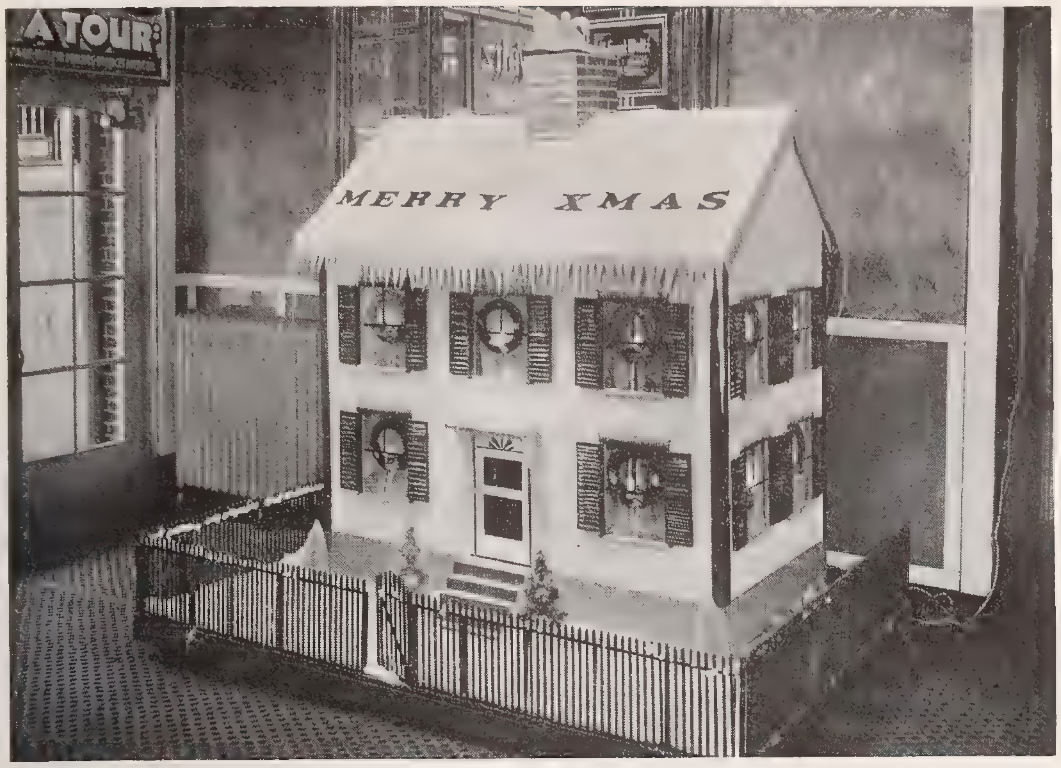

M-G-M
PRESENTS WITH PRIDE
ITS NEWEST HIT!
THE GREAT WALTZ
LUISE RAINER
FERNAND GRAVET
MILIZA KORJUS

Reported to have attracted considerable attention was Manager H. H. Unterfort's street bally for the opening of "Suez" at Schine's Keith, Syracuse, N. Y. Local lad dressed in Arabian costume with colorful headgear and striped shirt rode horse through downtown area ahead and during run. Chest banner plugged the date.


NOW I'M IN the MOVIES!
FERDINAND the BULL
MEN WITH WINGS
TUES • WED
Schine's HIPPODROME

Reversing the venerable "it's no bull" gag, Lou Hart, Schine's Glove Theatre, Gloversville, N. Y., planted a bovine in truck and had him driven about town as part of his advance exploitation on "Ferdinand the Bull." Copy on sides of truck read, "Now I'm in the movies, see me at," etc., etc.

Reason for the success of the Griffith Theatres in Enid, Okla., is the high grade of manpower assembled under City Manager George Limerick in charge of the circuit's theatres. Closeup shows George seated; left to right, Ivan Kerns, Cherokee Theatre; Paul West, Criterion; Jarrell Rhea, city assistant manager and Aztec house manager; Robert Weld, Mecca Theatre, and Duanne Skeels, Arcadia Theatre. The Quigley Awards plaques are those won by Limerick in recent competitions.


A TOUR
MERRY XMAS

Awarded first prize in the Chamber of Commerce Commercial Christmas display contest held locally in East Greenwich, R. I., was Manager Arnold Berger's lobby at the Greenwich Theatre there. Entire display was conceived and constructed by members of the staff. Electrical light bulbs shown through all windows of the house, which was covered with simulated snow.

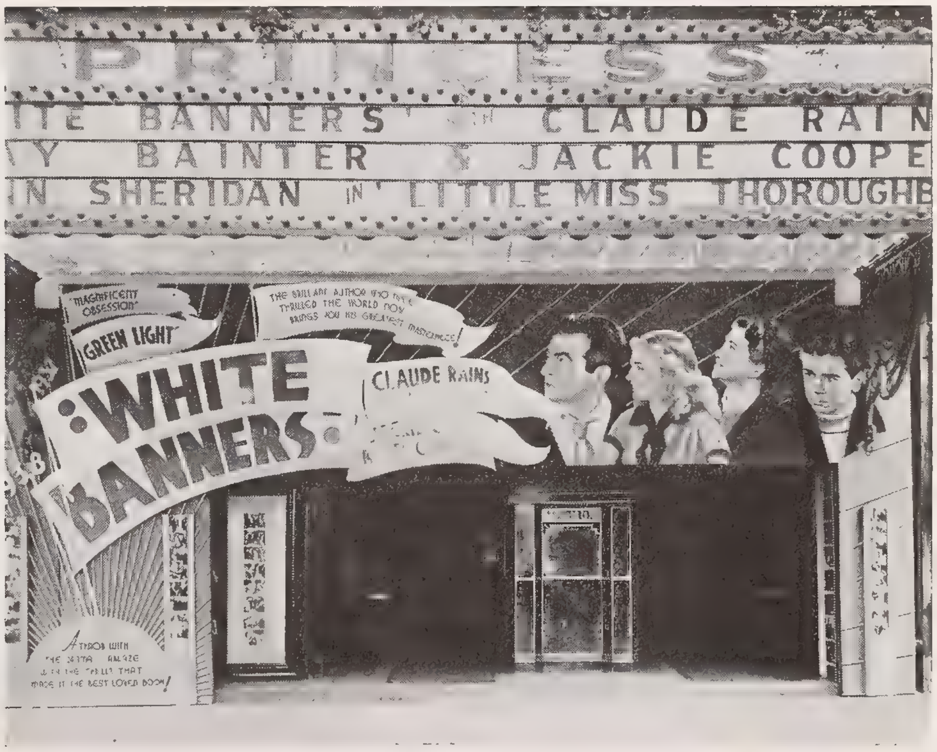
Original sketches that were used to illustrate the Saturday Evening Post story from which "The Young in Heart" was adapted were obtained by Charles Perry for the basis of a book window display in leading department store in Philadelphia as part of the campaign for the picture there.

The Young in Heart

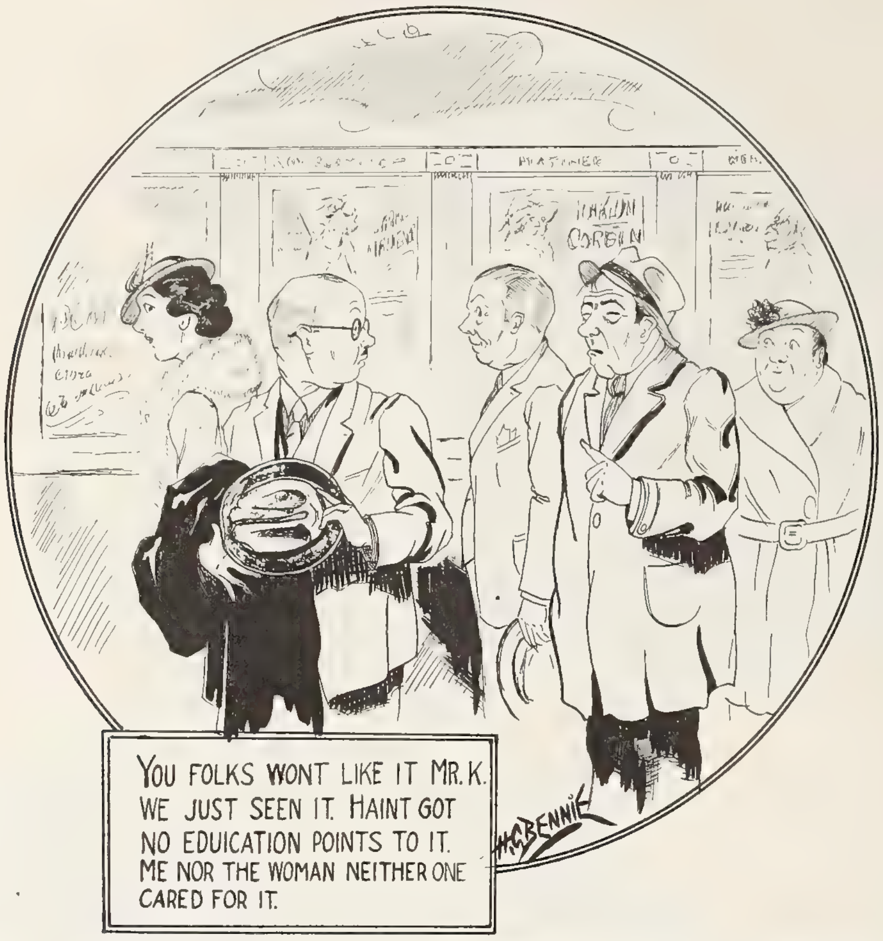
Mayor Malcolm Gross of Allentown, Pa., co-operated with Manager Charlie Bierbauer and his publicist, "Nick" Todorov, for the world premiere of "Shine On, Harvest Moon" at Wilmer and Vincent's Colonial Theatre there. Photo below shows His Honor the Mayor presenting Roy Rogers, star of the picture, with the key to the city. Papers picked up the story, running photo together with picture plug and playdates.

ROY ROGERS
WELCOME TO ALLENTOWN

Conceived and created by Tom Cleary, Advertising Manager for the Consolidated Theatres, Montreal, was this attractive front for the opening of "White Banners" at the Princess Theatre. Giant cutouts of the four stars were prominently displayed above boxoffice.


PRINCESS
BANNERS
CLAUDE RAIN
BAINTER & JACKIE COOPE
SHERIDAN IN LITTLE MISS THOROUGHB
"MAGNIFICENT OBSESSION"
GREEN LIGHT
THE BRILLIANT AUTHOR WHO HAS THRILLED THE WORLD NOW BRINGS YOU HIS GREATEST MASTERPIECE!
WHITE BANNERS
CLAUDE RAINS
MADE IT THE BEST LOVED BOOK!

SHOWMEN'S LOBBY LAFFS


YOU FOLKS WONT LIKE IT MR. K. WE JUST SEEN IT. HAINT GOT NO EDUCATION POINTS TO IT. ME NOR THE WOMAN NEITHER ONE CARED FOR IT.
H.C. BENNIE

This cartoon is from the brush of H. C. Bennie, Almena, Kansas.

Sanders Reports Numerous Activities

Week ahead of opening of "Angels with Dirty Faces," Johnny Sanders, Chief Theatre, Gallup, New Mexico, constructed a scaffold with a hangman's noose on it in front of the theatre. Handbills with picture copy and playdates were mailed to the scaffold for use of passersby. These were also distributed in town and surrounding areas.

Two weeks ahead radio plugging was started with catchlines such as "Are we giving our dirty faced kids the break they need to make them good citizens?" etc., etc. Also stressed that the way for folks to help boys was to subscribe to the local Boy Scout drive.

For the March of Time issue, Sanders approached the Mayor, who issued a proclamation declaring a Fire Prevention Week. Arrangements were made with the fire department to have the boys sell tickets for a firemen's benefit show. Opening night run of trucks from the firehouses to theatre was made, lads going through their bag of tricks, extinguishing a fake conflagration in front of theatre.

"LET'S HEAR FROM YOU"

Ties "Spring Madness" To Local Football Game

Fred Osterstock, district manager of Wilmer and Vincent Theatres, for "Spring Madness" at the State Theatre, Easton, Pa., arranged for four girls on motorized scooters to ride around college stadium before big football game and on city's streets. One of the girls carried sign reading "We Want Lew Ayres," second "We're out to catch our man," and other two were placards with picture copy, theatre name and playdates. Morning paper ran the "love exam" contest and used 1,000 lucky scholarship pass-outs, both taken from the pressbook.

Special Committee Exploits "Boys Town" Engagement

What J. K. Freeman, Manos Theatre, Greensburg, Pa., reports the most important feature of his "Boys Town" campaign from the standpoint of lasting goodwill was the formation of a committee under whose auspices a private screening was held for the clergy, women's clubs, Kiwanis, Rotary, Lions and advertising clubs. Dubbed the "Committee on Motion Pictures and Youth" and consisting of the Mayor, and local prominents, letters were mailed on that committee's stationery to welfare-minded people inviting them to the screening. Comment cards were distributed at this showing and later used for lobby display. Local papers were generous with stories and picture plugs.

Telephone subscribers were called advising of playdates, scene stills planted in leading store windows, sidewalk stencils were used and local radio station ran the special MGM transcription daily week ahead of run.

"LET'S HEAR FROM YOU"

Street Ballys Aid Trembley

Lad dressed in football uniform strolled through the streets of Lansing, Mich., as part of Vern Trembley's "Touchdown Army" date at the Lansing Theatre. Outfit was promoted from State College there; chap carried a football and copy on sweater, back-plugged attraction and playdates.

Cannon was borrowed for "Army Girl" and placed in front of theatre, where soldier stationed in attendance answered all questions regarding its mechanism. Papers picked up the idea and ran stories on it with generous picture mention.

Locomotive Races Coach on "Fight"

One of the outstanding stunts for "Stand Up and Fight," opening at the Maryland Theatre in Cumberland, was a race through the city between the famous B & O locomotive used in the picture and a stage coach, both of the picture's 1850 period. This reenactment was intended to help boost January clearance sales and the playdates.

Local Chamber of Commerce spent $400 for advertisements in surrounding towns, heralding the ballyhoo and students were dismissed from school to participate in the event. Advance broadcasts were arranged for, station also handling the race and picture opening.

B & O brought twelve newspaper correspondents from other Maryland cities and the Mayor issued a proclamation, stores dressed their fronts with flags and special window displays, etc. Railroad officials had two-color cards printed for placement in all their terminals, stations and with their agents as general exploitation for the picture.

"LET'S HEAR FROM YOU"

Puts On Ace Campaign For "Alexander" Second Run

Neat campaign was arranged by Jim McDonough of the Palace Theatre, London, Ontario, for the second run engagement of "Alexander's Ragtime Band." Special street car was promoted and bannered appropriately on both sides; 40 piece band was planted inside playing feature song hits from the picture as car toured entire city. This stunt is reported to have been a first time for London, and McDonough says it stopped traffic all along the line. Car wound up in front of theatre, where the band gave a brief concert.

Classified ad tieup was arranged with the daily *Free Press* which gave the theatre hundreds of free lines of publicity. Various other tieups were effected, including bannering of fleet of trucks, special window displays and cooperation of news company, which gave gratis notices on bulletins mailed out to all local and county dealers. Also planted by the theatreman were orchestrations with local bands.

"LET'S HEAR FROM YOU"

Dramatic Club Members Tied to "Dramatic School"

Mel Grundy, manager of the Rivoli Theatre, Muncie, Ind., for "Dramatic School" secured several effective breaks with the Muncie *Star,* netting 100 inches of space on opening day. Photos were taken of local dramatic club members, the Civic Theatre, Spotlight Group of Ball State Theatre's College and other dramatic clubs. All poses were similar to stills of the dramatic groups shown in the picture and were reproduced side-by-side with explanatory captions.

Grundy also planted a two-day classified ad contest in the same paper and personally addressed Kiwanis and Rotary groups and all dramatic clubs in addition to securing attractive displays in the main business district.

Special Lighting for "Ferdinand"

A hold-over on Walt Disney's "Ferdinand the Bull" running into the next attraction, in all an eight day run came as a result of Manager Joe Floyd's campaign on the short at the New Granada, Sioux Falls, S. D., in which the picture was given unusual prominence in the advertising and exploitation. As an instance, newspaper space ran one-third to one-half total lineage before and during the engagement.

Distinctly effective was the lobby and front topped by 14 foot cutouts of Ferdinand the Bull, especially lighted by huge kleig lamps. In addition Floyd sent out a sound ballyhoo truck completely covered with a bull cutout. Music was supplied by records of the songs from the picture, and several broadcasts were secured over Station KELO. A feature of the advertising was a teaser campaign, while newspaper space in the editorial columns was large throughout the run.

Numerous were the window displays, which created considerable attention around town, four illuminated billboards with two-thirds devoted to Ferdinand were strategically planted and bookstore featured attractive window and counter display of the books with playdates prominently spotted.

"LET'S HEAR FROM YOU"

Colonels Lend Support In "Kentucky" Premiere

The entire contingent of Kentucky Colonels residing in Louisville turned out en masse to parade down the main streets as part of the festivities for the world premiere of "Kentucky" at the Rialto Theatre there.

Beginning with the trip of Governor A. B. "Happy" Chandler, Joseph Scholtz, Mayor of Louisville, and Mayor Reed Wilson of Lexington, to Hollywood for a special preview of the picture, local newspapers were filled with stories about the film which glorifies the blue grass country. Full page spreads in the Louisville papers heralded the world premiere and extra 800 line newspaper advertisements were used in the campaign. S. S. Musselman, manager of the theatre, posted the town with 24 sheets.

"LET'S HEAR FROM YOU"

Erickson Presents "Crazy Auction"

Playing up the scene in "Sing You Sinners" where Bing Crosby is a "swapper," Everett R. Erickson, Ogden Theatre, Chicago, dedicated part of his stage show to what he dubbed a "Crazy Auction." Taking a floor lamp he offered it to the first person to reach the stage with a $5.00. Then the bill was offered to anyone in the audience who had two $2.00 bills. The first $2.00 bill was given for a silver dollar and the second bill given to anyone in the audience who would come up on the stage and sing the hit tune from the picture. The silver dollar was then given to any person who would play the musical accompaniment.

Announcements were made to the kids telling of the new juvenile star in the picture and newspaper publicity was landed in connection with Ellen Drew, local girl, who appears in the picture.

LAST CALL

From date of this issue, there remain exactly seven days to the deadline of the Fourth, and last, Quarter of the 1938 Quigley Awards. This means, to be eligible for consideration, entries on campaigns of all kinds executed in October, November and December must be received at this office no later than the deadline date—midnight of Saturday, January 14, 1939.

As already noted, all boxoffice material is eligible. This includes campaigns on individual dates, stage presentations, institutional advertising and publicity, campaigns on Motion Pictures' Greatest Year drive, special December and Christmas promotions, New Year's Eve shows, anniversary campaigns, and what have you. In other words, folks, it's wide open.

It is important that theatremen who have scored in the previous Quarters be represented in the Final Period to insure the utmost consideration in the Grand Awards Judging where the winners of the Grand Awards will be chosen.

Therefore, last call. Mark off that deadline date on the office calendar and make sure that everything you want to be considered for the Last Quarter gets here to headquarters before the Finish Gun.

—A-MIKE.

Novel Contest Aids "Five of a Kind"

Marlowe Conner, Rhodes Theatre, Chicago, has arranged with local druggist to run a "Five of a Kind" contest in his window offering passes to anyone finding five articles in the window exactly alike. Window was crowded with all types of merchandise and when the five were found, the window changed so that the number of passes could be controlled.

Theatreman also arranged promotion of five small pianos, such as were used in the picture, for foyer display. Photos of the quints with suitable copy was placed on each. Quint heralds were also distributed, entire printing cost met by merchants' paid ad on reverse side.

In conjunction with the local paper, the Rhodes will run a stork derby to find the first baby born after 12 midnight, December 31st in the community. The newspaper promoted all the prizes and gave the derby a good buildup. Two weeks after the birth of the baby, the gifts will be presented on the stage, Conner starting well in advance to build interest in the baby.

"LET'S HEAR FROM YOU"

Carols Help "Carol"

D. Murphy, manager of the State Theatre, Altoona, Penna., and MGM exploiteer Charlie Baron, for "A Christmas Carol" used a trio dressed like the characters in the picture to sing carols in the city's streets. They made the rounds during shopping hours and at night when stores were opened. Among their other activities were two special screenings for separate orphan homes, a stunt which is reported to have created a lot of goodwill and secured newspaper publicity breaks.

Transatlantic Interview Arranged for "Drums"

Exploitation for the opening of "Drums" at the United Artists Theatre in Detroit as arranged by Asher B. Shaw, included a special transatlantic telephone interview between Charles Gentry, motion picture editor of the Times and Sabu in London. Editor did a special feature story on this with art, also sending it out over international news wire service to all papers.

Radio included daily plugs over department store broadcast on fall fashions, stressing in particular the turban hats as inspired by Sabu. Starting eight days ahead of opening, four spot announcements were landed on Station WXYZ. American Legion cooperated with parade, led by police escort which toured downtown streets winding up in front of theatre. Local music house arranged a tieup week ahead, whereby window display was entirely devoted to special curio drums, picture copy and playdates were prominently shown.

Head of main branch of the Y. M. C. A. was contacted, with resultant notices posted on bulletin boards of all branches. Libraries also cooperated with notices and displays and United Airlines gave a window with large card and still of Sabu with his bodyguards standing beside a United plane, copy tying in with picture and playdates.

"LET'S HEAR FROM YOU"

Siegal Acts as Santa

The children in the neighborhood of the Freeman Theatre, Bronx, had an early Christmas this year, when Manager Ed Siegal, dressed as Chris Kringle, greeted the kids in the lobby and presented each with some promoted toy. Also appearing on his special show was Maxie Berger, lightweight boxer, who entertained the children.

Says Exhibition Suffering From Lack of "Circus-ing"

Hagenbeck-Wallace Advance Agent Reports on Tour

by VERNON REAVER

I have recently completed a transcontinental tour embracing twenty-four states and four provinces in Canada, as advance contracting agent for the Hagenbeck-Wallace circus, one of the largest railroad shows on the road. Having managed and exploited theatres for a good many years I was interested more than the average traveler in the way theatres were operated and the method of selling their wares in the different localities where this long trip took me.

Some localities are not as liberal as others. The general morals of a section may have a great deal to do with the disposition of the people as to their choice of entertainment. The idea of a nation wide advertising campaign will greatly benefit some sections and will be a decided flop in others. In some sections the local theatre manager will try to discourage other types of entertainment from coming into his town, while in other places the theatre manager will encourage competition because he knows that the more activity there is increases the interest of the people in amusements and makes them show-minded.

Visits Many Theatres

The past season I visited 150 theatres in as many cities. I did not acquaint myself with the theatre manager in but a few instances, prefering to observe the way the theatre was operated, how the show was presented and the method of selling the show to its patrons. I regret that my findings resulted mostly in the same conclusion, that often the local manager was handicapped because he was confined to certain rules and a budget based on recommendations of a centralized operating office. In situations where a local man owned the houses it was different and in cases of that kind the independent appeared to be doing the best business.

In publicizing the theatre the manager should not impose the same old advertising stuff on his patrons and expect them to believe that every picture is terrific or super-stupendous or the greatest show yet produced. They are all wised up to that way of advertising. Every time that a really outstanding picture comes along, my suggestion would be to go to town on it—Circus it. my advice is, forget the window cards that have been used week in and week out. They become eye sores as the style is always the same except change of color now and then.

Advocates Selling Theatre

Write personal letters to patrons now and then instead of heralds to the mailing list. Remember that outside of the major cities that the drop-in trade to any theatre doesn't amount to much. Each customer is "sold" before he leaves his home. People read the headlines and they do the same thing in their picture shopping.

My contention is that the local theatre manager should sell the theatre to his patrons. Try and make them mindful of his theatre. Endeavor to build up the feeling in the community that whenever anyone wants to see a show that they will first think of his theatre. Circus titles mean nothing except the name Barnum but the word "Circus" does mean something. Sell all the people on your theatre. If the show is good, they will come back.

"Circuses" Shows to Profits

Along about 1928 when the sound on film installations were keeping the theatre circuits busy getting ready for talking pictures, Carl Laemmle, then president of Universal Pictures, splashed all over the press sheets of that company—"Bill it like a circus." Very few theatre managers were equipped with the experience required to "Bill it like a circus." Having been in all branches of the circus business I was determined to bill my theatre like a circus, entirely different from the suggestions and rules contained in the advertising manuals. I was the manager of a combination vaudeville and picture house in one of the large southern cities.

This city had three major circuit theatres operating on the same combination of policy besides a stock burlesque, a dramatic stock house and several movie theatres. The business was pretty much divided, but hardly enough to make all the houses profitable. My boss came in one day after I had been there about six months without much sign of improvement in business, although we had the best vaudeville. I told him I could get business if the company would give me a free hand, so after much discussion he got permission from the home office for me to shoot in my own way.

Campaign Is Talk of Town

Well, I literally "Circused" that town. I went out and personally contracted every wall in the city that was any good. I hired a couple of circus banner tackers that I knew off of circus advertising cars who were home from the road tour, we tacked 150 twelve-sheet muslin banners on all the walls. These banners were purple on orange which is a most attractive color combination for large posters and were attractively designed but simple in wording. As a result one could not look in any direction without seeing one of these banner locations. We didn't confine the walls to one banner but had all the walls and barricades completely covered. It was the talk of the town. The opposition houses cried that this was unethical advertising but it sold the theatre.

I realize that this is not possible or practical in a great many situations, but many opportunities are being lost through lack of more circus exploitation. It is a true saying that the play is the thing but in this day and age the playhouse as well as the play must be sold to the public. This can be done by a more aggressive policy of advertising, for it takes more than routine today to keep patrons theatre-conscious.

Warners Engage Unusual Promotion On Four Daughters

Reported as a first time for Hanover, Penna., Manager Charlie Moyer, Warner's State Theatre based his entire "Four Daughters" campaign on a "money-back guarantee." Special trailer was made up stressing the guarantee and carrying the theatreman's personal endorsement. Heralds plugging the engagement were distributed house-to-house within a radius of 25 miles and another reported "first" was the double truck solicited from merchants by Moyer. All ads called attention to the engagement and streamer across top included merchants' endorsement.

Moyer made a personal announcement from stage every week for several weeks ahead of opening, whispering campaign in which all employees participated was engaged in and opening day, cashier called telephone subscribers plugging playdates. Street bally included chap seated on box in front of theatre, back banner advising he was waiting for the show to open and "reminder" cards signed by the management were distributed in lobby.

On to Coshocton, Ohio

Cigar boxes painted black with white letters carried by boys and laid down to spell out title letters was stunt which attracted the attention anticipated by H. F. Bodie, Sixth Street Theatre. Other outdoor activities included man wearing raincoat who paraded streets carrying black umbrella on which were attached stills with copy.

Ten boys on decorated bicycles each carrying a large card on which was one of the title letters, rode along directly behind band in the local Christmas parade, public address system on bannered truck making announcements locally and in surrounding towns. Sets of four cards, each with a different head and name of one of the four girls in the picture were distributed singly at boxoffice in connection with contest for which guest prizes were awarded to those collecting full set.

Copy of the Coshocton *Tribune* was mailed out to the studio by Bodie, who arranged for Rosemary Lane to be photoed reading it on the set. Picture was later planted in local paper by manager together with stories and further art work. Special lobby setpiece was made on which were tacked rave reviews from the New York papers.

While at Wilkinsburg

The townsfolk of this city were aware of the picture's playdates well in advance of opening, for R. E. Brown, manager of the Rowland, staged a "Four Daughters Bicycle Parade." Boys and girls with police escort rode their bannered bikes throughout the city streets.

Permission was obtained from superintendent of schools to display a card on bulletin boards of eight schools and his assurance was given that the picture would be plugged in classes. Tinted Priscilla Lane photos were distributed, entire cost met by merchant's ad on reverse side, as were door knob hangers with cut of the stars. Window tieup was arranged with leading dress shop to display fashions for young girls.

• personalities

C. L. HOLLISTER
manager of Warners' Babcock Theatre, Wellsville, N. Y., smashed up his car the other evening, but fortunately escaped injury.

▽

REYNOLD WALLACH
is now managing the Luxor Theatre, Bronx, N. Y.

▽

MATT DOWLING
head booker at the RKO Exchange, Oklahoma City, Cal., has resigned to join Griffith Amusement Co. as booker out of their Dallas office.

▽

FRANK P. HARPSTER
city manager of the Warner Theatres, Mansfield, Ohio, has been promoted to district manager in charge of Mansfield, Sandusky, Lorain and Coshocton. WILLIAM V. DWORSKI, manager of the local Madison, becomes city manager and will be replaced by GRATTON JOHNSON of the Sigma at Lima. JAMES SKELLEY, assistant manager of Warners' Ohio at Canton will have charge of the Lima house.

▽

HAROLD RICE
Fox Intermountain city manager, has been shifted to manager of the Paramount, Denver, succeeding JACK COPELAND, who moves to the Aladdin. STERLING WAY, Aladdin manager, goes to Laramie as city manager.

▽

BEN DONALDSON
has been named manager of the Star Theatre at Hoisington, Kansas.

▽

HAROLD FRIEDMAN
has replaced WILLIAM MARTIN, resigned, as manager of the Etna, Mt. Etna, Pa. Other Warner changes include MAX SILVERMAN from the Manor to the Ritz with his assistant CHARLES BRICKER. W. H. WARRINGTON from assistant at Warner to a similar post at the Enright, Pittsburgh; EDWARD HUNGERMAN from the Model to the Warner assistant post and HARRY CAMPBELL gets the Model post. JACK KAHN of the zone office advertising department becomes assistant at the Manor.

▽

FRANK LYNCH
formerly in the Skouras booking department has been promoted to the post of assistant to Tom Sarris, division manager for the Long Island houses.

▽

PAUL BANGASSER
manager of the Woodland Theatre, Seattle, Wash., has succeeded RICHARD MANHEIMER as assistant booker of the John Danz' Sterling theatres there.

▽

SAMUEL HOFSTETTER
has resigned as manager of the Decatur Theatre in the Bronx to manage the Venus in Brooklyn.

▽

GEORGE C. RICE
former city manager of the Great States theatres in Kankakee, Ill., is now district manager of the Anderson Circuit, headquartering at the State, Sandwich.

Birthday Greetings

Robert L. Alberts
Ralph Allan
Kroger Babb
Joseph Beck
David D. Becker
Jacques Benjamin
Walter Beymer
Harry Birkmier
H. F. Borresen
E. C. Brandhorst
N. Ray Carmichael
Howard S. Case
Carl Chick
E. B. Clayton
Robert L. Collier
William A. Collins
G. G. Cooke
Sam Coolick
George F. Crisman
Walter L. Culpepper
Jack A. Custer
Robert R. Deitch
Martha Deutsch
J. Donald Edwards
George E. Ellis
Henry H. Elsnick
Ernest Emerling
Donald B. Fiske
Earl Foreman
Fred L. Frechette
Robert L. Gardner
John A. Goodno
Robert L. Gross
John Melvin Gow
J. A. Greer
Lew Harris
Bill Hellums
William L. Herron
Edwin C. Hough
James S. Howard, Jr.
Ralph Larned
Bud Lawler
George W. Leech
E. L. Leffler
William A. Levey
James McDonough
Kenneth E. McMahon
M. A. Malaney
Austin T. Moon
Bernard S. Murphy
Donald Oliphant
Earle V. Patton
Earl Potter
Frank Randolph
D. W. Rogers
Robert S. Rogers, Jr.
Louis Rosen
Wybert A. Sandefur
Fred J. Sarr
James N. Saunders
Harry Schlinker
Ed C. Schmadeka
W. H. Schumacher
Boyd F. Scott
Ralph H. Shaffer
Sol Shapiro
Woodrow W. Shuman
Maurice B. Smith
Mitchell B. Solomon
David Spencer
Leo Stephany
Wilber A. Thompson
H. B. Tollett
Hubert L. Trahan
Walter A. Van Camp
Vincent M. Wade
Dennis C. Walls
Anna Bell Ward
Leslie Whitwell
George Richard Wilson

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name..

Position......................................

Theatre.......................................

Address.......................................

City..

State...

Circuit.......................................

Absolutely No Dues or Fees!

PAUL BANGASSER
manager of the Woodland Theatre, has succeeded RICHARD MANHEIMER, resigned, as assistant booker of John Danz' Sterling chain theatres, Seattle, Wash.

▽

FRANK WEARY
has opened the new Vogue Theatre, Richmond, Va.

▽

GEORGE HAYOB
is remodelling the Mary Lou at Marshall, Mo.

▽

LEE HENRY
has purchased the Stuart, Stuart, Iowa.

▽

GLENN THOMPSON
has acquired the Atoka and New Theatres, Atoka, Okla., from EARL BARRETT.

▽

BILL ALLEY
has reopened the Ritz, Guthrie Center, Ia.

▽

JOSEPH SHURE
manager of the State, Schenectady, N. Y., has been shifted to the Albany office of the Fabian Circuit as chief booker. GUAY A. GRAVES succeeds him at the State.

▽

KURT LAEMMLE
has purchased the Glassell Theatre, Los Angeles.

▽

FRED WEHRENBERG
has taken over the Southway and Lemay Theatres, So. St. Louis, Mo.

▽

V. P. MOODY
of Mountain Grove, Mo., will rebuild the Cameo Theatre there.

▽

BOB FOX
assistant manager of the Plaza, Schenectady, N. Y., will succeed JOHN PICKETT at Proctor's, Troy, as assistant to Harry Black, while LOUIS RAPP will become assistant manager at the Plaza, Schenectady.

▽

W. C. RICORD, JR.
formerly at the Westlake Theatre is now managing Grauman's Egyptian in Hollywood.

▽

JOSEPH MURNANE
assistant manager of the Ritz, Albany, has been shifted to the same position at the Stanley, Utica, succeeding PETER CHAGARIS, resigned.

▽

CHARLES KLANG
has reopened the Stonehurst Theatre, Philadelphia, Penna.

▽

KURT LAEMMLE
has purchased the Glassell Theatre, Eagle Rock, Los Angeles, and will operate it along with the recent purchase of the Franklin.

▽

GUY GRAVES
has been transferred from the Fabian Plaxa, Schnectady to the State, same city, and PHIL RAPP goes from the Strand to the Plaza as manager. LOUIS ROSENTHAL, assistant treasurer of the State, has been promoted to manager of the Strand.

OBITUARIES

Eugene Brewster, Publisher, Dies

Eugene V. Brewster died January 1st of heart disease in the Long Island College Hospital, a scant quarter mile from the downtown Brooklyn address where in 1911 he launched a motion picture "fan" magazine that ultimately made him a millionaire. He was 67 years old.

Mr. Brewster, a lawyer for 16 years, became interested in motion pictures when he attended a dinner nearly 30 years ago and engaged directors of the new Vitagraph Company in conversation. On Duffield Street in the Borough Hall section of Brooklyn he started as manager of the *Motion Picture Magazine.* Soon he bought control. As originally started the magazine was free but soon a price was set.

Mr. Brewster supplied facts and photographs of the doings at studios at Fort Lee on the Palisades, on Fourteenth Street, in Philadelphia and other points.

Motion Picture Classic, Movie Monthly, Beauty and *Shadowland* poured off the Duffield Street presses. At one time the publisher estimated his wealth at $3,000,000. Complex litigation involving personal family issues led to the sale in 1926 of the film magazine properties.

Born in Bay Shore, L. I., Sept. 7, 1871, Mr. Brewster attended Pennington Seminary and Princeton University. He published "What to Do with Trusts" in 1906, offered "What's What in America" in 1920 and followed with biographies of Woodrow Wilson and Napoleon. Books, articles, brochures on art, the theatre and finance were mingled with motion picture scenarios and plays.

He married Liane Hill, a writer, after he had divorced Corliss Palmer, cigaret girl and beauty contest winner; Eleanor V. V. Cator and his first wife, Emilie C. Churbuck.

Carleton Brewster Dies

Carleton E. Brewster, 66, brother of the late Eugene V. Brewster, died Wednesday in an automobile accident near Smyrna, Florida. He was for many years an operator of motion picture theatres and at one time owned a group of theatres on Long Island.

Mr. Brewster is survived by his widow, Sarah Brewster, and two sons, Douglas W. and Carleton, Jr.

Florence Lawrence Dead

Florence Lawrence, once a star of the silent films, died December 28th in Beverly Hills Receiving Hospital, Cal., from self-administered poison, according to the police. For the past three years she had been working in a stock company on the Metro-Goldwyn-Mayer lot. In earlier days she was co-starred with such players as Mary Pickford, Maurice Costello and Clara Kimball Young. She was 52.

Ernest Brinkman

Ernest Brinkman, stage and screen actor, died in Los Angeles December 28th at the age of 66. For many years he toured vaudeville circuits with an act billed as Brinkman and the Steele Sisters.

John J. Malloy

John J. Malloy, former stage manager, died December 26th in Buffalo at the age of 65. He was associated for many years with the late Michael Shea in operation of the Garden and Court Street film and vaudeville houses in Buffalo.

Rube Jackter Heads Columbia Campaign

Rube Jackter, Columbia assistant sales manager, has been designated chairman of the company's "Personal Achievement Campaign," which starts January 9th for 10 weeks. A. Montague, general sales manager, has approved two awards for the drive, one for branch managers and salesmen and the other for bookers.

Joseph A. McConville, foreign sales manager, has been appointed honorary chairman of the drive.

IN NEWSREELS

MOVIETONE NEWS—No. 32, Vol. 21.—American nations sign Lima accord....Australia prepares army in war game maneuvers....13 year old Siamese king home from school....Holiday celebration at Miami Beach....Admiral Block and staff....Harry Hopkins sworn into cabinet....Noble to direct program to train 20,000 student fliers....Lew Lehr....Hockey....Florida's swimming season opens.

MOVIETONE NEWS—No. 33, Vol. 21.—Nation hails 1939....Murphy sworn in as new Attorney General....Lew Lehr....Mt. Huascaron photographed....Mont Blanc snowy setting for display of skiing by French Olympic team.

NEWS OF THE DAY—No. 230, Vol. 9.—Colleges to train 20,000 air pilots a year for U. S.....Pan-American unity hailed....English students mock Mussolini....Miami Beach belles ring in New Year....Hopkins becomes Secretary of Commerce....Busy days at New York Zoo hospital....Aquatic forum meets in Florida.

NEWS OF THE DAY—No. 231, Vol. 10.—Nation gives gives 1939 a joyful welcome....Merry Mummers stage New Year fete....Jersey City has bumper crop of year's first babies....Sports preview for 1939.

PARAMOUNT NEWS—No. 43.—British forces speed Hong-Kong defences....National crochet queen chosen at exhibition....Several killed in Mexican train wreck....18 rescued from foundering vessel....New style stocking....WPA chief Hopkins promoted to Cabinet....Newspaper flashed by radio....New Army and Navy football captains honored....Big Ten basketball tops eastern play.

PARAMOUNT NEWS—No. 44.—1938 in sports....A round-table review with Eleanor Holm, Connie Mack, Gene Sarazen, Nat Holman, Lou Little, Walter Pate, Dan Ferris, Bill Corum and Eddie Rickenbacker and Bill Slater as master of ceremonies.

RKO PATHE NEWS—No. 47, Vol. 10.—Pearl Buck receives Nobel prize....Congress decorates coast guardsmen....Hopkins takes Cabinet office....Florida opens winter swim meets....Chamberlain condemns Nazi press....British troops guard Hong-Kong....Intersectional basketball games.

RKO PATHE NEWS—No. 48, Vol. 10.—America hails dawn of a new day....Chicago's tugs bring relief to ice-bound workers....Murphy in Cabinet....Skiers commute in "Skimobile"....Unusual debut....Whalen given Crystal Palace model....Ice skating....Hollywood stars at Santa Anita.

UNIVERSAL NEWSREEL—No. 732, Vol. 10.—U. S. to train student pilots....Secretary Hull paves way for American unity....British troops train in Hong-Kong....48 destroyers reconditioned....Hopkins gets Cabinet post....Stratosphere plane shown....Illinois upsets Manhattan in basketball....Swim stars shine in Florida meet....Miami Beach bathing girls usher in New Year.

UNIVERSAL NEWSREEL, No. 733, Vol. 11.—1939 gets noisy welcome....Mummers hold annual parade....Swimmers go for icy dip....Strato-plane....Tug reaches ice-bound men....Five hurt in railroad wreck....Ice skating....Wrestler dunks foe in pool....Dear Diary wins coast race....White Russians hail a "Czar."

National Decency Legion Classifies Eight Films

Of eight pictures reviewed this week by the National Legion of Decency, three were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification are as follows:

Class A-1, Unobjectionable for General Patronage: "Kentucky," "Stand Up and Fight," "Tom Sawyer, Detective." Class A-2, Unobjectionable for Adults: 'Le Mioche" (French), "Newsboy's Home," "There's That Woman Again," "Topper Takes a Trip." Class B, Objectionable in Part: "Honor of the West."

IN COURTS

Consolidated and Sunray File Suits

Consolidated Film Industries, Inc., has filed suit in New York supreme court for 18,612 with six per cent interest from 1927 against Arthur Rawlins and Carlyle Blackwell, doing business as Carlyle Blackwell Productions. Suit is based on the balance of principal and interest allegedly due on a promissory note for $30,000. Mr. Blackwell filed an answer denying the allegations and asserting he is not connected with Mr. Rawlins.

Sunray Films, Inc., has filed suit in New York supreme court against Select Attractions, Inc., Leo Malchen, doing business as French Film Exchange, and Charles Swarzza, doing business as Island Theatres Circuit. Plaintiff alleges that its film, "Little Flower of Jesus," was subjected to unfair competition because the defendants' picture, "The Glory of Faith," was being represented as the product of the plaintiffs.

Loew Briefs Filed

Briefs were filed last Friday with Justice Louis A. Valente of the New York supreme court by Emil K. Ellis, as attorney for plaintiff stockholders and by Joseph M. Proskauer, as attorney for Loew's and the other defendants in the stockholders' suit brought against Loew's. The decision is not now expected before February as Justice Valente will require that time to study the briefs.

Wilson Joins Merit Pictures

In addition to assisting Harry Thomas, Jerome (Jerry) Wilson has been placed in charge of the New York City, Long Island and upstate territories by Merit Picture Corporation, which recently acquired 23 Allied Productions, including "A Shriek in the Night" with Ginger Rogers, "Vanity Fair" with Myrna Loy and 11 Hoot Gibson westerns.

Kansas "Trailer-Made"

Trailer Made Service of Kansas City has been organized to distribute trailers of Trailer-Made Service, Inc., of New York. Heading the new unit are Beverly Miller, with 10 years experience at National Screen Service, and W. L. Norris, independent distributor.

First "Raffles" in England

The first of a new series of "Raffles" pictures for Samuel Goldwyn will be made in England. It will be called "Colonel Rowan of Scotland Yard." Others in the detective series planned for David Niven will be made later in Hollywood.

Samuel Davidson, president of Cameo Screen Attractions, has purchased for New England distribution the Herbert Wilcox musical, "The Gang," and "Convicts at Large," from Fred McConnell, of Record Pictures.

W. J. (Dutch) Cammer has been appointed office manager and booker of Monogram's branch office in Dallas. Archie Holt has joined the Seattle exchange as salesman.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..............Col
Adventure in Sahara, Mel...........Col
Adventure of Gracomo Casanova, Mel. Amerital
Adventures of Jane Arden, Mel....WB
Affairs of Annabel, Com...........RKO
Alexander's Ragtime Band, Mus. 20-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel. ....UA
Always in Trouble, Com............GB
Always Goodbye, Mel............20-Fox
Amazing Dr. Clitterhouse, Mel....FN
Ambush, Mel. ....Para
Angels With Dirty Faces, Mel.....FN
Annabel Takes a Tour, Com......RKO
Arkansas Traveler, Com...........Para
Arrest Bulldog Drummond, Mel..Para
Arizona Bracelets, West............Para
Arizona Legion, West...............RKO
Arizona Wildcat, Com............20-Fox
Army Girl, Mel......................Rep
Artists and Models Abroad, Com Para
Avocate d'Amour, Com-Mel.....Foreign

B

Ballerina, Mel....................Foreign
Barefoot Boy, Mel.................Mono
Bar 20 Justice, West................Para
Battle of City Hall, Mel............WB
Beachcomber, The, Mel............Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West.................Univ
Blackwell's Island, Mel.............WB
Blockade, Mel. ....UA
Blockheads, Com. ....MGM
Blond Cheat, Com..................RKO
"Blondie," Com. ....Col
Blondie Steps Out, Com............Col
Booloo, Mel. ....Para
Border G-Man, West..............RKO
Boy Meets Girl, Com................WB
Boy's Reformatory, Mel............Mono
Boy Slaves, Mel......................RKO
Boys Town, Mel....................MGM
Breaking the Ice, Mus.............RKO
Broadway Cavalier, Mel.............WB
Broadway Musketeers, Mel.........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel.................WB
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com-Mel MGM
Bulldog Drummond in Africa, Mel..Para

C

Cafe Society, Mel...................Para
California Frontier, West............Col
Campus Confessions, Com...........Para
Captain Fury, Mel....................UA
Carefree, Mus-Com.................RKO
Carnival in Flanders, Com-Mel. Foreign
Castles, The, Mus..................RKO
Charlie Chan in Honolulu, Mel...20-Fox
Chalked Out, Mel......................FN
Chaser, The, Com-Mel.............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel..................MGM
City Streets, Mel.....................Col
Code of the Cactus, West.......St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Streets, Mel..........Univ
College Girl, Mel..................Henka
Colorado Trail, The, West...........Col

Comet Over Broadway, Mel........WB
Convicted, Mel........................Col
Convict's Code, Mel................Mono
Convict 99, Mel...................Foreign
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Courier of Lyons, Mel...........Foreign
Cowboy and the Lady, Com........UA
Cowboy from Brooklyn, Mus......WB
Crashing Through, West............GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel............GB
Crime Ring, Mel...................RKO
Crime School, Mel....................FN
Crime Takes a Holiday, Mel.......Col
Criminal Investigator, Mel.........Mono
Crossroads, Mel.................Foreign
Crowd Roars, The, Com-Mel.....MGM

D

Dangerous Cargo, Mel............20-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel.................Foreign
Dark Rapture, Mel................Univ
Dark Sands, Mel.................Foreign
Dark Victory, Mel....................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel...................WB
Delinquent Parents, Mel........St. Rts.
Desert Patrol, West..................Rep
Desperate Adventure, Com-Mel.....Rep
Devil's Island, Mel..................WB
Disbarred, Mel.......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel........Foreign
Dodge City, Mel......................WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com........20-Fox
Dramatic School, Mel..............MGM
Drifting Westward, West..........Mono
Drums, Mel. (C).......................UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel............St. Rts.
Durango Valley Raiders, West......Rep
Dybbuk, The, Mel................Foreign

E

Each Dawn I Die, Mel..............WB
Edge of the World, Mel........Foreign
Empire of the West, West.........GN
Empty World, Mel...................GB
Evergreen, Mus.......................GB
Everybody's Baby, Com..........20-Fox
Exile Express, Mel....................GN
Exposed, Mel........................Univ

F

Fast and Loose, Mel..............MGM
Fast Company, Com-Mel..........MGM
Federal Man Hunt, Mel.............Rep
Federal Offense, Mel..............Para
Female Fugitive, Mel.............Mono

Feud of the Range, West........St. Rts.
Fighting Thorobreds, West.........Rep
First Offender, Mel..................Col
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel..............20-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel......Foreign
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.....MGM
Flying Irishman, Mel..............RKO
Foggy Quay, Mel................Foreign
Forged Passport, Mel..............Rep.
40 Little Mothers, Mel..........Foreign
Four Daughters, Mel.................FN
Four Girls in White, Mel........MGM
Four's A Crowd, Com...............WB
Freckles Comes Home, Mel.......Mono
Freshman Year, Com-Mel.........Univ
Frog, The, Mel.......................GB
Frontiersman, West.................Para
Frontiers of '49, West..............Col
Frontier Scout, West.................GN
Fugitives for a Night, Com.........RKO

G

Gambling Ship, Mel................Univ
Gang, The, Mel..................St. Rts.
Gang Bullets, Mel..................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel..............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel................. ...20-Fox
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com................GB
Girls on Probation, Mel............FN
Girls' School, Mel...................Col
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Faith, Mel........Foreign
Going Places, Com-Mel..............FN
Gold Diggers in Paris, Mus........WB
Gold Is Where You Find It, Mel (C) FN
Gold Mine in the Sky, West.........Rep
Gone Harlem, Mel................St. Rts.
Grand Illusion, Mel..............Foreign
Grand Jury, Mel.....................Para
Great Man Vote, Com.............RKO
Great Waltz, The, Mus............MGM
Guilty Trails, West.................Univ
Gunga Din, Mel....................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel..............WB
Harlem Rides the Range, West..St. Rts.
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Held for Ransom, Mel.............GN
Hell Bound, Mel..................St. Rts.

Hell's Kitchen, Mel.................WB
Heritage of the Desert, Mel.......Para
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.....Foreign
Higgins, Family, The, Com........Rep
Highway Patrol, Mel................Col
His Exciting Night, Com.........Univ
Hold That Co-ed, Com............20-Fox
Hold That Kiss, Com..............MGM
Holiday, Com..........................Col
Homicide Bureau, Mel..............Col
Honolulu, Mus-Com................MGM
Honor of the West, West.........Univ
Hotel Imperial, Mel.................Para
Hound of the Baskervilles, Mel...20-Fox
Huckleberry Finn, Com.-Mel.....MGM

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel..................Col
Ice Follies of 1939, Com-Mel......MGM
I Demand Payment, Mel........St. Rts.
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel...........20-Fox
I Married a Spy, Mel...............GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West...............Para
In Old Montana, West...........St. Rts.
Inside Story, Mel..................20-Fox
International Crime, Mel............GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel...............Rep
I Take This Woman, Com-Mel...MGM
It's in the Air, Mel............Foreign
It's Spring Again, Com..............UA
I've Got a Horse, Mel..........Foreign

J

Jesse James, Mel. (C)...........20-Fox
Jones Family in Hollywood, Mel..20-Fox
Josette, Com.......................20-Fox
Juarez, Mel...........................WB
Just Around the Corner, Mus-Com 20-Fox
Juvenile Court, Mel.................Col

K

Keep Smiling, Com...............20-Fox
Kentucky, Mel. (C)..............20-Fox
Knights of the Plains, West....St. Rts.
King Kong, Mel....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel..............Para
King of the Turf, Mel................UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel..........WB

L

Ladies in Distress, Com.............Rep
Lady Buckaroo, West................GN
Lady Objects, The, Mel.............Col
Lady's from Kentucky, Mel.......Para
Lady of Windsor, The, Mel (C)....RKO
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel...................Univ
Last Frontier, The, Mel............UA
Last Warning, The, West..........Univ
Lawless Valley, West..............RKO
Law of the Texans, West...........Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus..........MGM
Letter of Introduction, Com-Mel..Univ
Let Us Live, Mel....................Col
Liebe Im ¾ Takt, Com..........Foreign
Lie of Nina Petrovna, Mel.....Foreign
Life Returns, Mel....................GN

(*Continued on following page*)

[THE RELEASE CHART--INDEX CONT'D]

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Listen, Darling, Mel..............MGM
Little Adventuress, The, Mel.......Col
Little Flower of Jesus, Mel.....Foreign
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Little Princess, The, Com. (C)...20-Fox
Little Miss Thoroughbred, Mel......WB
Little Orphan Annie, Mel...........Para
Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel.................RKO
Lone Wolf Spy Hunt, Mel...........Col
Lone Wolf's Daughter, Mel..........Col
Long Shot, The, Mel.................GN
Lord Jeff, Com-Mel................MGM
Love Affair, Mel...................RKO
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel....UA
Mad Miss Manton, Com...........RKO
Man About Town, Com............Para.
Man from Music Mountain, West..Rep
Man from Texas, West............Mono
Man in the Iron Mask, Mel...........UA
Man's Country, West...............Mono
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel............MGM
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Marusia, Mus......................Foreign
Me and My Gal, West...........Para
Meet the Girls, Mel.............20-Fox
Meet the Myaor, Com...........St. Rts.
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West.................Mono
Mexicali Rose, West...................Rep
Mi Candidato, Mel...............Foreign
Midnight, Mel ....Mono
Mis Dos Amores, Mus..............Para
Missing Guest, The, Mel...........Univ
Mr. Chump, Com.....................WB
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Mr. Moto in Porto Rico, Mel....20-Fox
Mr. Moto's Last Warning, Mel..20-Fox
Mr. Moto Takes a Chance, Mel..20-Fox
Mr. Moto Takes a Vacation, Mel 20-Fox
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Mr. Wong, Detective, Mel.........Mono
Mother Carey's Chickens, Com...RKO
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My Bill, Mel.........................FN
My Lucky Star, Mus-Com.......20-Fox
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Mysterious Miss X, Mel...........Rep
Mysterious Mr. Moto, Mel......20-Fox
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N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Navy Girl, Mel.......................Mono
Navy Secrets, Mel..................Mono
Never Say Die, Com...............Para
Newsboy's Home, Mel.............Univ.
Next Time I Marry, Com...........RKO
Night Hawk, Mel.....................Rep
Night on the Danube, Com-Mel.Foreign
North of Shanghai, Mel..............Col
Numbered Woman, Mel...........Mono

O

Off the Record, Com-Mel...........WB
Oklahoma Kid, Mel...................WB
One Third of a Nation, Mel........Para
One Wild Night, Mel.............20-Fox
On Trial, Mel.........................WB
Orage, Mel ....Foreign
Orphans of the Street, Mel........Rep
Outlaw Express, Mel...............Univ
Outlaw's Paradise, West........St. Rts.
Out West with the Hardys, Com-Mel MGM
Overland Express, West.............Col
Overland Stage Raiders, West......Rep
Overland with Kit Carson, West.....Col
Over the Moon, Mel. (C)...........UA

P

Pacific Liner, Mel....................RKO
Painted Desert, West...............RKO
Pals of the Saddle, West............Rep
Panamint's Bad Man, West......20-Fox
Pardon Our Nerve, Mel..........20-Fox
Paris Honeymoon, Mus-Com......Para
Paroled from the Big Hous, Mel St. Rts.
Parting of the Trails, West........Mono
Passport Husband, Com.........20-Fox
Pearls of the Crown, Com-Mel..Foreign
Peck's Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel..........Foreign
Penny Paradise, Mel............Foreign
Penrod's Double Trouble, Mel......FN
Personal Secretary, Mel..........Univ
Persons in Hiding, Mel............Para
Phantom Gold, West.................Col
Phantom Ranger, The, West.......Mono
Phantom Stage, West.............Univ
Pioneer Trail, West...................Col
Pirates of the Sky, Mel............Univ
Plane No. 4, Mel....................Col
Policy Man, Mel..................St. Rts.
Port of Hate, Mel...... ....St. Rts.
Port of Seven Seas, Mel..........MGM
Prairie Justice, West...............Univ
Pride of The Navy, Mel............Rep
Pride of the West, West...........Para
Prison Break, Mel.................Univ
Prison Farm, Mel...................Para
Prison Nurse, Mel...................Rep
Prison Train, Mel................St. Rts.
Prison Without Bars, Mel..........UA
Professor Beware, Com............Para
Professor Steps Out, The, Com-Mel. WB
Pygmalion, Com-Mel.............MGM

R

Racket Busters, Mel................WB
Racketeers, Mel......................Col
Radio Troubadour, Mus............Para
Rage of Paris, Com.................Univ
Rebellious Daughters, Mel.......St. Rts.
Red River Range, West............Rep
Reformatory, Mel....................Col
Refugiados en Madrid, Mel.....Foreign
Religious Racketeer, Mel........St. Rts.
Renegade Ranger, The, West.......RKO
Restless Age, The, Mel.............UA
Renfrew on the Great White Trail, West ....GN
Return of the Frog, Mel........Foreign
Rhythm of the Saddle, West.........Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para.
Ride 'Em Cowgirl, West............GN
Riders of the Black Hills, West.....Rep
Riders of the Rio Grande, West..Mono
Ridin' the Range, West.............Rep
Rio Grande, West....................Col
Road Demon, Mel................20-Fox
Road to Reno, Com................Univ
Roaring Road, The, Mel............WB
Roaring Six Guns, West........St. Rts.
Rollin' Plains, West..................GN
Rolling Westward, West..........Mono
Romance of the Limberlost, Mel..Mono
Romance of the Redwoods...........Col
Room No. 111, Mel...............Foreign
Room Service, Com.................RKO
Rose of Tralee, Mel.............Foreign
Rothschild, Mel ....St. Rts.
Rough Rider Patrol, West..........Rep
Rough Riding Rhythm, West....St. Rts.
Royal Divorce, Mel................Para

S

Sabotage, Mel.........................Col
Sacrifice d'Honneur, Mel.........Foreign
Safety in Numbers, Com.........20-Fox
Saint in New York, Mel............RKO
Saint Strikes Back, Mel...........RKO
St. Martin's Lane, Mel..........Foreign
St. Louis Blues, Mel..............Para
Sante Fe Stampede, West...........Rep
Say it in French, Com............Para
Scandal House, Mel.............St. Rts.
Secret Service of the Air, Mel......FN
Secrets of a Nurse, Mel...........Univ
Secrets of an Actress, Mel.........FN
Service De Luxe, Com............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel..............20-Fox
Shine On Harvest Moon, West......Rep
Shining Hour, The, Mel..........MGM
Shopworn Angel, Com-Mel........MGM
Show Goes On, Mel.................GB
Silver on the Sage, Mel...........Para
Sing, You, Sinners, Mus...........Para
Singing Blacksmith, Com-Mel..Foreign
Sin of Lena Rivers, Mel..........St. Rts.
Sisters, The, Mel....................WB
Six Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West..........GN
Sky Giant, Mel......................RKO
Sky Pirate, Mel.....................Mono
Slums of New York, Mel.......Foreign
Smashing the Money Ring, Mel...WB
Smashing the Rackets, Mel.........RKO
Smashing the Sky Ring, Mel........Col
Song of the Buckaroo, West......Mono
Songs and Bullets, Mel.........St. Rts.
Son of Frankenstein, Mel..........Univ.
Sons of the Legion, Mel...........Para
South of Arizona, West.............Col
South Riding, Mel...................UA
Spawn of the North, Mel..........Para
Speed to Burn, Mel.............20-Fox
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel ....UA
Stagecoach Days, West..............Col
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West........Mono
Star Reporter, Mel...............Mono
Storm, The, Mel.....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel...........Foreign
Straight, Place and Show, Com..20-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel...........Univ
Street of Misesing Men, Mel.........Rep
Streets of New York, Mel........Mono
Student Nurse, Mel.................FN
Submarine Patrol, Mel...........20-Fox
Suez, Mel..........................20-Fox
Sundown on the Prairie, West....Mono
Sunset Strip Case, Mel.............GN
Sunset Trail, West..................Para
Sweepstake Millionaire, Com-Mel...Para
Sweepstake Winner, Com...........WB
Sweethearts, Mus. (C)............MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel...........Univ
Swiss Miss, Com...................MGM

T

Tail Spin, Mel....................20-Fox
Tarnished Angel, Mel.............RKO
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel...................Para
Texas Stampede, West..............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com 20-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel.....WB
They Were Five, Mel...........Foreign
This Man Is News, Mel...........Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel..........20-Fox
Three Comrades, Mel............MGM
Three Loves Has Nancy, Com-Mel MGM
Three Musketeers, Mus-Com.....20-Fox
Three on a Weekend, Mel..........GB
3 Smart Girls Grow Up, Mus-Com Univ
Three Texas Steers, West...........Rep
Thundering West, The, West.......Col
Time Out for Murder, Mel......20-Fox
Titans of the Deep, Mel............GN
T-Kied Koff, Mel..Foreign Cinema Arts
Tom Sawyer, Detective, Mel......Para
Too Hot to Handle, Com-Mel....MGM
Topa Topa, Mel................St. Rts.
Topper Takes a Trip, Com.........UA
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel.........WB
Torchy in Chinatown, Mel.........WB
To the Rescue, West.................GN
Touchdown Army, Com.............Para
Tough Kid, Mel....................Mono
Toy Wife, The, Mel.............MGM
Trade Winds, Com-Mel..............UA
Treasure Island, Mel..............MGM
Trigger Pals, West...................GN
Tropic Holiday, Mus...............Para
12 Crowded Hours, Mel...........RKO
Two Gun Justice, West............Mono
Two-Gun Man from Harlem, Mel.St. Rts.
Two Gun Troubador, West......St. Rts.
Two Weeks With Pay, Mel......Para

U

Under Northern Lights, Mel......Mono
Under the Big Top, Mel..........Mono
Union Pacific, Mel.................Para
Up the River, Mel...............20-Fox
Utah Trail, The, West...............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)....WB
Volga Boatman, Mel............Foreign

W

Wagons Westward, Mel.............Rep
Wanted by the Police, Mel........Mono
Ware Case, Mel.................Foreign
Water Rustlers, Mel.................GN
We Are Not Alone, Mel............WB
Wedad, Mel ....Foreign
We're Going to Be Rich, Mus-Com 20-Fox
Western Jamboree, West...........Rep
West of Cheyenne, West.............Col
West of the Sante Fe, West........Col
Where the Buffalo Roam, West...Mono
While New York Sleeps, Mel....20-Fox
Whispering Enemies, Mel.............Col
White Banners, Mel................WB
White Fury, Mel......................Rep
Wife, Husband and Friend, Com..20-Fox
Wild Horse Canyon, West.........Mono
Wings of the Navy, Mel...........WB
Winner Take All, Mel............20-Fox
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C).........MGM
Wolf Call, Mel......................Mono
Woman Against Woman, Mel.....MGM
Women in the Wind, Mel.........WB
Women Make News, Mel..........Rep
Wuthering Heights, Mel.............UA

Y

Yellow Jack, Com-Mel.............MGM
Yellow Sands, Mel.......Assoc British
Yes, Madam? Com...............Foreign
Yes, My Darling Daughter, Com..WB
You and Me, Mel..................Para.
You Can't Cheat an Honest Man..Univ.
You Can't Take It With You, Com Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel...........UA
Youth Takes a Fling, Com........Univ

Z

Zaza, Mel..........................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Sims-Don Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan -L. Ayers - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Gordon Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†		
(See "International Spy," "In the Cutting Room," Dec. 3,'38.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	*70	Dec. 17,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Steps Out	P. Singleton-A. Lake-L. Simms	Feb. 28,'39†		
First Offenders	W. Abel-B. Roberts-J. Downs			
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†		
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau	Bruce Cabot-Rita Hayworth	Feb. 15,'39†		
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 22,'39†		
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver			
Lone Wolf Spy Hunt	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†		
Mounted Police, No. 1	Chas. Starrett-Linda Winters			
Plane No. 4	Cary Grant-Jean Arthur			
Racketeers	Alan Baxter-Jacqueline Wells			
Romance of the Redwoods	Jean Parker-Chas. Bickord			
Sabotage	Jack Holt-Katherine DeMille			
Texas Stampede	Chas. Starrett-Iris Meredith			
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†		
Whispering Enemies	Jack Holt-Dolores Costello			
(See "Wreckage," "In the Cutting Room," Oct. 29,'38.)				

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
(Reviewed under the title, "Climbing High")				
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackay	July 15,'38†	81	June 23,'34
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'36
(Reviewed unde the title, "The Three Maxims.")				
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38	60	
Long Shot, The (G)	Marsha Hunt-Gordon Jones	Jan. 6,'39†	*69	Dec. 31,'38
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers	Dave O'Brien-Dorothy Page	Jan. 6,'39†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashing Through*	James Newill	Jan. 20,'39†		
Empire of the West	George Houston			
Exile Express	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Lady Buckaroo	Dorothy Page			
Ride 'Em Cowgirl	Dorothy Page	Jan. 20,'39†		
To the Rescue*	James Newill	Feb. 10,'39†		
Trigger Pals	Art Jarrett, Lee Powell-Al St. John	Jan. 14,'39†		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Terry-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardiner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57, Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn-Herbert Mundin	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland - Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery - M. O'Sullivan - Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Dougles - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLean	Jan. 6,'39†	97	
(See "In the Cutting Room," Nov. 19.'38.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65; Dec. 10,'38, p. 64.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 16,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter			
(See "In the Cutting Room," Dec. 31,'38.)				
Burn 'Em Up O'Connor 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		133	Jan. 19,'35
Fast and Loose	Robt. Montgomery-R. Russell	Feb. 17,'39†		
Four Girls in White	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†		
Honolulu	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Huckleberry Finn	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Ice Follies of 1939	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Idiot's Delight 920	Norma Shearer-Clark Gable.... Edw. Arnold-Burgess Meredith	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Feb. 24,'39†		
Let Freedom Ring	N. Eddy-V. Bruce-L. Barrymore - E. Arnold-G. Kibbee-V. McLaglen			
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran - Claire Windsor - Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G)	John Carroll-Mary Kornman	Dec. 7,'38†	*72	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid () 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Song of the Buckeroo 3861	Tex Ritter-Jinx Falkenberg	Nov. 23,'38†		
(See "Little Tenderfoot," "In the Cutting Room," Nov. 19,'38.)				
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'33
Tough Kid	F. Darro-D. Purcell-J. Allen	Dec. 14,'38†		
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon	Jack Randall-Dorothy Short	Dec. 21,'38†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Roformatory*	Frankie Darro	Apr. 4,'39†		
Convict's Code	R. Kent-A. Nagel-S. Blackmer	Jan. 11,'39†		
(See "Paroled to Exile," "In the Cutting Room," Dec. 31,'38.)				
Criminal Investigator*		Mar. 29,'39†		
Drifting Westward	Jack Randall-Edna Duran	Jan. 25,'39†		
Freckles Comes Home				
Man from Texas*	Tex Ritter	Apr. 16,'39†		
Mr. Wong at Headquarters	Boris Karloff	Mar. 22,'39†		
Navy Secrets	F. Wray-G. Withers-B. Roberts			
Parting of the Trails*	Jack Randall	Mar. 15,'39†		
Riders of the Rio Grande*	Jack Randall	Apr. 30,'39†		
Rolling Westward	Tex Ritter	Mar. 1,'39†		
Sky Pirate	John Trent-Marjorie Reynolds	Mar. 8,'39†		
Star Reporter	John Carroll	Feb. 22,'39†		
Streets of New York	Jackie Cooper	Apr. 23,'39†		
Sundown on the Prairie	Tex Ritter	Feb. 1,'39†		
Under Northern Lights*	John Carroll-Movita	Apr. 9,'39†		
Wolf Call				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†	60	
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Aug. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Frontiersman (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	*72	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye - Bob Hope - Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73.)				
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown	Anna May Wong-Lloyd Nolan	Jan. 6,'39†		
Little Orphan Annie (G)	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	*58	Dec. 3,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G)	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	*75	Dec. 3,'38
Say It in French (G)	Olympa Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore-Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'36, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G)	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	*64	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
(See "In the Cutting Room," Dec. 31,'38.)				
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester		*88	Nov. 26,'38
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 20,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Federal Offense*	L. Nolan-J. C. Naish-H. Angel			
Grand Jury*	John Howard-Gail Patrick			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland			
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George			
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness*	Irene Dunne-Fred MacMurray-Donald O'Connor-C Ruggles			
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts			
Me and My Gal	Buck Jones-Helen Twelvetrees			
(See "In the Cutting Room," Dec. 31,'38.)				
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor			
(See "In the Cutting Room," Dec. 24,'38.)				
Never Say Die	Bob Hope-Martha Raye			
(See "In the Cutting Room," Dec. 31,'38.)				
One Third of a Nation	Sylvia Sidney-Leif Erikson			
Paris Honeymoon (G)	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	*85	Dec. 17,'38
Persons in Hiding	L. Overman-Patricia Morrison			
St. Louis Blues	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Silver on the Sage	Wm. Boyd-Geo. Hayes			
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes		60	Oct. 22,'38
Sweepstake Millionaire	B. Lee-M. Rambeau-C. Ruggles			
(See "Sudden Money," "In the Cutting Room," Dec. 31,'38.)				
Two Weeks With Pay	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee			
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston			
(See "In the Cutting Room," Dec. 17, 1938.)				
Zaza	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†		
(See "In the Cutting Room," July 30,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Navarro - Margt. Tallichet-Marian Marsh-E. Blore.	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry-Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt	Robt. Livingston-June Travis	Dec. 26,'38†	64	
(See "In the Cutting Room," Nov. 19,'38.)				
Fighting Thoroughbreds	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†		
(See "In the Cutting Room," Dec. 17, 1938.)				
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Heroes of the Hills (G) 7118	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Higgins Family, The (G) 7014	R. Cummings - H. Mack - L.			
I Stand Accused (G) 806	Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Night Hawk, The (G) 817	Robt. Livingston - June Travis - Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry-Smiley Burnette...Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Forged Passport	P. Kelly-L. Talbot-J. Lang			
Mexicali Rose*	Gene Autry-Smiley Burnette			
Mysterious Miss X	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Pride of the Navy	J. Dunn-R. Hudson-G. Oliver			
(See "In the Cutting Room," Dec. 31,'38.)				
Ridin' the Range	Gene Autry-Smiley Burnette			
Rough Rider Patrol*	Roy Rogers-Mary Hart			
Street of Missing Men	Charles Bickford			
Three Texas Steers*	Three Mesquiteers			
Wagons Westward*	Richard Dix-Gail Patrick			
White Fury*	Barton MacLane-Beverly Roberts			
Women Make News	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chaster Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Legion	George O'Brien-Laraine Johnson son			
Beauty for the Asking	L. Ball-D. Woods-F. Mercer			
Boy Slaves 911	Anne Shirley-Roger Daniel	Jan. 20,'39†		
(See "Pure in Mind," "In the Cutting Room," Oct. 29,'38.				
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan			
(See "The Romantic Vernon Castles," "In the Cutting Room," Dec. 17,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong			
(See "In the Cutting Room," Dec. 24,'38.)				
Great Man Votes, The 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Jan. 27,'39†		
(See "In the Cutting Room," July 30,'38.)				
Lady of Windsor, The (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Love Affair	I. Dunne- C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Saint Strikes Back, The	George Sanders-Wendy Barrie			
Twelve Crowded Hours	Richard Dix-Lucille Ball			
(See "In the Cutting Room," Dec. 31,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 84; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington-Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent.-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang - Dick Baldwin - Lyle Talbot - J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young - Tyrone Power - Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July '8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	*65	Dec. 24,'38
Chasing Danger	Preston Foster - Lynn Bari			
Everybody's Baby (A)	J. Prouty-S. Byington-S. Deane	Mar. 31,'39†	*60	Nov. 26,'38
Hound of the Baskervilles*	Richard Greene-Basil Rathbone-Anita Louise-Nigel Bruce			
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Nancy Kelly	Jan. 27,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†		
Mr. Moto in Porto Rico	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut			
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Smiling Along (G) 933	Gracie Fields - Mary Maguire -		*68	Nov. 19,'38
	Roger Livesey	Jan. 20,'39†	92	Oct. 22,'38
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 17,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Wife, Husband and Friend 930	Loretta Young-Warner Baxter-Binnie Barnes-George Barbier	Mar. 3,'39†		
Winner Take All	Toy Martin-Gloria Stuart-Slim Summerville-Henry Armetta			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll - Henry Fonda - Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 85, 80; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54.)				
Drums (G)	Raymond Massey - Sabu Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum,"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54.)				
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	*105	Dec. 17,'38
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Trade Winds (G)	Fredric March - Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†	*95	Dec. 24,'38
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Francine Bordeaux - Brian Aherne - Victor McLaglen			
It's Spring Again	Oliver Hardy-Harry Langdon-Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
King of the Turf	Adolphe Menjou			
Last Frontier, The	Gary Cooper-Andrea Leeds			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Man in the Iron Mask*	Louis Hayward			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Divine - John Wayne-George Bancroft			
(See "In the Cutting Room," Dec. 31,'38.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	*78	Dec. 31,'38
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Warning, The (G)	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids - R. Wilcox - Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G)	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62,)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboy's Home	Jackie Cooper - Wendy Barrie - Edmund Lowe—"Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Outlaw Express 2059	Bob Baker-Cecilia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell-Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hedges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Divine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G)	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanne Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Streets	Frankie Thomas-Harry Carey-"Little Tough Guys"			
Gambling Ship (G)	Robert Wilcox-Helen Mack	Jan. 20,'39†	*60	Dec. 24,'38
Honor of the West	Bob Baker-Marjorie Bell	Jan. 13,'38†	58	
Phantom Stage, The	Bob Baker-Marjorie Reyolds	Feb. 10,'39†		
Pirates of the Skies	Kent Taylor-Rochelle Hudson	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Son of Frankenstein, The	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†		
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-W. Lundegar			
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 53.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
Comet Over Broadway (G)	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Ovt. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G)	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Mystery House 277	Dick Purcell-Ann Sheridan	May 21,'38	56	
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11,'37.)				
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chalked Out	Humphrey Bogart-Gale Page			
(See "Crime Is a Racket," Oct. 22,'38.)				
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn - David Niven -			
Devil's Island	Boris Karloff	Jan. 7,'39†	62	
(See "In the Cutting Room," Sept. 24,'38.)				
	Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Battle of City Hall*				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Broadway Cavalier	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Brother Orchid*	Edw. G. Robinson-Wayne Morris-Gale Page			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart			
(See "In the Cuting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de. Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagey-Edw. G Robinson			
Hell's Kitchen	Humphrey Bogart-Gale Page-"Crime School Kids"			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
King of the Underworld	Kay Francis-Humphrey Bogart-Patric Knowles	Jan. 14,'39†		
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
Knight and the Lady, The*	Bette Davis-Errol Flynn			
Nancy Drew, Reporter	Bonita Granville-John Litel			
Off the Record	Pat O'Brien-Joan Blondell	Jan. 21,'39†		
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)				
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
On Trial	John Litel-Margaret Lindsay			
Professor Steps Out, The	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
Roaring Road, The*	Pat O'Brien-Wayne Morris			
Smashing the Money Ring	R. Reagan-R. Towne-J. Litel			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
They Made Me a Criminal	John Garfield-Gloria Dickson-"Crime School Kids"-C. Rains	Jan. 28,'39†		
(See "In the Cutting Room," Oct. 1,'38.)				
Torchy Blane Runs for Mayor*	Glenda Farrell-Barton MacLane			
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-John Payne-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
Knight of the Plains (G)	Fred Scott	Spectrum	May 7,'38	57	May 7,'38
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Roaring Six Guns	Kermit Maynard	Conn	May 15,'38	57	
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	
Songs and Bullets	Fred Scott	Spectrum	May 15,'38	58	
Two-Gun Man from Harlem	Negro Cast	Sack	May 1,'38		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
Code of the Fearless	Fred Scott	Spectrum	Jan. 5,'39	65	
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Outlaw's Paradise	Tim McCoy	Victory	Jan. 10,'39		
Outlaws of Paradise	Tim McCoy	Victory			
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Conference (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Convict 99 (A)	Will Hay	General		87	June 4,'38
Courier of Lyons, The (A)	Pierre Blanchar	Pax	June 2,'38	92	June 18,'38
Crossroads* (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 3,'38
40 Little Mothers* (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73.)					
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Liebe im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Lie of Nina Petrovna, The (A)	Rernand Gravet	Lenauer	Mar. 29,'38	80	Apr. 9,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Marusia* (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mi Candidato (G)	Domingo Soler	Producciones A.R.B.		85	June 4,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Pearls of the Crown (A)	Sascha Guitry	Lenauer	May 1,'38	99	June 5,'37
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Return of the Frog* (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothchild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
They Were Five (A)	Jean Gabin	Lenauer	June 1,'38	89	
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Ware Case, The* (A)	Clive Brook	A.B.F.D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38
Yes, Madam?* (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 Andy Clyde	May 13,'38	15½
Flat Foot Stooges 9403 (3 Stooges)	Dec. 5,'38†	2 rls.
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Healthy, Wealthy and Dumb (6-18-38) 8407 (3 Stooges)	May 20,'38	16
Home on the Rage (12-17-3)8 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	2 rls.
Mutts to You 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Swing, You, Swingers 9428 Andy Clyde	Jan. 29,'39†	2 rls.
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2, 38†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23.'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	1 rl.
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	1 rl.
Peaceful Neighbors 9506	Jan. 26,'39†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec (12-31-38) 9552	Oct. 21,'38†	10½

COMMUNITY SING

Title	Rel. Date	Min.
No. 8 8658 (Songs of the Southland)	May 6,'38	10½
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 Songs of Yesteryear	Aug. 26,'38	10
No. 12 8862 Scotch Songs	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10½
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	1 rl.
No. 5 9655 (Friendship Songs)	Jan. 27,'39†	1 rl.
No. 6 9656 (Moon Songs)	Feb. 24,'39†	1 rl.

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	1 rl.
29. Krazy's Bear Tale 9704	Jan. 27,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Sept. 23,'38†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	5
Happy Birthday 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	1 rl.

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8861	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 4,'38†	10
No. 4 9854	Dec. 1,'38	1 rl.
No. 5 9585	Jan. 6,'39†	1 rl.

SPECIAL
SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
Get Ready Navy 9804	Jan. 6,'39†	1 rl.
King Vulture 9803	Dec. 23,'38†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
Thrilling Moments (6-25-38) 8809	June 10,'38	9½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 9901 (Harry Newman)	Nov. 11,'38†	10
No. 2 9902 (Inside the White House)	Jan. 6,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2	Jan. 20,'39†	9

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Lost Indian, The 8523	June 24,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel Date	Min.
We Live In Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Cactus Caballeros 8206 Harry Gribbon-Joe Faye	May 27,'38	19
Jitterbugs 8119 Buster West-Tom Patricola	May 20,'38	16
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kaye	May 13,'38	18½
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

CAPTAIN AND THE KIDS
(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A W-685 (8-13-38)	June 25,'38	10
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)		
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out P-811	Dec. 24,'38†	17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, the Pink City (12-31-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade T-662 (8-20-38)	July 9,'38	9
Rural Sweden T-660	May 14,'38	8
Singapore and Jahore T-855	Aug. 31,'38†	9
Sydney, Pride of Australia T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677 Monty Woolley	May 7,'38	10
Great Heart, The M-875		
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Streamline Swing (11-12-38) M-872 In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again M-873 Shephard-Struwick-Mary Howard	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10
Tupapaoo (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel Date	Min.
Canary Comes Across, The (2-5-38) R-602	Jan. 29,'38	21
Dream of Love, A Erik Rhodes-Virginia Grey		
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	19
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel R-801	Dec. 17,'38†	21
Once Over Lightly R-802	Dec. 17,'38†	1 rl.
Snow Gets In Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May 14,'38	20

OUR GANG

Title	Rel Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt C-935		
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men In Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	9

PASSING PARADE
(Sepia)

Title	Rel Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10

PETE SMITH SPECIALTIES

Title	Rel Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving		
Follow the Arrow S-712 (8-20-38)	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Hot and Ice (12-1-38) S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic S-903 (Color)	Dec. 17,'38†	10
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes (7-23-38) S-709	May 28,'38	10

ROBERT BENCHLEY

Title	Rel Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet F-954		8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the News (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy In Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School T7-10 (6-18-38)	May 27,'38	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
C8-1	Aug. 26,'38	7
(9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 1,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10

HEADLINERS

Title	Rel. Date	Min.
Bob Crosby and Orch. A7-12	May 6,'38	10
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Easy on the Ice A7-13 (6-18-38) H. King's Orch.-S. Foster	June 3,'38	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11

PARAGRAPHICS

Title	Rel. Date	Min.
Crime Fighters V7-11 (6-4-38)	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 10—Sailboat Time — Twilight on the Trail— Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony— Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12—Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.

(New Series)

Title	Rel. Date	Min.
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right E8-5	Dec. 30,'38†	1 rl.
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 5 (6-11-38) J7-5	May 13,'38	1 rl.
No. 6 J7-6	July 8,'38	1 rl.

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 50—Red, White and Blue Champions R7-11 (6-4-38)	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Berth Quake 83,705	May 6,'38	16
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 3—Picketing for Love 83,603	June 3,'38	17

1938-39

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17

MARCH OF TIME

1937-38

Title	Rel. Date	Min.
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19

1938-39

Title	Rel. Date	Min.
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38)	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeck and His Aloha Islanders	June 3,'38	10
Maids and Music 84,209 Ray Fabing's Ingenues	Apr. 22,'38	10
No Sale (4-2-38) 84,207 Gogo De Lys	Mar. 11,'38	11
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'38†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Papas 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Blue Grass (12-17-38)		10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
On the Wing 94,305	Dec. 30,'38†	10
Underwater (6-25-38) 84,307	June 3,'38	9

SHEILA BARRETT COMEDIES

Title	Rel. Date	Min.
Week-End Guest 94,401	Oct. 14,'38†	

SMART SET

Title	Rel. Date	Min.
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'38†	8
Merbabies 94,105	Dec. 9,'38†	9
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38 94108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	9
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Nov. 11,'38†	10

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11
Viking Trail (12-31-38)		11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose in Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	6
String Bean Jack 9521 (In color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Shooting for Par 9302	Jan. 13,'39	
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Aribian Bazaar (12-31-38)		1 rl.
Eternal Fire, The		
Fox Hunting		
Jerusalem		
Petra		
Rome Symphony (12-31-38)		1 rl.
Ruins of Palmyra		
Wanderers of the Dessert		

UNIVERSAL

GOING PLACES WITH LOWELL THOMAS

Title	Rel. Date	Min.
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (f 25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.
No. 59 3357	Jan. 16,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Crack Pot Cruise 3247	Jan. 9,'39†	1 rl.
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
Little Blue Blackbirds (12-10-38) 3246	Dec. 26,'38†	7
Rabbit Hunt (11-19-38) (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Muts 3248	Jan. 23,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (5-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights 3226	Jan. 11,'39†	2 rls.
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charleteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	July 6,'38	17½

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 48—Novelty 2392	Apr. 4,'38	8½
No. 49—Novelty (5-7-38) 2393	Apr. 18,'38	8½
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58 Novelty 3369	Jan. 2,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Forget-Me-Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies 4003 Fritz Feld (color)	Jan. 7,'39†	2 rls.

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated (12-3-38) 4603	Nov. 5,'38†	10
Nature's Mimics 4604	Dec. 3,'38	1 rl.

COLORTOUR ADVENTURE (In Color)

Title	Rel. Date	Min.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oc.t 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10

LOONEY TUNES

Title	Rel. Date	Min.
No. 50—Porky's Five and Ten 3609	Apr. 16,'38	
No. 51—Porky's Hare Hunt 3610	Apr. 30,'38	
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7

MELODY MASTERS

Title	Rel. Date	Min.
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 18,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11

MERRIE MELODIES (In Color)

Title	Rel. Date	Min.
No. 55—Penguin Parade (4-30-38) 3411	Apr. 23,'38	7
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdad 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 9—Silverware—Ice Boating (4-23-38) 3809	Apr. 30,'38	10
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Juggling Fool, The 3910 Bobby May	May 14,'38	1 rl.
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Old Towns of Normandy		
Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK (with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	18

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G Men James Craig-Lorna Gray	Jan. 28,'39†	
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38	20 (each)
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 chapters)	Oct. 22,'38†	18 (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Fighting Devil Dogs, The (5-28-38) 7501 Lee Powell-Herman Brix	May 28,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Mala	Dec. 3,'38†	2 rls. (each) (1st episode 29)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes)	Jan. 25,'39†	

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers 3881-92		
Flaming Frontiers Larry Crabbe (6-4-38) 3581-95 Johnny Mack Brown-E. Hansen	July 5,'38	20 (each)
Red Barry (10-8-38) 3681-3792 Buster Crabbe-Frances Robinson (11-27-37) 2881	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) Jackie Cooper-Vandell Darr	Jan. 17,'39†	

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Better Theatres

Special articles and departmental features on

AIR CONDITIONING

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ACOUSTICS

DECORATION

JANUARY 7, 1939
Section Two

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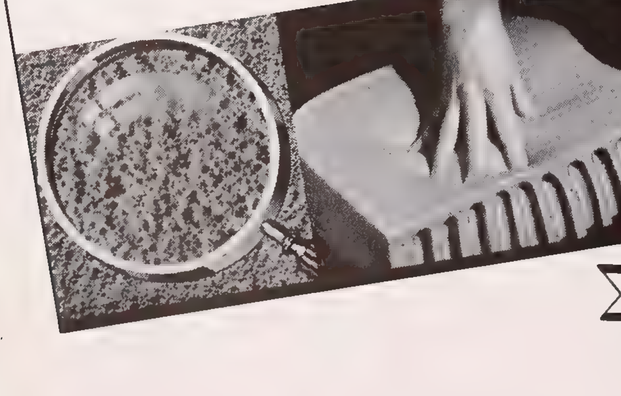

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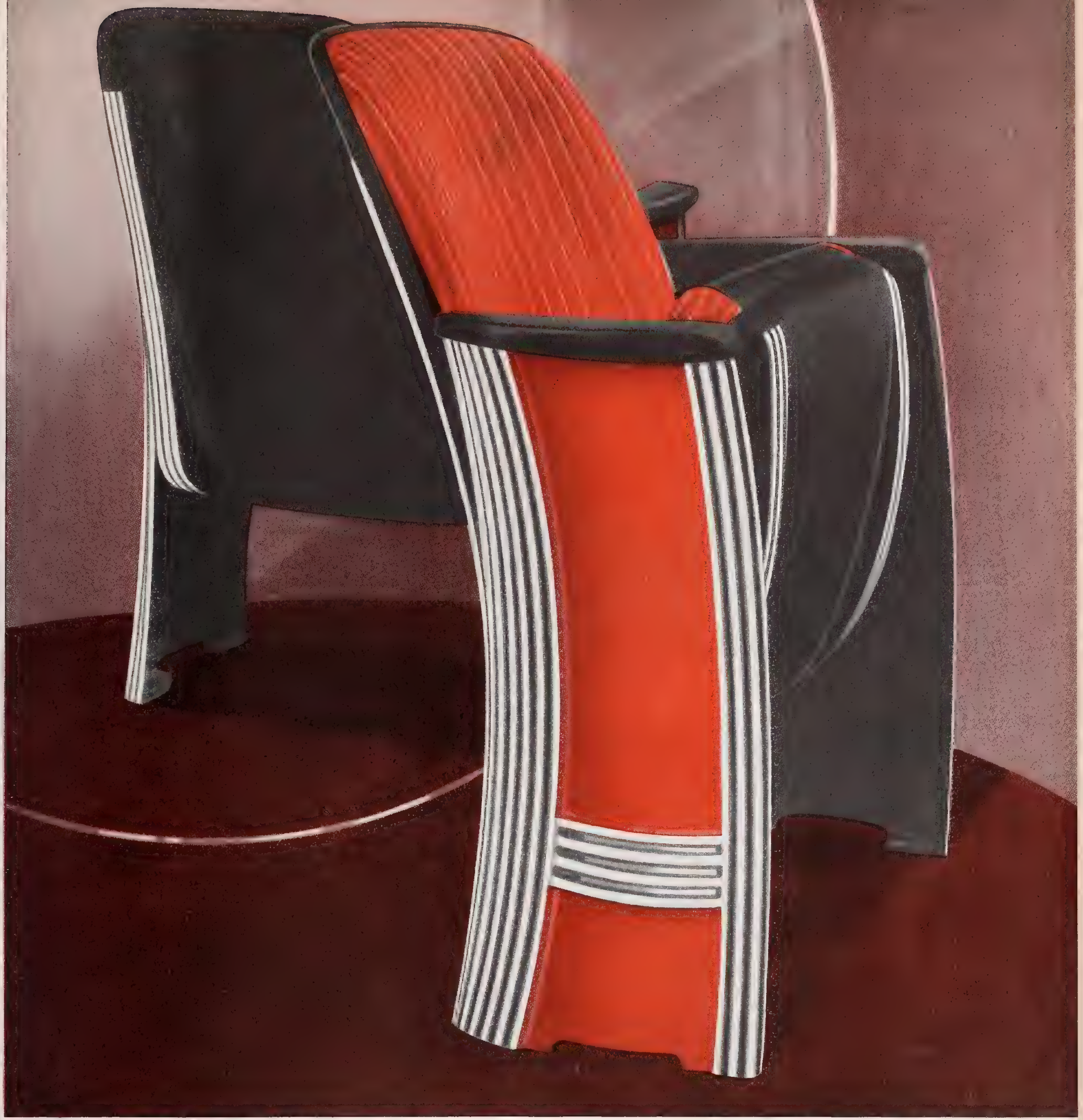

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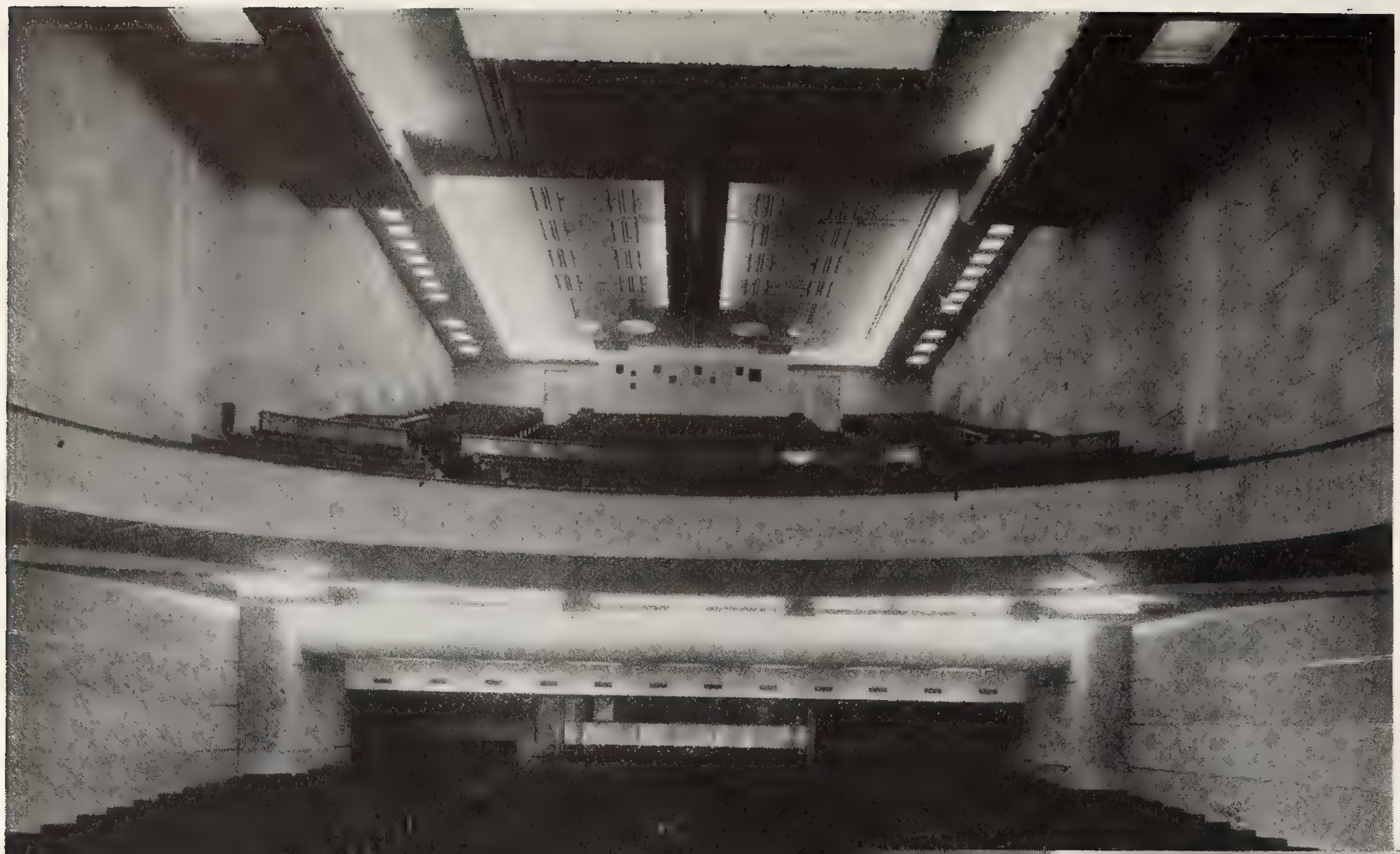

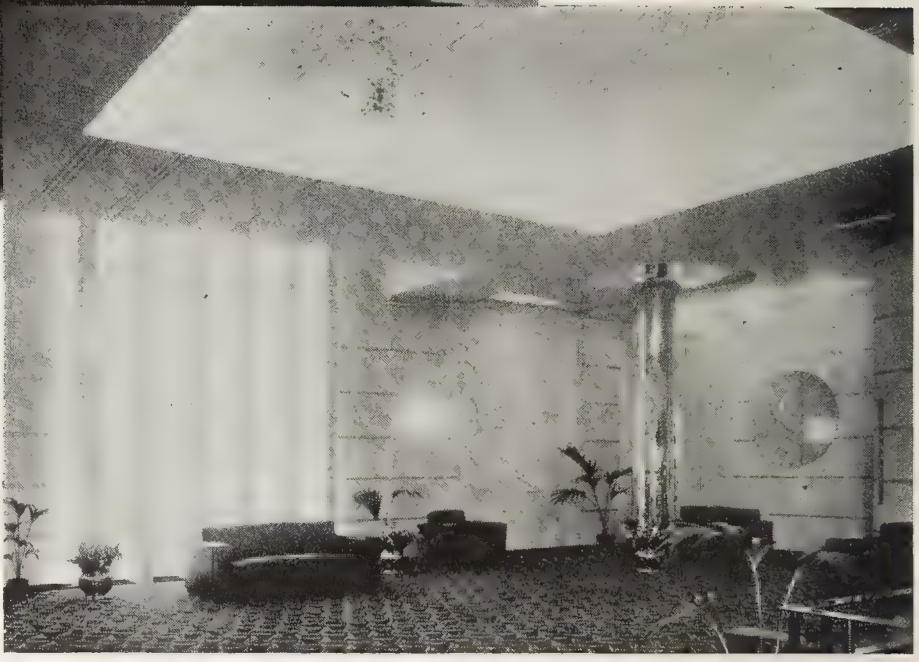

MODELED FOR PLAY OF LIGHT AND SHADOWS

■ From Australia come these examples of designing-in-light. The theatre is Loew's Metro in Perth, capital of Western Australia, situated 1,700 miles northwest of Melbourne. With a color scheme of pastel shades, the interior acquires both its lines and its ornamentation largely through the application of luminous devices. Designed by Baxter, Cox & Leighton of Perth, the treatment represents the complete remodeling of an existing theatre structure. Recently opened, it is the sixth theatre in Australia of Loew's foreign organization. . . . The auditorium, which seats 1,600 on two floors, has walls paneled horizontally below the balcony level, and checkerboarded above, while rounded cornices connecting front and furred-out rear sections bear bas-reliefs; but these areas offer little more than a background for the bold light-and-shadow formations of the ceiling. Here stepped, square cornice structures conceal lamps sending light through downward apertures, both round and square, and more brilliantly through closely spaced fascia apertures. The latter border a broad central panel which, in turn, is broken up into recessed panels flooded from coves. . . . Dominating the foyer-lounge (immediately above) are coved wall strips and a cove-lighted square ceiling coffer. Noteworthy here also are tall columns, in two corners, surfaced with rectangular bits of glass to reflect the light from myriad planes. At left is a section of the lobby, showing glazed box-lights above the ticket kiosk. The Metro is fully air-conditioned, having a Carrier automatically controlled system.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 134 JANUARY 7, 1939 NUMBER 2

222 NEW THEATRE PROJECTS REPORTED LAST HALF OF '38

IN SPITE of highly unfavorable business conditions during a great part of the year, new theatre construction projects for 1938 declined less than 11% as compared with 1937, according to Better Theatres' Projects Bulletin Service. A total of 222 new construction projects were reported for the last half of the year just ended, as against 207 for the first six months, making the 1938 total 429 in all. This figure bears out almost exactly the estimate printed in Better Theatres last March, in which it was predicted that the year would see approximately a 10% drop under the 1937 new projects total of 481.

The trend in the closing months showed some interesting reversals in seats per theatre and in total construction costs. The national seating average has been estimated up to recently at about 650. The Hays Organization set a figure of 640 for all theatres operating at the end of 1936, and there have been increases since. Projects for 1937 and the first half of 1938 showed an average close to 900 seats per theatre. During the final six months of the year, however, new projects seating (based on detailed reports covering 144 of the projected 222 theatres) showed an average seating capacity of only 686.

Costs Opposite Capacity Trend

Construction costs, however, taking the year as a whole, have not followed the same trend. Seats per theatre during 1937 averaged nearly 900, and construction costs about $85,000. For the first half of 1938 seating remained substantially unchanged while construction cost fell to an average of $50,000, showing a preference for the same theatre size coupled with economies effected at the expense of architectural appointments or decoration. But in the last half of the year costs rose to a $67,000 average while seating declined to 686, indicating an apparent preference for more elaborate architectural arrangements even at the cost of lower seating capacity.

These figures are, however, subject to the qualification that they show trends only, since it was not possible to obtain complete data on all new projects reported. The seating figures of the past six months are based on reports covering only 144 out of the total 222 new theatre projects, while construction cost figures were available only in 85 instances. The same qualification of course applies to figures for the first six months of 1938, and for 1937 and previous years.

The trend toward smaller capacity was most pronounced in the South and West. In the East South Central states the available figures give an average of 424 seats per house; in the West South Central states, 453 seats. Mountain states figures show an average seating capacity of 525.

Contrary indications were found along the Atlantic seaboard, with an average of 983 seats per house in the South Atlantic area, 967 seats in New England and 744 in the Middle Atlantic region. The Pacific Coast average approximated the last named with an average seating capacity of 751, as did also the East North Central states with an average of 739. The West North Central states came closest to the national average with a figure of 655.

• • •

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Better Theatres is published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week as Section Two of Motion Picture Herald. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. Consultants: J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

Midwest States Lead

The East North Central states, Ohio, Indiana, Illinois, Michigan and Wisconsin, led in construction activity, with 54 new projects out of the national total of 222. The South Atlantic region, comprising Delaware, Maryland, Virginia, West Virginia, the Carolinas, Georgia, Florida and the District of Columbia, were in second place with 38. Further details will be found on page 32 of this issue. Mountain states trailed with only 9, but New England was scarcely more active with a total of 11. This distribution of activity is greatly different from that of the first half of the year, but reversals of the trend can be noted with respect to some individual sections. Thus New England (in spite of the hurricane, or perhaps because of it) shows a decline in activity since July. The South Atlantic and East North Central states, the leaders in construction, show an increase about in keeping with the national trend, while the Middle Atlantic states are far ahead of the trend.

Local Influence Notable

Strictly local conditions appear to have been the strongest factor in controlling new theatre projects. The unequal distribution of activity as between different sections of the country existed to more marked degree than usual within the different areas. In the closing six months of 1938 small states were found projecting many new theatres, while far more populous neighbors, immediately adjoining, lagged behind. In the South Atlantic group, Georgia and North Carolina led heavily, with Florida and Virginia trailing. In the East North Central region both Ohio and Illinois outstrip Indiana almost three to one. Pennsylvania showed materially greater activity than more heavily populated New York; and in the Southwest both Louisiana and Arkansas maintained a six to one lead over Texas.

Providing for an Efficient System of Air Distribution

● It has often been said that more air supply systems fail in distribution than in conditioning equipment. Here are pointers on this important function

By CARL F. BOESTER

AS ONE manufacturer of air distributing equipment repeatedly states, "No air-conditioning system is better than its air distribution." No truer statement can be made. One may somehow manage to heat, or even cool, the air to *some* degree, but to be able to distribute it evenly, without drafts, and to maintain an even temperature throughout the conditioned space is indeed an art calling for an engineer skilled to the greatest degree.

The important thing about the conditioning of the air, by heating or cooling and otherwise treating it to produce comfortable conditions, is the degree of efficiency with which such treatment is accomplished.

Efficiency Must Be High

This is reflected in the first cost of the equipment and, even more important, in the *operating* cost. However, when it comes to air distribution, anything short of expert efficiency is sure to cause bad results in personal discomfort of the occupants of the conditioned area, as well as contributing to high first and operating costs.

Air (in addition to its respiratory function) serves as the means of transporting heat—or, it is the vehicle by which heat is supplied or removed from an enclosure in order to provide personal comfort within it. In winter, for example, a given quantity of air leaving an enclosed space at a temperature of approximately 70°, is passed through the winter conditioning equipment, where dust and other foreign material are removed, where moisture is added, and also heat of the required amount, and then carried back to provide ideal comfort conditions.

Differences in Summer Operation

In summer, air also serves as the vehicle upon which the heat rides; but the flow of heat under this set of conditions is in reverse—that is, the air picks up the heat, moisture and dirt in the conditioned space and is then drawn back to the conditioning equipment where the excess heat is removed from it, and also the excess moisture, dust and other foreign matter. The air is then sent back to the conditioned space, where it again picks up the heat that is filtering into, and being generated within, the conditioned area from various sources—people, electric lights, etc.

Amounts of Air Handled and Costs

CONTRARY TO general opinion, cold is not injected into the air by refrigeration. Rather, heat is *removed* from the air by refrigeration equipment. There is, in a general sense, no such thing as cold. Cold is a degree of warmth, lacking only in intensity. Thus, air of low heat-intensity is introduced into the conditioned space at a temperature and relative humidity condition which makes it possible for the air to absorb heat and moisture being generated in this space in excess quantities, which, if not removed, would produce great discomfort to the occupants.

"The theatre operator can save as much as 30% in the total cost of an installation by making sure the air is effectively distributed. This saving in first cost is supplemented by a marked saving in operating cost."

The method of moving air—which, as we have explained, is the vehicle for transporting heat—of evenly distributing it, and of removing it from the conditioned area after it has accomplished its purpose, is therefore quite important. Power, of course, is required to move the air. This power is generally electricity, moving the air by means of an electric motor driving a fan which in effect is a centrifugal pump moving the air from one location to another and back again. *Since power is required to accomplish this movement, it is quite essential that no more air be handled than necessary to produce the desired conditions.* To handle more than necessary is a waste that would cause a high operating cost. Handling too little air, on the other hand, would not produce satisfactory comfort conditions, and this would also be a waste, reflected in inadequate patron satisfaction.

Operating Adjustment to Conditions

It is most desirable to handle as small a quantity of air as possible, compatible with good results. This means smaller motors, smaller fans, and smaller air ducts, grilles, etc. It is desirable to keep a fan running all the time during which conditioning is required, and to alternately start and stop the source of heat and refrigeration, as the case may be, to provide comfortable conditions. It is even more desirable to modulate—that is, increase or decrease the amount of heat or refrigeration required—rather than merely to turn it on or off.

In summer, it is necessary to circulate more air to handle a given quantity of heat because of temperature differences. By way of illustration, the air leaves the conditioned space at about 80° and has a definite moisture content. The air is then passed through the conditioning equipment, where it is dropped approximately 20° in temperature and a definite quantity of moisture is extracted.

In winter, air leaves the conditioned space at about 70° and *may* be reintroduced to the conditioned space at a temperature of 150°—an 80° difference. Thus, the temperature change effected by the conditioning equipment is four times as great in winter as in summer! Thus it becomes quite obvious that less air needs to be handled in the winter than during the warm months.

Amounts of Air Handled in Summer

Technically, however, four times as much air need *not* be handled in summer as in winter for the simple reason that a great proportion of the heat carried by the air in summer is in the form of *latent heat* in the moisture of the air being withdrawn from the conditioned space. A large part of the work required of refrigerating equipment, and a substantial proportion of

(*Continued on page* 16)

A 900-Seat Theatre with Novel Entrance Scheme

DESCRIBING the new 4-Star theatre in Grand Rapids, Mich., operated by B & J Theatres, Inc. Ownership of the 4-Star is equally divided between W. S. Butterfield Theatres, prominent Michigan circuit with headquarters in Detroit, and Allen Johnson of Grand Rapids. B & J Theatres was formed in 1936 for the operation of motion picture theatres in Grand Rapids, Eastown, Wealthy, Our, and Royal. The 4-Star plays day and date with the B & J theatres in Our and Eastown, showing first-run in neighborhood zones. The architect of the 4-Star was F. L. Proctor, Grand Rapids.

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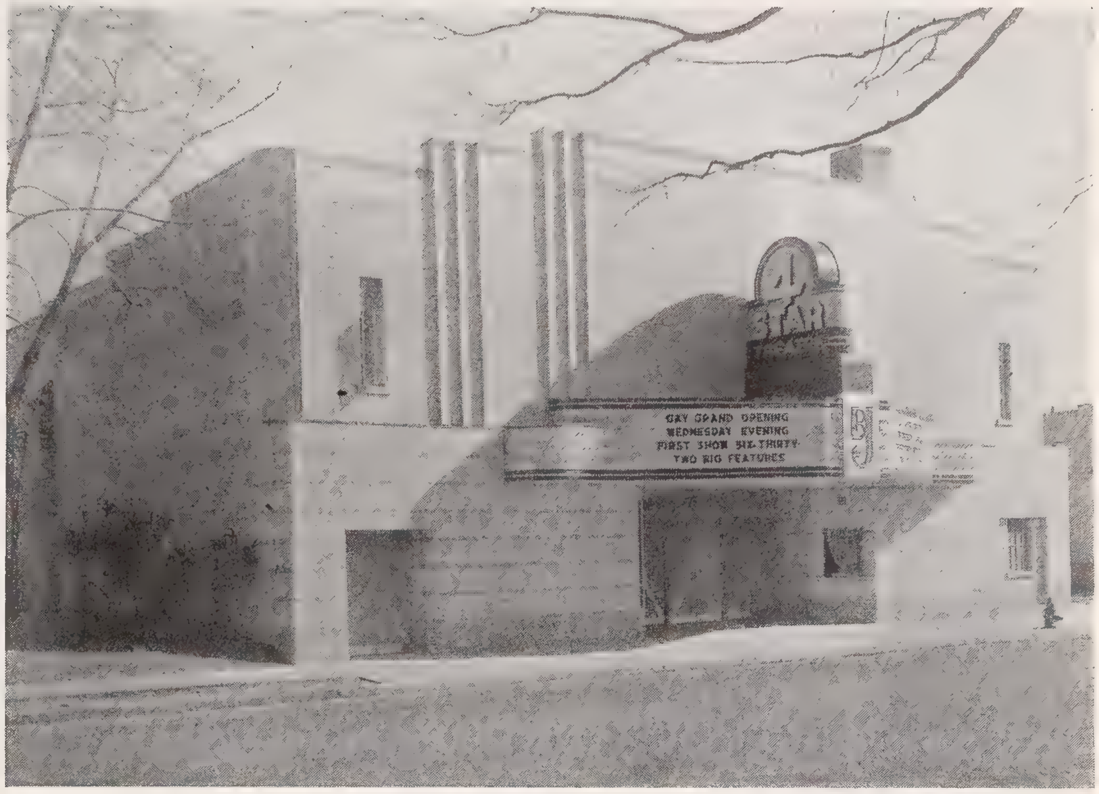
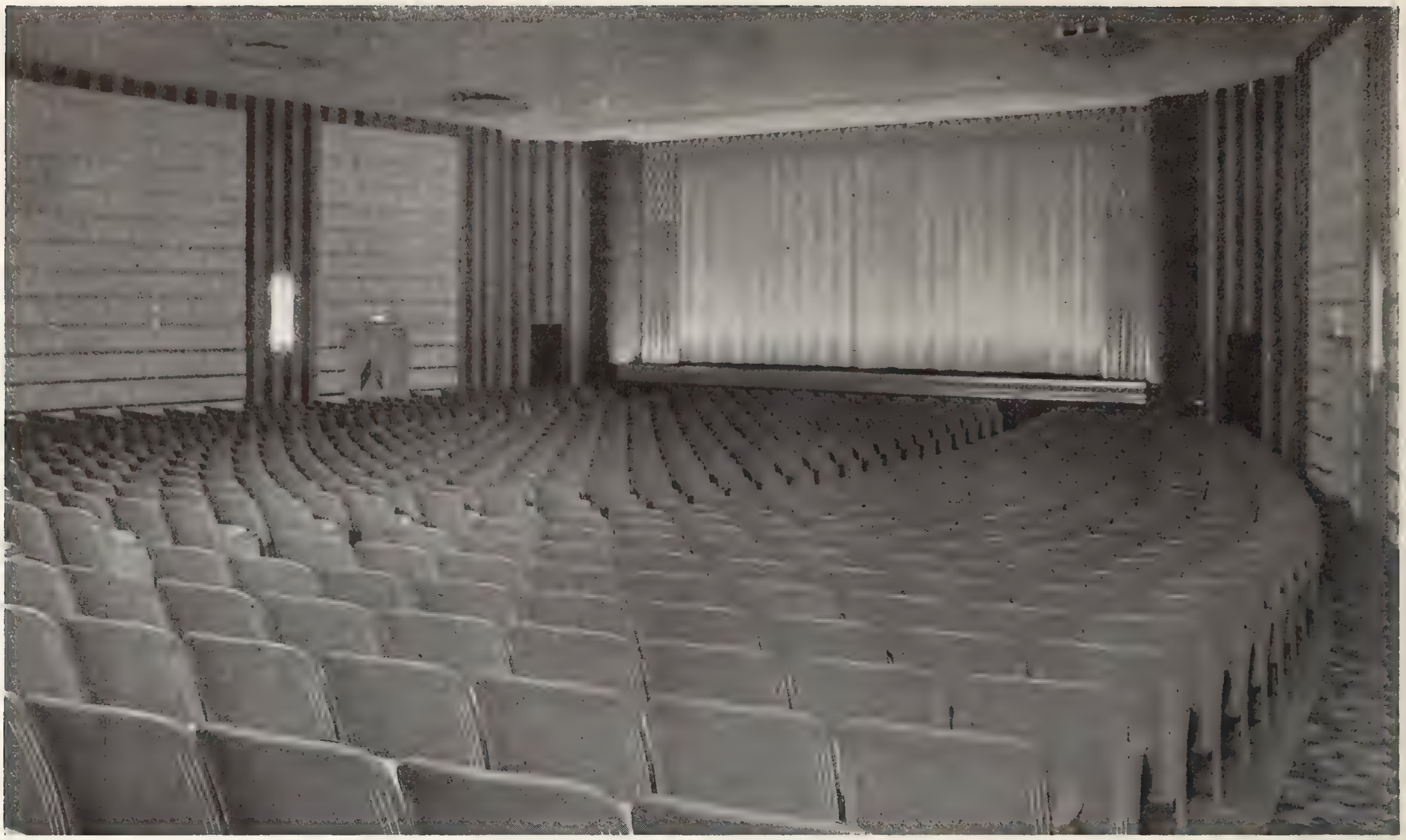
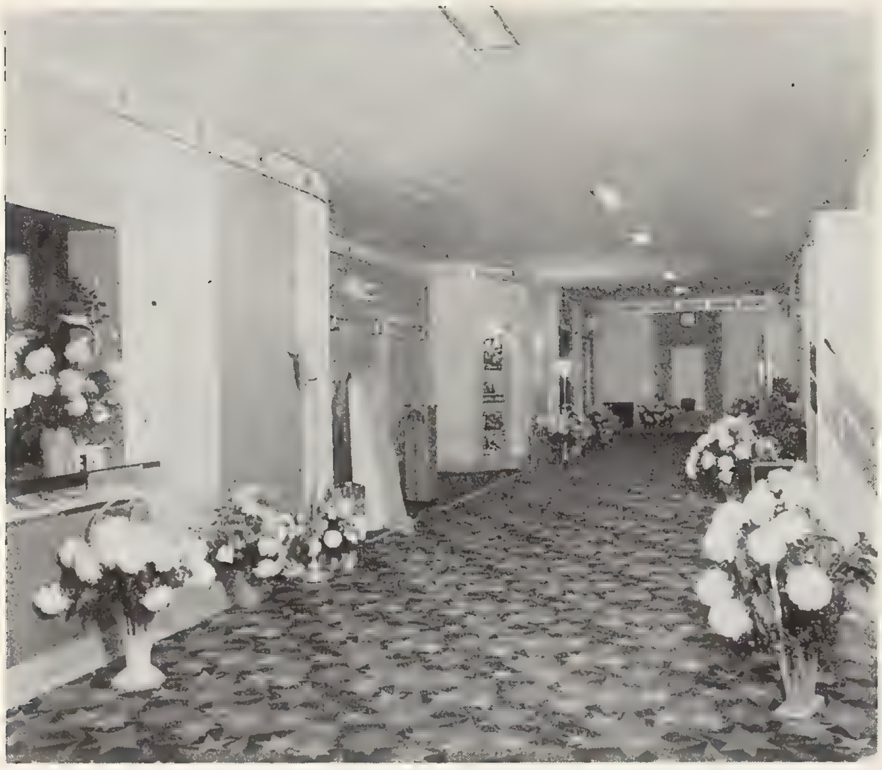


GENERAL PLAN: The Four-Star Theatre is built on an unusual plan in which there is no appreciable vestibule, with entrance directly into a carpeted foyer. The doors opening from the foyer again lead patrons into the auditorium. The functions of a vestibule are provided for by the fact that the street doors are recessed about four feet from the building line, and at the inside are recessed about three feet within the front wall of the lobby. The corresponding space at either side of the entrance doors is occupied by a stair hall, the ticket booth, a concession booth, a coat room and the manager's office, these facilities being arranged side by side along the theatre's front wall. The auditorium walls curve inward toward the stage opening, which is rectangular. There is no proscenium, but a stage of fair size is provided.

CONSTRUCTION: Construction is entirely of concrete, Haydite block and brick. All walls are concrete below grade; Haydite block faced with brick are used above. Side and rear walls are faced with construction brick. Smooth-surface face brick of two colors is used at the front, under a coping of gray face cement. The floor of the theatre is reinforced on precast concrete joists. Construction cost was $75,000, exclusive of equipment.

FRONT TREATMENT: The front of the theatre is designed to give the impression of width, with horizontal lines of darker brick interleaved with the buff-colored facing as high as the marquee. Above the marquee the construction of the wall involves repeated recesses from the center outward to the sides of the theatre, giving an effect of fluting which somewhat accentuates height. The marquee is triangular with a four-line attraction board at either side. At the center and extreme edges the attraction lines are continued in parallel rows of flashing incandescents. The name: "4 Star Theatre" rises above the marquee in neon, with a row of four five-pointed stars in superimposed in neon. The point of the marquee triangle, facing across the street, carries the initials of the owners, "B. J.", also in neon, and single neon tubes outline the top and bottom of the attraction boards. The general color scheme of the marquee is ivory and brown, with green trim. An outlet under either end provides for additional front lighting when required. The box office window is built into one wall of the theatre beside the entrance, and an alumilite weaterproof poster frame into the other. The front doors are bleached, veneered oak. The box office window is plate glass in an alumilite frame, with stainless steel deal plate. Ventilation is provided above the window to prevent an outward rush of air, on cold days, which might prove annoying at the speaking opening or blow money off deal plate.

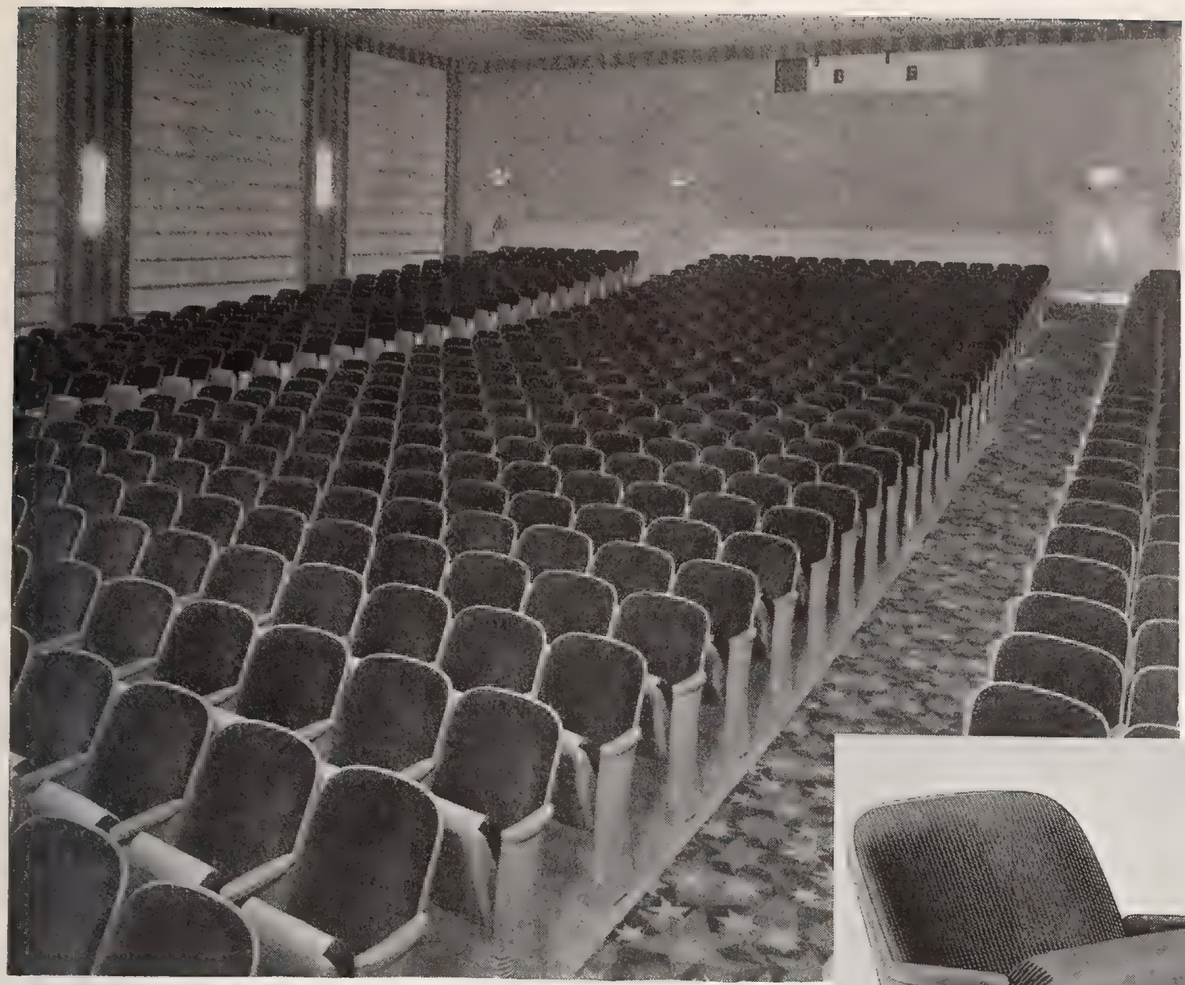


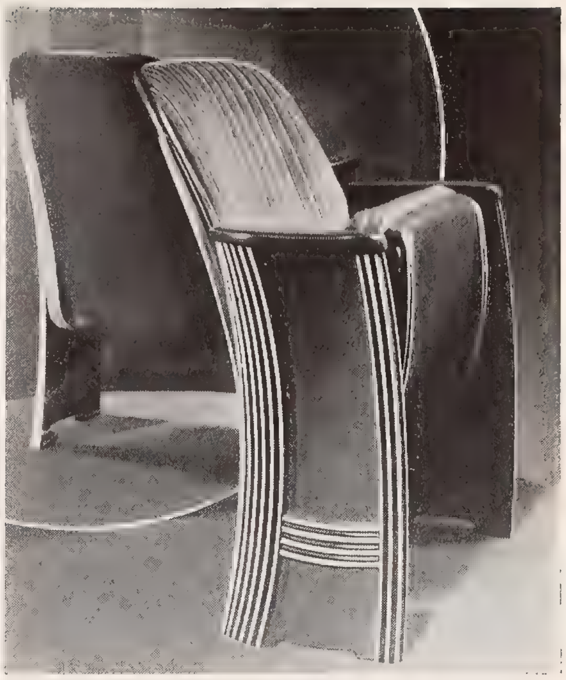


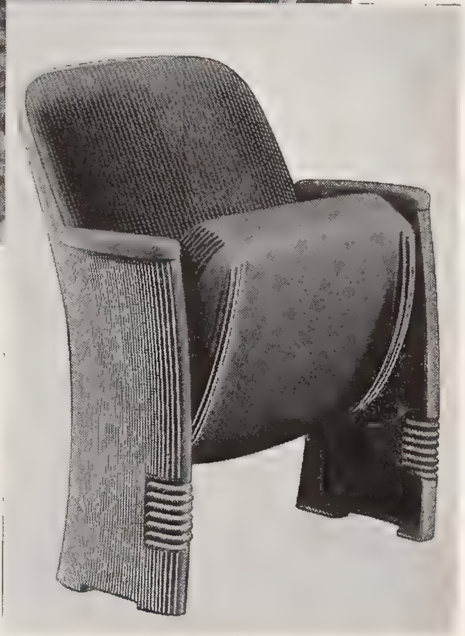
The most striking feature of the Four-Star foyer is its high pile Wilton carpet in dubonnet crowded with stars of two shades of gold, and high-lighted with two shades of turquoise green. This decorative effect is duplicated on the walls of the stair hall, but the lobby walls themselves have reeded plater surfaces, in a modern Swedish design, alternated with flat surfaces, and a color scheme in which ivory contrasts with turquoise green, dubonnet and violet. The frieze along the top of the lobby walls, however, carries gold diamonds that reproduce the effect of the gold stars in the carpet. The foyer ceiling colors are lighter shades of the wall colors. Foyer lighting is provided by flush ceiling fixtures of silver finish and ground glass, assisted by floor standards with ornamental ground glass shades and by lumline over the door to the ticket booth, over all poster frames and in the glass counter of the concession booth. A spotlight recessed in the ceiling is concentrated on a large mirror located between the auditorium doors, in which feminine patrons can check their appearance as they enter. There is also a recessed mirror above an ornamental fountain at one end.

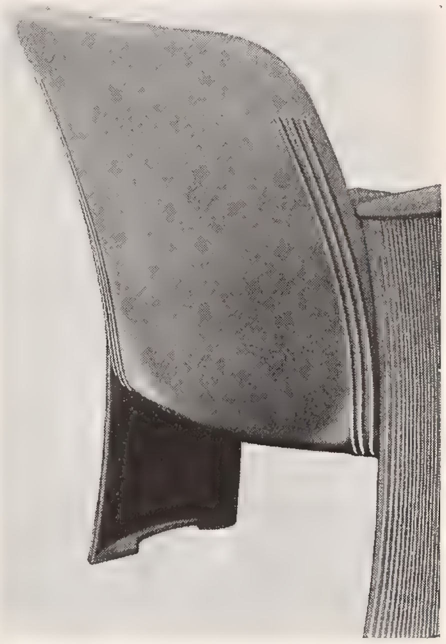
AUDITORIUM: The horizontal striping of the buff facade of the theatre is recalled in the ivory plaster panels of the auditorium walls, which are similarly striped with courses of Haydite brick in dubonnet. The stripes nearest the floor are dark in shade, but the color tone of the higher stripes becomes progressively lighter. Between the panels are pilasters of alternate vertical lines of light and dark dubonnet. The vertical striping of these pilasters spreads outward across the tops of the panels and constitutes a shallow decorative frieze between them and the ceiling. Where the side walls converge on the stage opening the panels give way entirely to the vertical striping of the pilasters. which in turn is replaced by two columns of curved Haydite block, these forming the sides of the stage opening. The valence and its side drapes are turquoise silk, with a diamond figure applique at the top of the drapes, and all along the width of the valence, recalling the diamond motive of the ceiling frieze in the lobby. The curtain, made of rayon and damask, contributes turquoise and ivory to the front-of-the-house color scheme. The ivory of the curtain reproduces the color to the ceiling, which is entirely of plaster, and without decorative treatment except for light dubonnet striping on the under sides of the air diffusers. The auditorium rear wall is rock wool, reinforced with mesh, mounted on furring and covered with monkscloth.

LIGHTING: Light is provided partly by reflection of the footlights from the curtain. Both white and colored bulbs are installed in the footlight trough. They are controlled by dimmers located in the projection room. Additional light is given by six side wall fixtures. These are tall and comparatively slender, and hence appropriately located in the vertical striping of the plasters. They are made of stainless steel and white ground glass. As in the case of the footlights, both white and colored bulbs are used, but the wall lights can be controlled, not alone from the projection room, but from the ticket box also.









SEATING: The chairs—of the new model recently brought out by the American Seating Company—introduce red cord mohair backs and coral and ivory leather seats into the auditorium color ensemble. The chairs are arranged in three banks between four aisles. The central group is fourteen chairs wide. The two side groups are nine chairs wide at the rear, but converge to a four-chair width in the extreme front row. The four aisles terminate, at the rear, in the four sets of doors leading from the lobby. Through these doors the much-starred lobby carpet is continued down the auditorium aisles. The two ivory wall panels located furthest front are broken by exit doors which lead, respectively, to a back alley and a side alley. In addition, the lobby itself is provided with two exits aside from the main doors, making a total of five means of egress in all.

AIR SUPPLY: The auditorium is provided fully conditioned air by a system which draws air through filters and tempering coils and introduces it through ceiling diffusers. It is exhausted at the front of the auditorium, and through supplementary ceiling exhausts which keep the interior pressure from becoming too high. Provision is made for recirculation, if desired. Cooilng is by means of well water. Aside from the auditorium the theatre is heated with Trane convectors, many of which are recessed and covered with plain grilles. Heat is obtained through a steam boiler and stoker.

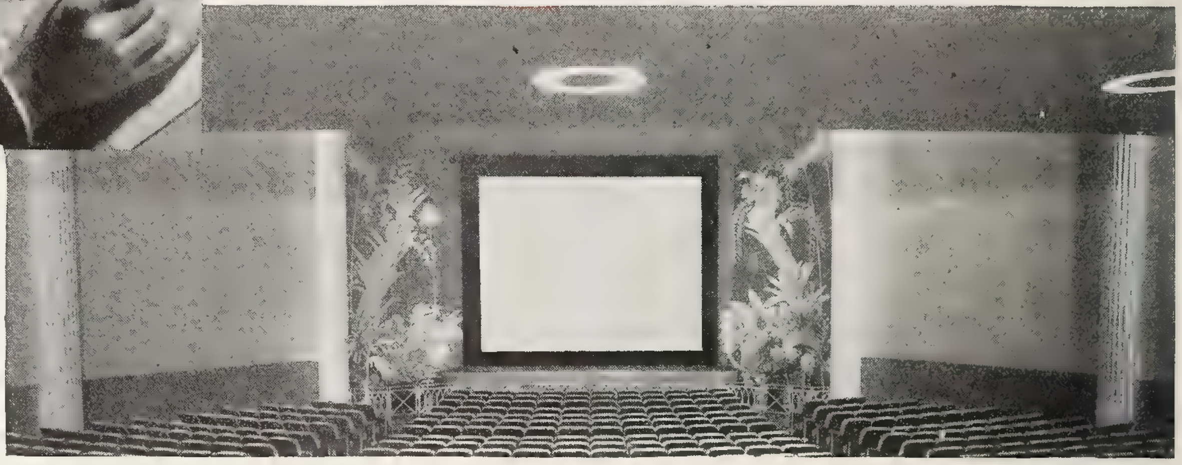
PROJECTION: The projection room measures 11 feet x 19 feet, exclusive of an adjoining room which contains the rheostats and motor generators. Its walls are of Haydite, painted green. Floor and ceiling are cement. The angle of projection approximates 10 degrees, to a screen image measuring 20 feet x 13 feet. Equipment includes two Simplex projectors, Peerless Magnarc lamps, Simplex sound system and General Electric copper oxide rectifiers.

■ ■ ■

Above the American Seating Company chairs of the new model installed in the Four-Star theatre, are seen from several angles. The back of this chair is a single sheet of steel stamped to a body posture curvature and entirely free from tacks, screws or fastenings of any kind. This chair back is enamelled and streamlined to match the ornamentation and color scheme of the standards. This back descends somewhat lower than usual, while the seat, when raised, occupies a somewhat higher position than is customary. By virtue of this arrangement the rear of the seat does not extend below the back and so is not accessible to the feet of persons seated immediately behind. The underside of the seat is completely finished off and formed to adapt itself to shape and position of the legs when a patron stands to let another pass. The seat is self-lifting as far as three-quarter position and can be pressed back the rest of the way. Released from the full upward position, it drops back to the three-quarters position, or one calculated to enable the patron to force it down in sitting, without bringing it any farther forward by hand. The underside of the seat is finished off and modeled in a form and pattern similar to those of the back in appearance, and there is no exposed mechanism of any kind. Structural features of this chair include the use of bands of spring steel extending laterally at intervals across the full depth of the seat frame. These bands are fixed in position and of course cannot produce side sway. Wood is nowhere used as a structural element. Both the seat and the metal back are designed to be readily demountable.

Looking at Theatre Building from the Inside

An interview with Charles C. Burton, architect recently become showman



Mr. Burton in his studio-office in the Paramount Building in New York—and at right, a couple of Burton ideas installed in the new Paramount theatre in Miami. The screen arrangement is one. Another is the balcony soffit lighting. The latter is simply spun metal bowls with a drop panel flush with the ceiling. These are on two circuits, with four 40-watt lamps to each circuit, one for blue lamps, which are burned during the performance; the other for white light at show breaks.

JUST ABOUT the first thing a person connected with the motion picture theatre business is likely to get out of Charlie Burton is a smilingly presented question to this effect: "What do you think of this scheme?"

Then he'll tell you of a lighting arrangement, or a screen masking method, or an air-conditioning plan that you never heard of before. You may think, at first, that you never want to hear of it again. But you'll probably wonder later why you didn't think of that one yourself!

When Charles C. Burton went to work for the Paramount Theatre Service Corporation in 1936, it was as an architect to handle design details under J. T. Knight, Jr., nationally known theatre engineer then in charge, as he had been for many years, of physical operations and maintenance for the vast Paramount organization of twelve or thirteen hundred directly owned and affiliated theatres. But since Mr. Knight's departure, early in 1938, for another field, Paramount's extensive modernization program, still in full swing, has been in Mr. Burton's hands. Going up to his office high above Times Square for a chat with him the other day, we found ideas lying all over the place, and missing few, very few, departments of the theatre. Physically, Charlie Burton is something above medium height, and sturdily built. He's almost always smiling when he talks.

"Except for those architects who have been specializing in motion picture theatres for a considerable period of time, the designer not closely associated with theatre operation may not get the 'feel' of the theatre in a really practical way." This was in answer to our opening question, which referred to possible changes in his point of view as an architect now that he was "on the inside." His reply continued:

"The architect must have some feeling for showmanship, must realize perfectly the underlying reason for the building he is designing and that the finished theatre should not be costly to operate. In modernizing many of our theatres, we have been able to reduce operating costs. A goodly number of the theatres built some ten or fifteen years ago must have been tough on the maintenance budget!"

Modern Design Economical

Then he found that modern design and materials contributed to economical operation. "Yes, definitely. But a basic factor is the detailed planning."

"Incidentally," he went on, "there is a certain amount of confusion about the so-called modern style. The modernistic idea created a sort of passion for originality which ended only in the proliferation of a lot of absurdly complex decorative schemes. Fundamentally, beauty remains pretty much the same. A new idea, you know, may be quite as bad as an old one."

This from a man to whom new ideas are as necessary as food and air!

"I'm talking about fundamentals," he explained. "Certainly we want new schemes—when they conform to basic truths and serve new purposes efficiently."

Here Mr. Burton paused and his smile began to broaden. He leaned forward on the desk. "Of course, efficiency isn't always obvious. I'll tell you what I have done in some theatres to get an atmosphere of light-heartedness, which I think a theatre should invariably have. I used extremely light colors everywhere. Recently a theatre manager said to me, 'If we use that light colored material on the seats I'll never be able to keep them clean.' I replied, 'I hope you'll have to clean those seats every day, which would mean that you had people sitting in them.' The important thing to me was the cheery effect the light material gave the auditorium, and it is a small matter to have a staff man use a little bubble cleaner regularly to keep the fabric clean. Such materials are out of the question for theatres in some sections, of course, but in high-class neighborhood and suburban houses they are desirable and worth a little extra maintenance effort."

We reminded him of his earlier reference to the relationship between design and operating costs.

"As I pointed out, it's a matter of details, to a great extent. I'll give you an example.

"I recently had a theatre in the South to remodel that was used entirely for pictures, but which had an unusually large stage. I found that the management was paying high rental for space in a building across the street for the use of an art department serving the entire circuit. I also discovered that two electricians were employed because of the stage-union rules. It was decided to sound-proof the stage and use that space for the art department. Then control of the lighting system was removed to the front of the house—and the two stage electricians were no longer needed. These changes saved about $8,000 a year. There are other instances in which substitution of materials, revising of lighting systems, and so on, have cut as much as 30% from the cost of operation.

"Another item that causes some unnecessary expense is drapes. I have found that in a majority of cases they require constant cleaning. In all of the theatres I have been renovating, drapes have been eliminated throughout. In some instances the managers kicked—they had got so used to seeing drapes at exits and other doorways that they couldn't bear to see them go. In some cases I have even eliminated the screen curtain. In a continuous house the screen is exposed enough to get dirty pretty rapidly, anyway, and it is my policy to recommend installation of a new screen each year."

New Tricks in Lighting

Had he been using the new fluorescent lamps?

"Yes, in various ways. I am using them exclusively for attraction board lighting. The initial installation cost is a little more than for regular lamps, but over a period of time the saving in current makes the fluorescent lamp twice as economical. In one case I used an alabaster base, about three and a half feet high, around the box office and placed fluorescent lamps of various colors behind the translucent base. The box office is at the sidewalk line, and by burning only a few downlights in the marquee soffit an effect is gotten which makes people stop and look. The fluorescent lamps behind the box office base can be changed to vary the color scheme."

And so the ideas flowed on, with only a bit of spurring now and then from the interviewer. Marquee design:

"Very simple. Instead of filling the soffit with lamps, I am using downlights exclusively. By placing these on several different circuits it is possible to burn only a portion of the lamps, as needed. There should definitely be plenty of light under the marquee, but I am against filling the soffit with lamps to the point of glare."

Lounges:

"In some theatres where lounge space has been small, I have used mirrors on the side walls from the top of the baseboard to the ceiling, and by using cove lighting and a carpet that carries good 'weight' in appearance, an effect of spaciousness was achieved—at least the lounge doesn't look cramped."

And then Charlie Burton said, "By the way, what do you think of this stunt?" And he told us about a scheme to give the cashier control of the air-conditioning system, adjusting operation according to the number of patrons going in. . . . Well, we'll wait until that one is installed!

—*George Schutz*

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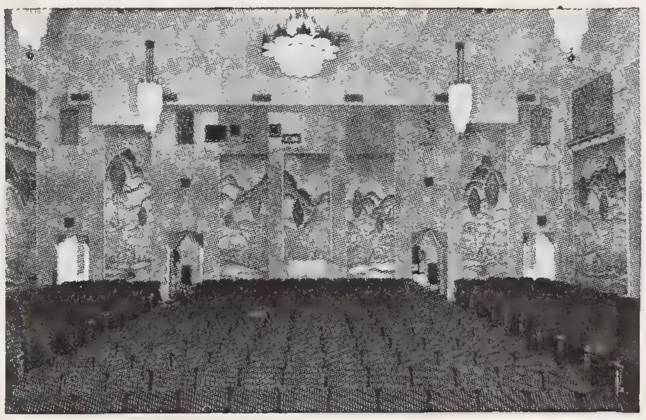

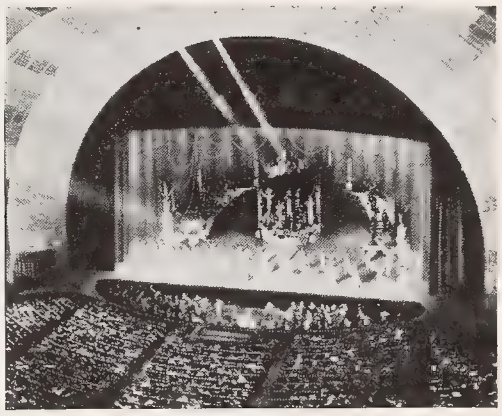

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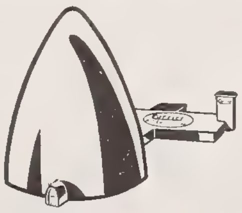

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. about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

S. Laz Lansburgh has bought the Alcazar theatre in San Francisco. Of late the house has been the home of Federal Theatre play projects.

Frank Weary has opened the new 500-seat Vogue in Richmond, Mo. The new holding marks the second motion picture theatre for Mr. Weary, who also operates the Ferris in Richmond.

Sam Pasqua has built the new Gonzales, in Gonzales, La. Opening is set for the first of the new year.

George Haybb is remodeling and reseating the Mary Lou theatre at Marshall, Mo.

Daniel C. McLean, formerly manager of the El Capitan theatre in San Francisco, has taken a long-term lease on the Embassy in the same city and has remodeled the house at a cost of $30,000. Louis G. Tavolara has taken his place as manager of the El Capitan.

J. T. Ghosen of Sedalia, Mo., will resume full control of his four houses in Clinton, Tipton, Versailles and Sweet Springs, Mo. For the past four years, Mr. Ghosen has had an operating arrangement with the Glen W. Dickinson circuit.

J. E. Wheeler, formerly of Sanders & Wheeler, owners of the Roxy, New and Prospect theatres in Little Rock, Ark., has purchased the old Avon in Memphis, Tenn. The newly acquired 700-seat house has been completely modernized and given the new name of Roxy. Included in the list of improvements is the installation of Simplex projection and Simplex sound equipment, Peerless Magnarc lamps and Walker-American screen.

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F. A. Green has purchased the State theatre at Timmonsville, S. C., from Mrs. Albert Whitemore, Rochingham, N. C.

Nicholas Mascoli, operator of the Carroll theatre in Waterbury, Conn., has taken over the 500-seat Garden, from Steve Panora.

Fred Suzore has installed in his Suzore theatre in Memphis, Tenn., new Simplex projectors, Peerless Magnarc lamps, Hertner Transverter and Simplex sound system.

Sunset Theatre, Inc., has been incorporated at San Francisco, with a capital stock of $10,000, by H. A. Leland, Arthur Jacobs and H. H. Rosenstock.

Howard M. Wilson and Catherine Wilson have purchased the Majestic in Jetmore, Kans., from Herman Lee.

The Carolina theatre in Columbia, S. C., closed December 31. The house will be dismantled to make way for the erection of a new hotel. A new theatre to be called the Five Points will be built to take the place of the closed house. Grady Beeker, former manager of the Carolina, goes to Greenwood, S. C., as city manager of two houses operated there by Palmetto Amusements.

Robert Rothafel has been made manager of the La Reina theatre, a 900-seat house recently opened at Van Nuys, Calif.

Lee Henry, operator of the Stuart theatre in Stuart, Ia., has purchased the Strand theatre in Ackley, Ia.

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W. P. Huston has reacquired the Crawford and Kansas theatres in Wichita, Kan., from the Plaza Theatre Company, operators of the two houses for the past year.

W. H. Cobb of New Orleans, La., has taken over the Rosedale in Rosedale, Miss., from C. E. Westbrook, operator of a group of theatres in that section of the state.

J. E. Poynter, formerly manager of the San Clemente theatre, San Clemente, Calif., has acquired the possession of that house. Mr. Poynter, himself, is operating his newly acquired theatre.

The Mayfair, a 400-seat theatre in Cincinnati, which had been dark for two seasons, has been reopened for the exhibition of foreign films. Ebersole Crawford is the lessee.

Girault Theatres, Inc., of Little Rock, Ark., recently filed articles of incorporation. Listed authorized capital stock was put at 100 shares, no par. Incorporators named were H. L. Girault, William P. Woods and J. B. Girault, all of Little Rock.

Commonwealth Amusement Corporation has taken over the operation of the Hermo theatre at Herman, Mo., on a partnership basis with Casper Bassman, who under the new arrangement will stay on as the manager.

C. E. McDonald, manager of the United Artists theatre in Berkeley, Calif., recently had the pleasure of presenting a check in the amount of $100 to Adrienne Joy Morley, newly born daughter of Mr. and Mrs. Louis Morley. Papa Morley is head doorman at the United Artists. The gift check is in the custom of Fox West Coast Theatres to give $100 to each child born to employes of the organization.

A new community theatre for Atlanta, Ga., has been started. It is being erected for George F. Longino at a cost of approximately $15,000 and has already been leased to the East Point Amusement Company. The new house will seat 500.

The Aztec theatre in McAllen, Texas, has been purchased by Interstate Theatres, according to an announcement made by L. J. Mason, city manager. The organization already operates the Palace and Queen in that city. The theatre has been redecorated and structurally remodeled. The Aztec, operated by Bob Hunter for the past two years, was the only motion picture house in McAllen not under Interstate management at the time of the purchase.

Bill Alley of Guthrie Center, Iowa, has reopened the Ritz in Panora, Ia.

J. R. Qualls, of Burlington, N. C., has begun the construction of a new theatre there. The new house will seat 800 and cost of erection is placed at an approximate sum of $40,000.

William J. Clark, who for many years was associated with the motion picture industry in the North Bay Counties, died recently at Cacaville, Calif.

Glen Thompson, operator of the Pix in Atoka, Okla., as well as other Oklahoma theatres, has acquired the Atoka and New from Earl Barrett.

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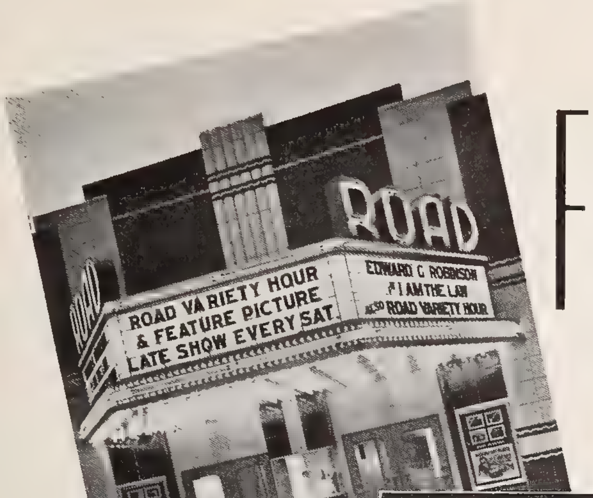
Murray Ginsberg, owner of the Newkirk in Brooklyn, New York, plans to reopen the house after remodeling at a cost of $10,000.

The Ritz theatre in Waxahachie, Texas, owned by Mrs. L. C. Furlin, was destroyed by fire on December 3. The blaze originated in the balcony.

Sam Cocalis has taken over the Riviera at St. John's Place in Brooklyn, New York City, from the Randforce circuit.

John W. Peck, Sr., owner of the Rex theatre at Sparta, Ga., and the Rex in Eatonton, Ga., has moved to Monroe, Ga., where he has purchased the Cherokee thea-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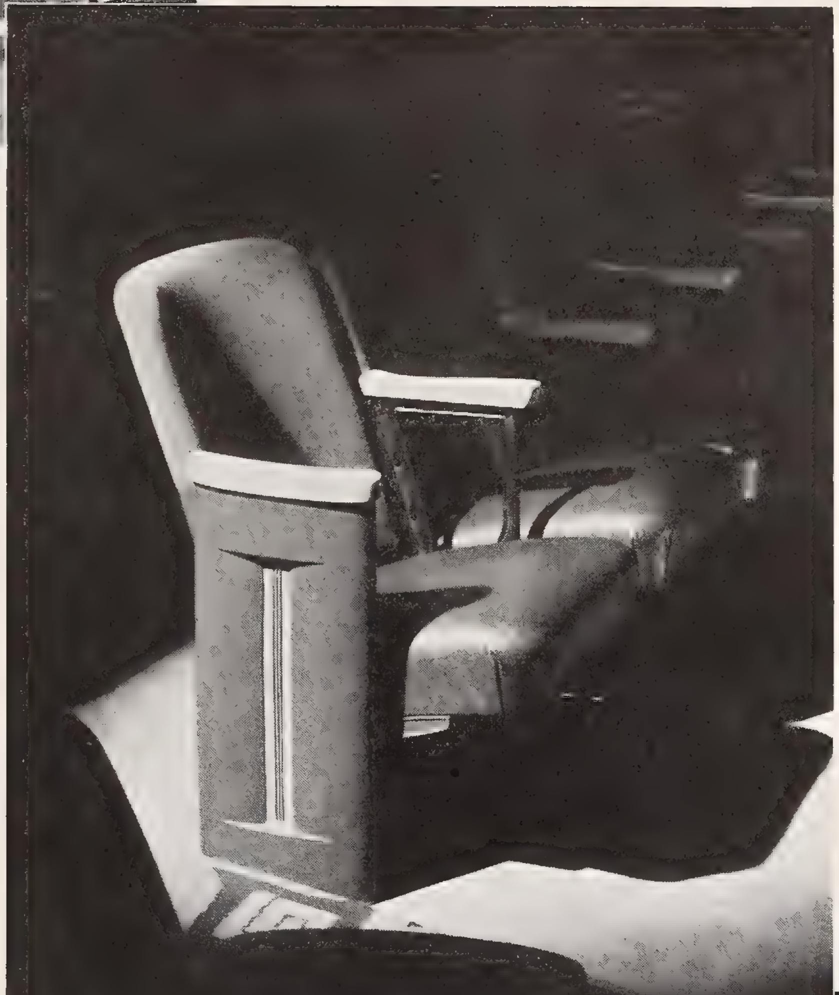

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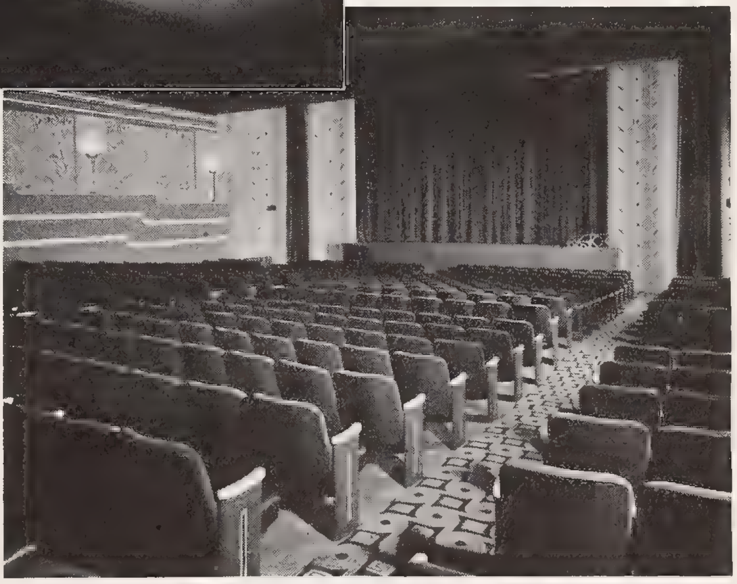

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tre. Mr. and Mrs. Peck will continue to operate the theatres in the two other Georgia localities but will make their home in Monroe.

A. M. Bowles of Fox West Coast in Northern California, has been made a member of the entertainment committee arranging a week-long fiesta celebrating the opening of the Golden Gate International Exposition at San Francisco, Calif., February 18.

John W. Walsh of West Hartford, Conn., has bought the Colonial Theatre property in Southampton, Conn., from Abraham Schuman and Joseph A. Davis for a sum reported to be $100,000. Included in the sale are the 800 seat house, three stores, offices and apartments.

The Southway and Lemay theatres in St. Louis, Mo., have been added to the Fred Wehrenberg circuit.

The Cactus theatre in Austin, Texas, was destroyed by a fire of undetermined origin. "Skinny" Pryor, operator of the house, placed the loss at $2,000, part of which is reported to have been covered by insurance.

Alpheus H. Miller, manager of the Palms theatre, Palms, Calif., died recently.

The Commonwealth Amusement Company of Columbia, Mo., headed by Mayor Rex Barrett, recently awarded a contract to the Fleet Building and Repair Company of Kansas City, Mo., for the extensive remodeling of its theatre building in Columbia.

The American and Cameo theatres in Newark, N. J., have been acquired by Harold Eskin. The houses, formerly operated by Picture Playhouses, Inc., seat 980 and 966, respectively.

Indian River Amusement Corporation of Newport News, Va., has been formed with maximum capital of $50,000 to operate theatres and other places of amusement. Julian Gordon is president of the concern.

A. F. Minor has purchased the Burbank theatre in Burbank, Calif.

Contracts have been awarded for the remodeling of the Fox-Wilson theatre, Fresno, Calif., at an estimated cost of $70,000.

Transfer of ownership of the Memphian theatre, Memphis, Tenn., to Malco Theatres, Inc., has been announced by M. A. Lightman, president. The house had been held under lease by the Malco interests for several years. It is planned to redecorate and in general to modernize the theatre.

The State Wide Theatre Company has awarded contracts for the erection of the 875-seat Laurel theatre at Oakland, Calif.

L. M. Ridout, veteran theatre operator of Denison, Texas, died on December 16. Mr. Ridout came to Denison in 1912 and established the Star theatre there. Later he became owner and manager of the Rialto in the same locality. At the time of his death Mr. Ridout was manager of the Rialto, owned by the Dent Theatre Corporation.

Ray Walsh, operator of the Mainstreet at Chanute, Kan., is reseating and redecorating his house.

Southern Motion Pictures, Inc., of Miami, Fla., has been chartered with an authorized capital stock of 100 shares, no par. The incorporators include R. L. Lee, W. H. Perrine and W. F. Leonard.

Harland Rankin, owner and operator of the Plaza Theatre in Tilbury, Ontario, is renovating his house. New exit doors and rear entrances are being added as well as the installation of a new elevation and a lighting system. The house will also be refurnished.

■ ■ ■

L. E. Gwaltney, manager of the Lyric theatre in Mena, Ark., has purchased the Cole property there to open a second house around the middle of January. W. I. Green, Jr., will manage the new theatre, which will seat 350.

Arthur Kilburg is manager of the Beverly, new Warner theatre, in Washington, D. C. John Eberson was the architect.

The RKO Shubert in Cincinnati, Ohio, is being equipped with a new marquee to cost $8,000. The theatre has a seating capacity of 2,150.

Phil Chakeres has bought the Grand in Circleville, Ohio, from Pickaway Amusement Corporation. The house will be remodeled and enlarged to accommodate 1,000.

Capitol Motion Picture Supply Corporation, New York, is celebrating its twentieth year in business. I. Perse founded the enterprise December 20, 1918, after having been a mechanic, repair man and licensed projectionist. The organization is now headed by Benjamin Perse, president; Harry Perse, vice-president and I. Perse, secretary.

E. M. Hartley, manager of the sound department of the National Theatre Supply Company, is making a trip through the South, visiting the company's branches.

IN NEW QUARTERS

C. H. Secor (left), manager of the New York branch of the National Theatre Supply Company, installed in his trimly appointed office in the new quarters in the Film Center Building, New York. Above is the main display room on the first floor, lighted with fluorescent lamps in three fixtures, one 10 feet long, one 44 feet, and one 52 feet. The total wattage of the lamps is 2,120. Among the larger pieces of equipment displayed, which include Irwin chairs, a Hertner motor-generator and projection accessories, is a Simplex E-7 projector mechanism on a Simplex pedestal, equipped with Simplex soundhead wired for demonstration purposes. In the basement is a large stock room, largely storing incandescent lamps, carbons, and equipment parts. Offices are on the second floor.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . .

LIGHTING • SEATING

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MARQUEE & SIGNS

OBSERVATIONS

of the editor

A-GOIN' TO TH' THEAYTER AND A-STAYIN' RIGHT AT HOME, AS PAT WOULD SAY

THE RADIO comedians get fabulous pay for dusting off the old ones, but we're not asking anything extra for this: Pat and Mike (remember?) were discussing the marvels of Science. "Yes, Pat," said Mike, "sure'n 'tis a wonderful age we're a-livin' in. Take the horseless carriage, now!" "And the fireless cooker," contributed Pat. "Yur right indade," agreed Mike, "And I'm just afther readin' how some day we'll be a-flyin', like a blasted bir-rd, Pat." Pat thought a moment. "It don't seem right atall we should be tryin' t'ape the bir-rds, Mike," he finally replied. "That's goin' too far. But I'm tellin' yuh phwat we shall be a-doin,' Mike. Take this here tellyphone. Why, Mike, it won't be but soon and you'll be able t'go a-visitin' and stay right at home!" . . . Maybe that ain't the way you "heerd it," but that's the way it comes back to me as I reflect on a chat I had the other day about television. As Pat would put it, "Take this here tellyvision, Mike! Why, soon people'll be a-goin' to th' theayter and a-stayin' right at home!"

"But," my friend said over the lunch table—and he's an electrical engineer of considerable experience in both the radio and the theatre field—"people don't want to stay home. Part of the fun, the stimulation, of going to the theatre comes from getting out of the house. Man is gregarious—he likes to get out among his fellow beings. And he also gets tired of the same things, the same places, even his home. You see people all the time going to taverns and other amusement places to do the very things that they can do much more cheaply at home."

He made another shrewd observation that had not occurred to me, but the psychology which will ever prevent home pursuits from being more of a competitor with outside amusements than they normally are, was familiar. Yet it is all too often lost sight of in the theatre business these days, when developments in television are being watched as the emerging features of a flame-splitting "cinemivorous" monster.

Even technically, these developments do not justify any shudders as yet. They were surveyed in Better Theatres in the October issue, and now, in Guy Bartlett's summary of the electrical industry in 1938, written for the January issue of the General Electric Review, appears this paragraph: "It is easy to recall how limited the 'silent' motion pictures were in comparison with present ones appealing to hearing as well as sight, and it may well be that, perhaps in ten or twenty years, sound broadcasting alone will appear equally limited. There are, however, several important distinctions between the problem of adding sound to pictures and the problem of adding sight to broadcasting. It is perhaps sufficient to mention that the frequency band required to broadcast a moving picture [televised film] in a reasonably good manner is about 1,000 times as wide as is the frequency band necessary to broadcast the accompanying sound; and it is also approximately correct to say that the present difficulties and costs of broadcasting sight bear a somewhat similar ratio to present difficulties and costs of broadcasting sound." In other words, television, with a miniature image of little dramatic conviction, limited in scope of action, devoid of detail or pictorial beauty, costs a thousands times more than present radio broadcasting!

■ ■ ■

But back to my luncheon chat with the engineer, and his other observation. He said, "A good deal of the time, perhaps with only the exception of a few specific programs each week, people merely half-listen to the radio. They turn it on—then read the paper or a novel, play bridge, talk, work around the house—occasionally fall asleep in the chair. You don't have to concentrate on a radio program. With television, however, you must keep your eyes glued to the image. How often, and for what length of time, do you think people will do that?" . . . Well, what's your guess?

—*George Schutz*

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■ ■ ■

Providing for an Efficient System Of Air Distribution

[CONTINUED FROM PAGE 6]

the capacity of such equipment, are necessary for the removal of this latent heat, accomplished by condensing the excess moisture out of the air.

This comparison of the amounts of air needed to handle winter and summer conditions illustrates the principle that in designing an air distributing system for year-round comfort, the system must be designed and sized on the basis of summer air requirements, and that reductions in air volume must be made during the winter season.

Sizes and Forms of Duct Systems

AIR DISTRIBUTING systems should be constructed of material which offers the least possible resistance to the flow of air. Any resistance requires additional power and contributes to high operating costs. Care in designing duct systems must be exercised so that friction is not increased due to sharp corners around which air must move, or improperly designed fittings like reducers or transformations.

A given quantity of air will move through a round duct and require less power than the same quantity of air through a square duct of equivalent capacity, and where possible, the round variety should certainly be used. Also, the round type is much more easily insulated with the cheaper forms of insulating material. A properly designed duct will be quiet and the air will move through it at greater velocities without creating any noise.

Small Duct Factors

Various factors contribute to the possibility of smaller ducts. One is *increased velocity of air movement,* which means that a smaller duct will carry the same volume of air at higher velocity. Other reductions in duct sizes are made possible through the *handling of air having a greater temperature difference.* For example, a larger quantity of air can be handled if it is cooled 30° lower in temperature than if cooled only 20° lower. Greater temperature differences in return and supply air, and higher velocities, are possible only when careful consideration is given to the type of air outlet or diffusing device—one that will permit draftless air movement and yet maintain even temperatures.

Introduction of Cold Air

Cold air is quite heavy and falls very rapidly, *and unless introduced at a high point in the conditioned area, or at a high velocity,* it will cause an unnatural air movement tending to create drafts and uneven temperature conditions. If the air is quite cold, it is desirable to introduce it as high as possible in the conditioned area in order that it mix thoroughly with the air already in the conditioned space before dropping to occupancy level. This will permit the air to be introduced at low velocity and therefore quietly, since too high a velocity is conducive to air noise, and under certain conditions may be of such intensity as to be objectionable. Where it is impossible to introduce the air at a high point in the conditioned area, high velocity is necessary in order to create a secondary air motion whereby the room air is mixed with the air being introduced into the room. The size of the grille or opening determines the velocity with which the air is introduced into a room.

Air Diffusing Devices

Grilles, of course, are usually designed so that the direction of the air in the vertical as well as the horizontal plane can be controlled, thus they provide a uniform distribution in the area adjacent to the grilles. Uniform distribution makes possible uniform temperature. Several circular air distributing devices have recently been placed on the market which reduce the air velocity entering the room to as much as 1/20th of the velocity of that

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in the duct, and at the same time mix in large quantities of room air with the supply air to assist in perfect distribution and perfect temperature control.

These devices make it possible to use still smaller duct sizes, permitting in many cases very high air velocities in the air distributing ducts and permitting greater temperature differences between room air and supply air due to thorough mixing. In many cases it is possible by the use of these devices to have supply air quite low in temperature and considerably below the dew point of the air in the conditioned area. Any condensation caused at the outlet by the use of air much lower in dew point than the air in the conditioned space, is re-evaporated by the use of these devices. This permits a still greater temperature difference in supply and return air, contributing to still smaller duct sizes and thereby lowering first costs and insuring continued savings in lower operating costs.

Too much attention cannot be paid to proper air distribution. Money spent in obtaining the services of an engineer skilled in the art of air distribution is money saved many times over. Such an engineer will pay particular attention to what is known as the volumetric split—that is, the distribution of a given quantity of air of a definite temperature in a certain area of the conditioned space according to the volume of that conditioned space and the total heat to be supplied or removed from the conditioned space. He will also pay particular attention to the velocity of the air and the direction of the air flow—so that it won't be conflicting with other streams of air or impinge on objects such as lighting fixtures, columns or beams, and thereby become deflected in such a way as to cause drafts and uneven temperature conditions. The theatre operator can save as much as 30% in the total cost of an installation by making sure the air is effectively distributed. This saving in first cost is supplemented by a marked saving in operating cost.

Storage Lowers Cost of Cooling

FURTHER extension of storage refrigeration in such installations of air-conditioning as those in theatres, is indicated for 1939. A means of reducing operating costs by adjustment of equipment operation to general power demands, storage refrigeration receives notable mention by Margaret Ingeles, M. E., technical editor of the Carrier Corporation, in a review of air-conditioning developments during the past year. To quote Miss Ingels:

"Because the air-conditioning equipment operates only during a small portion of the twenty-four hour day and not every day of the year, the power consumed is only a fraction of the connected load. In order to obtain a more favorable power load factor, which will work to the advantage of both the power company and the consumer,

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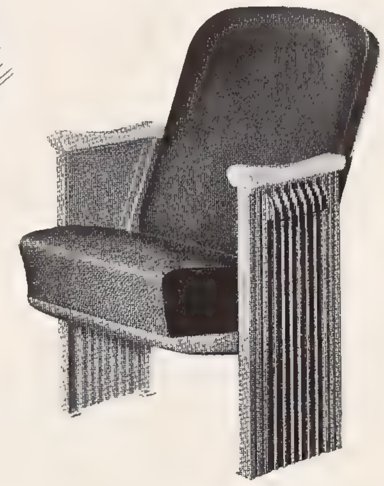

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air-conditioning and refrigerating engineers are designing systems with this phase of the problem in mind.

"To appreciate the magnitude of the power problem, it is interesting to note an observation made by Dr. Willis H. Carrier. In 1932 the estimated horsepower of air-conditioning equipment for 1948 was 2,550,000 horsepower. With the experience gained in 1938, the estimated power load for 1948 has been revised to 11,350,000 h.p.

"Apparatus in many large installations includes storage water equipment so that the refrigeration, operating at off-peak times, will cool water to be used during peak load periods. On such installations, the refrigeration machines may be turned off for long periods, or only one machine kept in operation according to design conditions. One installation in the Midwest is a 100% storage system, power being used only at night when the off-peak rate prevails."

Of great significance to the theatre field, too, among activities of the air-conditioning industry during 1938—a year marked by major attention to the development of store, office and residential units—was the perfection of the evaporative condenser, which meets to a substantial degree the growing problem of water shortage found in many cities.

Cites Condensers for Capacity Modification

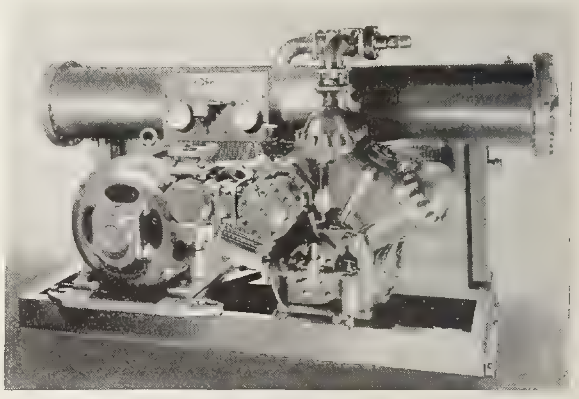
Among the types of equipment discussed by Guy Bartlett in a survey of General Electric developments in 1938, written for the January issue of the General Electric *Review,* are accessories also representing efforts to reduce operating costs of central air-conditioning plants where the load has considerable variation. Such equipment was made available in sizes from 15 to 50 horsepower, and according to Mr. Bartlett, with employment of the "cylinder cut-off" principle, there is "practically no reduction of efficiency with reduction of output—with half the cylinders cut out, the capacity is approximately 53% of full-unit capacity and the power input is only 60% of full-load input."

His review cites further augmentation of the line of central air-conditioning plant equipment so that it now includes eight basic sizes, covering a range of cooling capacities from about 18,000 to 592,000 Btu's per hour, heating capacities from 45,000 to 1,544,000 Btu's per hour, and humidifying capacities from 9 to 192 pounds of water per hour as standard rating conditions.

Two of the smaller units, one new, the other redesigned, are constructed in three sections to give flexibility of application and reduce installation expense. The central section houses the heat transfer elements and the humidifier; piping connections can be made to either side of the unit; and motors are available for all regular power sources, with several choices of speeds. For 60-cycles operation, a variable, adjustable-speed motor is also available to permit adjustment of air-flow according to the specific duct pressure. Heat transfer elements, employing either cold water or a refrigerant for cooling, and either steam or hot water for heating, are available for each basic size of unit.

Compressor for Elevated Location

LIGHT IN weight, and with low headroom requirements, a new compressor of capacity suited to even the larger theatres, has been developed by the York Ice Machinery Corporation specifically for installation in locations above basement levels where vibration would otherwise be an adverse factor unless special foundations for the equipment were provided.



Employing Freon-12, this type is available in units of 40, 50 and 60 horsepower. Compressor and motor, with V-belt drive, are assembled in combination with the condenser on a structural steel base, complete with discharge connections between the compressor and the condenser, instruments, and high and low pressure protection. It is equipped with the York "Partial By-Pass Capacity" control for manual operation, but provisions for automatic operation are available.

Air-conditioning in Egypt—in the Studios Misr, Giza (Cairo), equipped with 100-ton Carrier plant.

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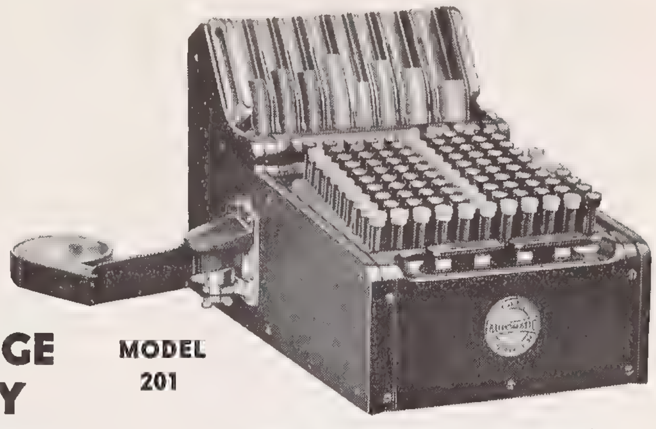

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In *The Magazine of Light*, published by the Nela Park organization of General Electric, Walter Sturrock of that company says:

"Since the general acceptance of the science of seeing, lighting engineers have been accustomed to specify lighting on the basis of the requirements of the seeing task to be performed rather than according to some arbitrary rule of thumb. In other words, the minimum number of footcandles needed determines the watts per square foot rather than vice versa. When a predetermined level of illumination is provided by the new lamps, the heat from the lighting, which is always a considerable factor in the refrigeration load, is only about half what it would be with a conventional system using incandescent lamps. Thus it becomes possible to design the air-conditioning system for lower capacity and to operate it more economically. It is a case in which everyone gains. The customer is able to avail himself of the advantages of air-conditioning which before seemed too expensive, and he gets these advantages at no sacrifice in the quantity or quality of the illumination in his building."

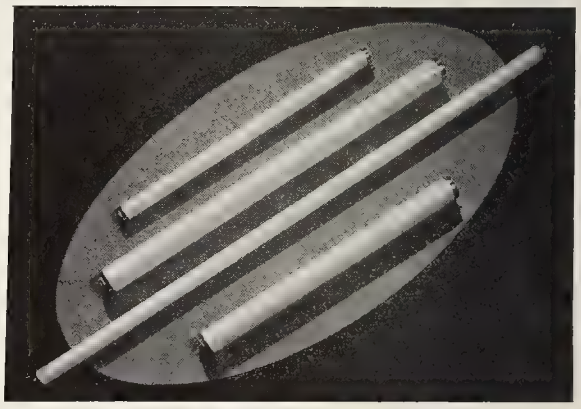
Mr. Sturrock points out, however, that the air-conditioning system ought to be designed with allowance made for cooling capacity that might be required by future changes in the lighting scheme. The fluorescent lamp, of course, permits bringing up present light levels without imposing a greater burden upon an existing air-conditioning system, or demanding from it a cooling capacity that it cannot deliver.

1938 Developments In Theatre Lamps

THE FLUORESCENT lamp not only brought to the entire field of illumination in 1938, a light source of revolutionary character, but gave the theatre an illuminant uniquely adapted to it for a number of applications. The effect of its efficiency on summer cooling has been noted. With respect to illumination alone, it is particularly significant to the theatre as the first really efficient source of colored light. A discussion of the characteristics and applications of the fluorescent lamp leads the latest annual review of lighting developments issued by the Nela Park engineering department of General Electric, written by Robert W. Morris and covering advances made in all fields of lighting (except the neon industry) in 1938. Following are excerpts from Mr. Morris' review of interest in theatre operation.

Fluorescent Lamps

"The lamps are electric discharge sources since they depend upon low-pressure mercury arcs to produce ultra-violet radiation which activates the fluorescent chemicals with which the inside surfaces of the tubes are coated. These chemicals or 'phosphors' as they are termed may be considered energy transformers which step the invisible ultraviolet radiation down to the visible part of the spectrum. The phosphors tend to give a more continuous spectrum than is supplied by most gaseous sources, for the energy which they step down is not radiated as a single line but as a broad band in the pink or green or blue or whatever the color may be. Proper selecting and blending of the phosphors makes it possible to produce radiation in practically any desired part or parts of the spectrum. This permits the production of colored light by the additive method in hitherto unobtainable pastel tints as well as in pure colors."



Fluorescent lamps in the various available sizes

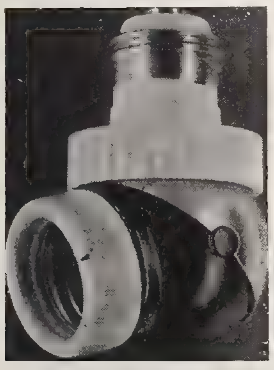
Projector and Reflector Lamps

Among other types of light sources discussed by Mr. Morris, of some application to the theatre are the projector (not for projection) and reflector lamps developed in 1938 (both of which have been described in previous issues of Better Theatres). To review the characteristics of these lamps briefly:

The projector lamp, so-called because it directs the light, has a sealed-in reflector, a lens plate fused with the other elements as an integral part of the lamp, and a 150-watt filament. Two types are available—one directing light in a 25° beam, for spotlight work (such as lobby and theatre front posters); the other with a beam spread great enough for floodlighting. Since the reflector is sealed in, this lamp is adapted to outdoor applications without provisions for protection from the weather.

The reflector lamp is similar in light distribution characteristics, but it requires protection from rain and snow. It is accordingly cheaper than the other.

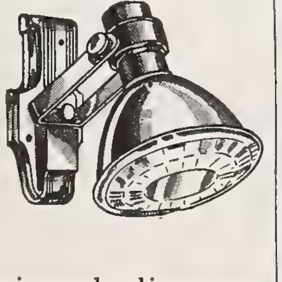
Angle Adapter for Projector Lamp



FOR THE PURPOSE of flexibly applying the new projector and reflector lamps to the spotlighting of displays, as well as floodlighting, an "angle-adapter" socket device has been developed by the Bridgeport, Conn., appliance department of General Electric.

This adapter is designed for insertion into any regular electric light socket, and the lamp socket element is hinged. Cupped over a spherical member, the hinged element moves firmly against it and may be made rigid at any point by tightening the hinge screw. This permits a vertical adustment through an arc of 70°. Horizontal direction is also adjustable.

Stand or Bracket Adapter with Filters



Another adapter for the projector and reflector lamps is one which has socket elements, with extension cord, hinged on a U-shaped member, which in turn is attached to a base of sufficient weight to act as a stand, and which may also be screwed to a vertical surface. The socket hinge provides vertical adjustment, the base swivel permits horizontal adjustment.

For use with this adapter, which has been marketed in the theatre field by the National Theatre Supply Company, are color filters which slip into rims that clip over the lens of the lamp. The filters are of heat-resisting glass and are available in red, amber, green and blue. Both adapter and filter rims are of chromium-plated metal.

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5—Artkraft uses only genuine NEW Westinghouse or Acme Transformers, which are furthermore engineered and balanced to the specific requirements of each sign. Less than one replacement necessary out of 1,000. Some manufacturers have as high as 200 out of 1,000 even when using standard units, due to improper engineering. (Actual statistics which will be verified upon request.) Be sure the signs you buy do not have used, rebuilt or cheap makeshift transformers.
6—Everlasting Porcelain Enamel—Guaranteed for 10 years against fading, chipping, cracking, crazing or peeling by reason of the elements.
7—Wired to highest specifications. Bear the Underwriters' label.
8—Entire construction is 999/1000 perfect as proven by actual average records made through customer research.

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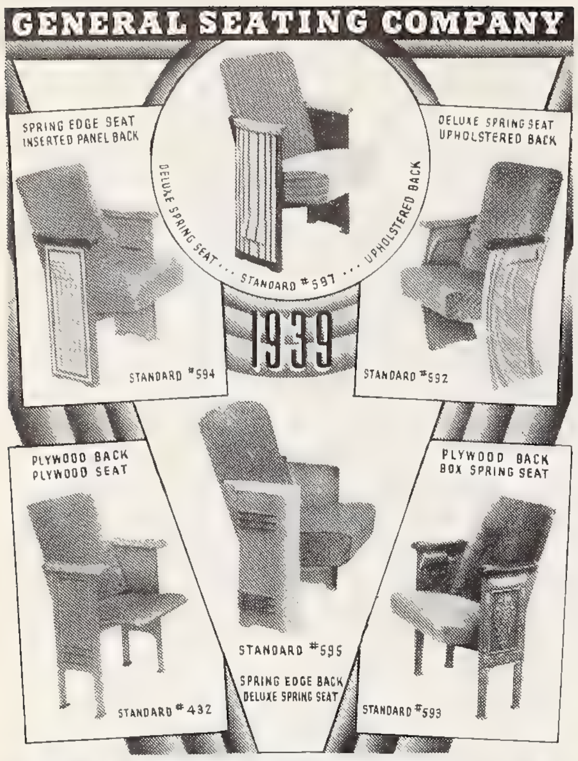

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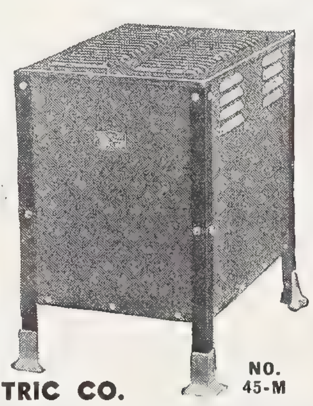

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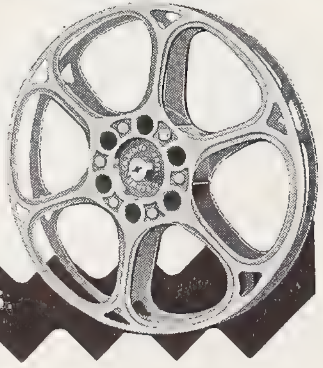
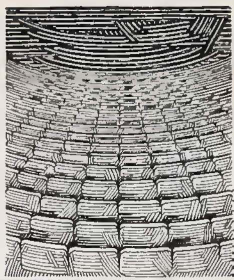


SEATING the auditorium



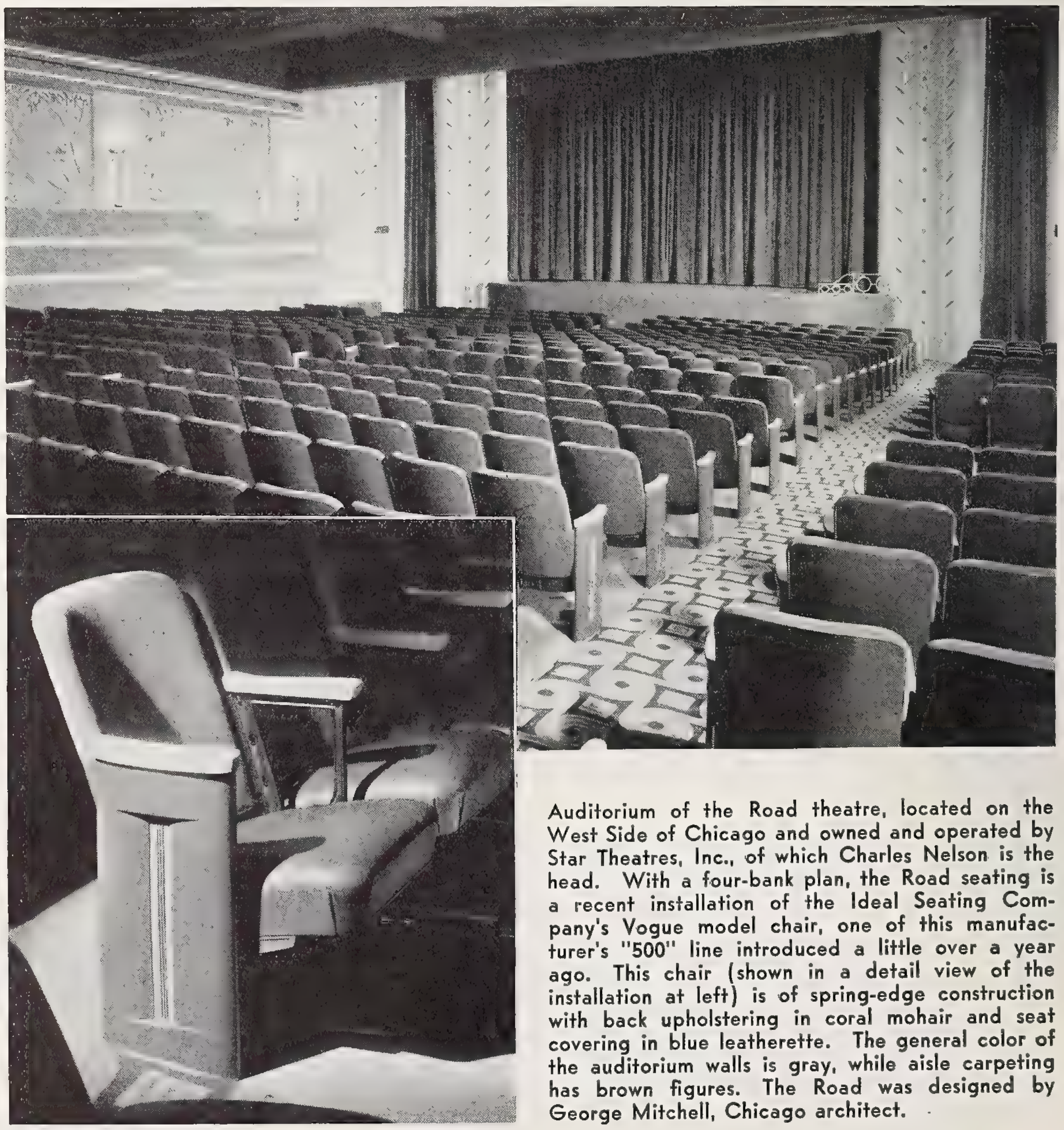
". . . no theatre can be better than its seating."

Rubber Cushion Construction for Theatre Seating

AFTER CONSIDERABLE discussion in the public seating industry, and general adoption of the method for busses, the rubber cushion, dispensing with spring and related construction, is being marketed in the American theatre field. There have been few actual theatre installations in this country. In England, however, the rubber cushion has had extensive usage in theatres for several years.

While the rubber material employed varies according to manufacturer, characteristic features are great resilience with sufficient firmness to prevent sidesway. Durability is also one of the attributes usually stressed. Rubber cushioning, however, is higher in cost than seats of spring and fibre-padding construction. In England, where experience with this type of seat construction lends weight to such comment, opinion generally is that the rubber is not conducive to perspiring and attendant soiling of fabric. In the United States, manufacturers of bus seating employing rubber cushions are of similar opinion, and those among them who also make theatre seating regard the comfort qualities entirely equal to the demands of the motion picture auditorium under all but exceptional conditions.

With respect to durability, those in the theatre seating industry who have had experience with the rubber cushion are in general of the opinion that it is likely to deteriorate far more slowly than other parts of the chair, especially the fabric. Renewal of the fabric is, of course, quite as readily accomplished as with other kinds of seat construction. In consideration of these factors, its effect of increasing the initial cost of new auditorium is substantially minimized.



Auditorium of the Road theatre, located on the West Side of Chicago and owned and operated by Star Theatres, Inc., of which Charles Nelson is the head. With a four-bank plan, the Road seating is a recent installation of the Ideal Seating Company's Vogue model chair, one of this manufacturer's "500" line introduced a little over a year ago. This chair (shown in a detail view of the installation at left) is of spring-edge construction with back upholstering in coral mohair and seat covering in blue leatherette. The general color of the auditorium walls is gray, while aisle carpeting has brown figures. The Road was designed by George Mitchell, Chicago architect.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

Sound Trouble-Shooting Charts

6. DISTORTION

By AARON NADELL

THE PRESENT installment of these charts terminates the treatment of individual items of sound equipment. The charts to follow in the future will deal with the sound system as a whole, and will for the most part go only so far as to trace the isolation of trouble to a definite apparatus unit. From that point the charts already printed, including those given below, will apply.

The present charts are used in exactly the same way as their predecessors of the series, and like them are arranged with a view to giving the quickest possible relief. Things that are generally easiest to do, or most likely to prove successful, are listed first. More difficult or less hopeful measures are postponed.

These charts also (like all that preceded or will follow them) must be taken only as general guides, not as infallible rules. They should be modified as individual equipment peculiarities may indicate.

To Determine the Cause and Cure of DISTORTION, ORIGINATING IN AN AMPLIFIER

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
1. Examine all tube filaments	All filaments normal One tube not lighted	No. 3 No. 2
2. Proceed per Test No. 28, NO SOUND chart, page 27, Better Theatres for July 23, 1938	TROUBLE CURED	
3. Check plate current meter readings	All readings normal One reading low Some readings low All readings low One reading high Some readings high All readings high Meter reads some tubes only No meter	No. 19 No. 4 No. 6 No. 7 No. 8 No. 10 No. 12 No. 13 No. 14
4. Replace low reading tube	TROUBLE CURED Distortion and low reading remain	No. 5
5. Check all socket voltages of low reading tube with high resistance voltmeter, and examine faulty circuit for cause of improper voltage	TROUBLE FOUND	
6. Apply Test No. 5, above to low reading tubes, and look for trouble cause in those portions of the faulty supply circuit which are common to all tubes affected	TROUBLE FOUND	
7. Proceed per LOW OUTPUT chart, page 37 of Better Theatres for April 2, 1938, or LOW VOLUME chart, page 29, Better Theatres for May 28, 1938	TROUBLE FOUND	
8. Replace high reading tube	TROUBLE CURED Distortion and high reading remain	No. 9
9. Check socket voltages of high reading tube, beginning with control grid voltage, using high resistance meter, and examine faulty circuit for cause of improper voltage	TROUBLE FOUND	
10. Replace all high-reading tubes	TROUBLE CURED Distortion and high reading remain	 No. 11
11. Apply Test No. 9, above, to high reading tubes, beginning with control grid voltages, and look for trouble cause in those portions of the faulty supply circuit common to all tubes affected		
12. Proceed per HIGH VOLTAGE chart, page 37 of Better Theatres for April 2, 1938, or per SOUND DISTORTION chart, page 30,	TROUBLE FOUND	

[CONTINUED ON FOLLOWING PAGE]

DISTORTION ORIGINATING IN AN AMPLIFIER

Continued from preceding page

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
13. Take all available readings	All readings normal	No. 14
	One or more readings abnormal	No. 16
14. Replace all tubes	TROUBLE CURED	
	Distortion remains	No. 15
15. Check all socket voltages, using high resistance meter	All voltages normal	No. 20
	Some voltages abnormal	No. 18
16. Replace tubes showing abnormal readings	TROUBLE CURED	
	Distortion and abnormal reading remain	No. 17
17. Check socket voltages of tubes reading abnormally, and investigate faulty supply circuits common to the tubes affected	TROUBLE FOUND	
18. Look for trouble cause in those portions of the faulty supply line which is common only to the tubes affected	TROUBLE FOUND	
19. Replace all tubes	TROUBLE CURED	
	Distortion remains	No. 20
20. Check setting and tightness of connections of all adjustable by-pass condensers or other devices in the amplifier for modifying sound quality	Setting wrong	No. 21
	Connection faulty	No. 22
	All settings and connections okay	No. 23
21. Correct setting	TROUBLE CURED	
22. Tighten connection	TROUBLE CURED	
23. Check setting and tightness of connections of reverse feedback circuit or harmonic equalizer, if any	Setting wrong	No. 21
	Connection faulty	No. 22
	All settings and connections okay	No. 24
	No reverse feedback or harmonic equalizer	No. 24
24. Using headphones check through successive stages of amplification to find stage at which distortion appears	Faulty stage found	No. 25
	Beginning of distortion cannot be distinguished	No. 29
25. Check with ohm meter, and visually and manually if necessary, all connections and insulation of faulty stage speech circuits, tugging at contacts, etc.	TROUBLE FOUND	
	No trouble found	No. 26
26. Using ohm meter, test all parts carrying speech current in faulty stage	TROUBLE FOUND	
	No trouble found	No. 27
27. Test capacitance of or replace all condensers carrying speech current in faulty stage	TROUBLE CURED	
	Trouble remains	No. 28
28. Replace all speech transformers and choke coils carrying speech current in faulty stage	TROUBLE CURED	
29. Apply Tests 25, 26, 27 and 28 successively to all speech circuits of the amplifier	TROUBLE FOUND	

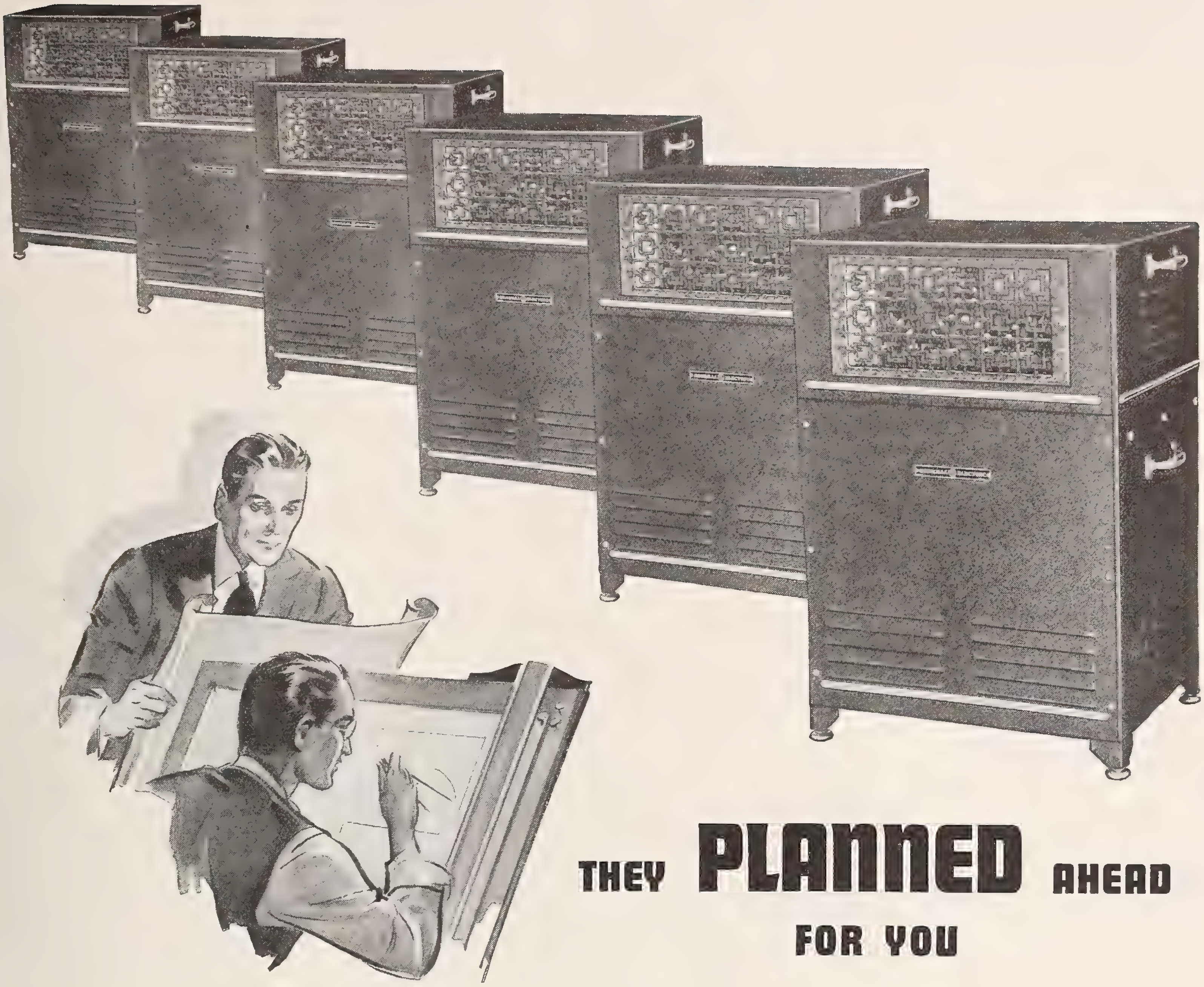
WARNING: In applying Tests 5, 6, 9, 11, 15, 17 and 24, above, and similar tests of the earlier charts referred to, take all precautions against contact with high voltage, using long, well-insulated test prods and well-insulated test leads.

NOTE: When replacing tubes in a group, per tests 10, 14 and 19, above, set replaced tubes aside to be tested individually before discarding. Some (or in certain cases all) may be entirely faultless.

To Determine the Cause and Correction of DISTORTION, ORIGINATING AT A SPEAKER

THE TROUBLE TESTS	THE CONDITION FOUND	NEXT TEST
●	●	●
1. Examine all speaker guy wires, ropes or supporting cables for sympathetic vibration, touching or grasping them and listening for any resulting changes in the distortion	Speaker guy vibrating	No. 2
	No vibration found	No. 3
2. Wrap vibrating guy in rags, ozite or flannel over a fair portion of its length	TROUBLE CURED	
3. Similarly check baffle, horn or trumpet for sympathetic vibration of any part, attachment or mounting fixture	Vibration found	No. 4
	No vibration found	No. 7
4. Thoroughly tighten down vibrating part	TROUBLE CURED	
	Part cannot be tightened	No. 5
5. Wrap or wedge vibrating part to prevent vibration.	TROUBLE CURED	
	Vibration cannot be prevented	No. 6
6. Replace vibrating part	TROUBLE CURED	
7. Check whether speaker unit is tightly mounted to baffle	Mounting tight	No. 9
	Mounting loose	No. 8
8. Tighten unit on baffle	TROUBLE CURED	
9. Examine speaker terminal strip for loose connections	TROUBLE FOUND	
	All connections tight	No. 10
10. Test speaker field coil and hum-bucking coil (if any) with ohm meter for imperfect continuity	Intermittent open or short	No. 11
	No trouble found	No. 12
11. Replace speaker unit	TROUBLE CURED	
12. Test voice coil with ohm meter, simultaneously vibrating diaphragm (if possible) by hand	Intermittent open or short	No. 13
	No trouble found	No. 14
13. Replace voice coil and diaphragm	TROUBLE CURED	
14. Remove speaker unit and open as necessary to examine diaphragm mounting	Diaphragm loose	No. 15
	Diaphragm mounting normal	No. 16
15. Tighten diaphragm, checking centering with proper shims as required	TROUBLE CURED	
	Some distortion remains	No. 16
16. Observe diaphragm appearance	Diaphragm bent	No. 13
	Diaphragm torn	No. 13
	Diaphragm normal	No. 17
17. Using proper shims, check centering of voice coil	Voice coil properly centered	No. 19
	Voice coil off center	No. 18
18. Center voice coil (if it shows no signs of being damaged, or loose on the diaphragm)	TROUBLE CURED	
	Some distortion remains	No. 19
19. Remove diaphragm and inspect voice coil for damage, looseness, etc.	Voice coil damaged or loose	No. 13

NOTE: If any test from No. 10 to No. 19 cannot be carried out because of the nature of speaker construction or through lack of suitable facilities such as centering shims, a simpler but more expensive remedy is afforded by No. 11.



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In 1934 a group of engineers looked into the future of the motion picture industry. They were planning a copper oxide rectifier for projection service. The foremost thought in their minds was that you fellows must be freed from the fear of frequent design changes if you are to buy the equipment you need.

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GENERAL ELECTRIC

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . .

By F. H. RICHARDSON

TRUE THEN, TRUE NOW— "BETTER PROJECTION PAYS"

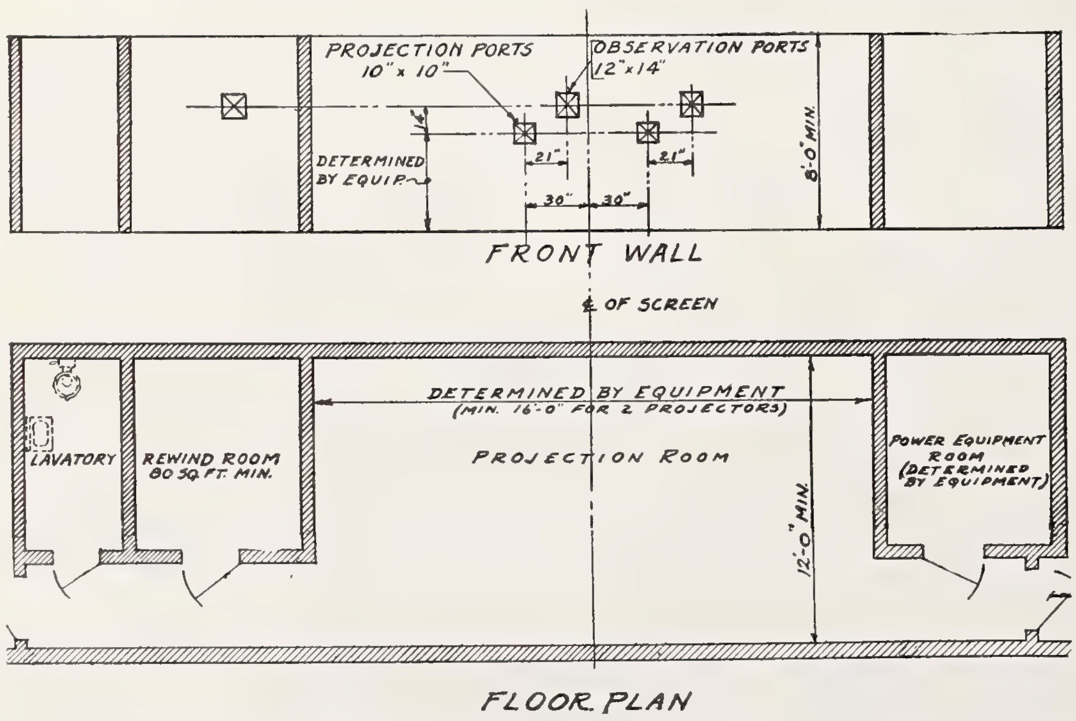
EXAMINATION OF files of BETTER THEATRES will disclose the fact that for years it featured the slogan "Better Projection Pays" in its projection department. If memory serves me correctly, it also was featured in the projection department of the old Moving Picture World before that publication was consolidated with MOTION PICTURE HERALD.

In days now hidden by the mists of years, when our great industry was in process of formation, the value of expert work in projection was but little understood, even by the men engaged therein. That one who was able to trim an arc lamp in some fashion, splice a film (usually in some pretty awful fashion), thread a film into a projector mechanism somewhere near properly and attend to a few other chores, was declared to be a "moving picture machine operator." The only examination to which he was subjected concerned the amount of monetary reward demanded.

Years upon years of heart-breaking patient, persistent work were required to alter this set-up to any appreciable degree. As a battle cry, so to speak, the slogan "Better Projection Pays" was hit upon (though not by me). Its value was immediately recognized and we proceeded to popularize it by constant use in the projection department. Unquestionably it did much to direct attention to the value of projection excellence for the reason that the eyes of exhibitors and theatre managers are in the very nature of things, focused upon box office income, hence when it was assumed that expert work in projection affected box office income favorably, those eyes were switched to that possibility with a jerk that, I believe, was fairly painful.

"Better Projection Pays" is not mere play upon words. It is true statement of fact, as is made evident the moment its effect be studied over a period of time. Accordingly, it is just as apt today as ever it was.

BETTER PROJECTION PAYS.



Functional diagram of revised SMPE projection room layout for two projectors. See accompanying discussion.

THE REVISED SMPE PROJECTION ROOM PLAN

AT THE FALL meeting of the Society of Motion Picture Engineers the Projection Practice Committee turned in a voluminous report in which the entire projection room lay-out, as approved in its 1935 report, was overhauled and many changes and refinements suggested. In general the work may be regarded as excellent, except that many of the smaller theatres may regard it as too expensive for them to adopt as a whole. As a member of the committee, I raised this point in objection. However, while its truth was conceded, the majority held that the committee should put forward plans and specifications that might be regarded as *ideal;* that those feeling unable to follow them in their entirety might at least use them as a guide. Perhaps my colleagues are right. I cannot feel certain.

Upon one point I must, however, strongly disagree. Though it is my earnest wish to be able to concur in the majority opinion, this I find myself unable to do when I regard that opinion in collision with the best results at the screen. I have for 25 years or more advocated a semi-dark projection room, with all light sources hidden completely from view, with all light coming from the rear of the room and with a dark color or even a black front wall.

In search of the correctness of my position from the optical viewpoint, I have sought advice from several eminent opticians, every one of whom agreed that such a condition would afford a much better of view of the screen, except when the face of the observer be almost in contact with the observation port cover glass. Yet the committee has adopted a lighting recommendation that will flood the whole room, including the front wall, with light, as well as place within full view bright spots of light at each light source which, we must all agree, will tend to contract the pupil of the eyes and thus reduce keenness of vision of the distant screen. I most emphatically disagree with that recommendation.

It means a nice, bright room to work in, but with lack of critically keen definition upon the screen.

In all but lighting I heartily concur in the committees' recommendations.

The report as a whole comprises 15 pages, with several informative diagrams. It may be obtained from the SMPE, Hotel Pennsylvania, New York City. However, here are a few items that I have selected more or less at random.

Minimum height floor to ceiling, 8

feet, which is a reduction of 2 feet from the previous recommendation.

Minimum depth front to back, 12 feet; minimum length, 16 feet, with length extended where equipment demands it.

Rewind room minimum floor space, 80 square feet, with wire glass window in wall facing main projection room.

A lavatory is required equipped with running water, medicine cabinet and all necessities; also a room for power equipment, floor space governed by equipment requirements; one exit door at each end of room, minimum size 2 feet, 6 inches wide by 6 feet, 8 inches high, of approved one-hour fire-test type. Ceilings and walls down to within 4 feet of floors, shall be plastered with acoustic material. And so on through a very considerable list of specifications. The general lay-out is shown in the diagram, taken from the *Journal* of the Society. This revision of plans is the third.

WITH THEATRE FOLK OF THE LEHIGH VALLEY

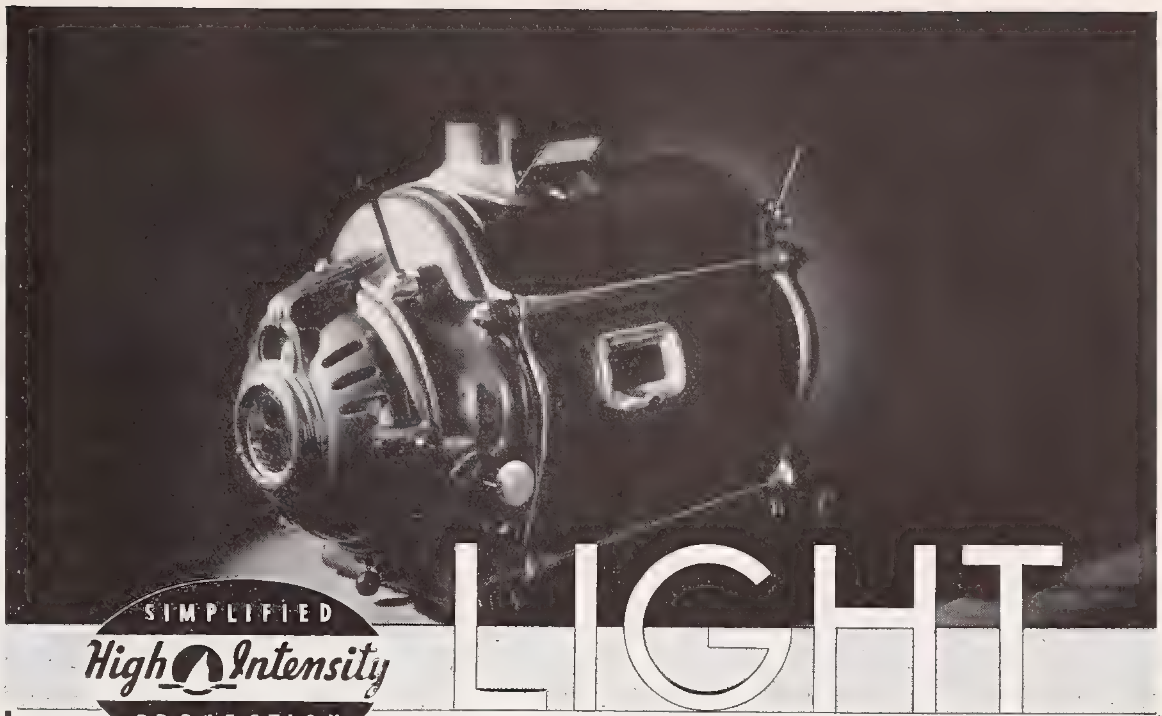
BEING ADVISED by S. A. Seifert, secretary of Local 203, IATSE & MPMO, that the local and the theatre managers of Easton, Pa., were about of call a meeting December 18, of all projectionists and managers of the Lehigh Valley "in honor of F. H. Richardson and his work in years past in raising projection standards to higher level," and that I would be expected to address the gathering, I of course made it my business to be there. I was surprised and indeed gratified to find fully 50 managers and projectionists gathered about a *breakfast table* at the Hotel Easton.

Brother Seifert acted as chairman, and at the speaker's table were officials of all local unions located in the Lehigh Valley. I talked to the gathering along the lines of better co-operation between the manager's office and projection room. Easton, Allentown, Bangor, Penn Argyl, Bethlehem, and Nazareth, Pa., and Phillipsburg, Belvedere and Washington, N. J., were represented.

Discussion was invited by Mr. Seifert, which resulted in a proposal that, there being four local unions in the Lehigh Valley, a similar meeting be held every three months, to talk over mutual interests. The proposal was looked upon with favor by both managers and representatives of the various locals present.

Others among those present at this initial meeting were the following (there being some fifteen present whose names I failed to obtain):

J. F. Osterstock, J. H. Manry, Henry D. Behr, E. M. Black, James Dowling, K. S. Mack, H. A. Thomas, Harry Styers, J. W. McCraken, R. Frankfield, B. Corden, E. P. Rudlin, E. Roberts, G. W. Buss, H. W. McIlroy, H. J. Schmieder, H. A. Bortz, J. L. Rau, W. W. Wehr, H. C. Conrad, G. J. Talotta, A. Gmiter, P. Lieser, E. Ott, N. Schultz, E. Peters, F. W. Lee, J. Urban, J. Anascarago, J. S. Findley, E. P. Rice, G. Miller, H. Hartzell, R. Rothenback, H. Wartzell, N. J.



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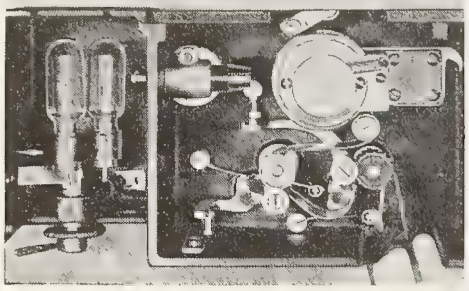

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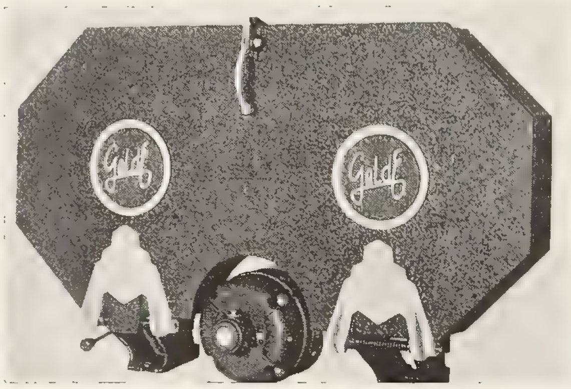
Walker, C. Schuler, Walter Bumard, and Henry Stocker.

The plan of the four locals located within driving distance of each other, to hold joint meetings is to be recommended.

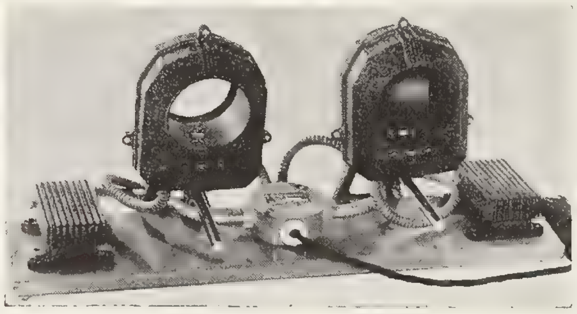
MICRO-SWITCH ADDED TO IMPROVE OPERATION

THE BENEFIT of superior operation made possible by foot-operated changeovers not infrequently carries with it the hazard of an accidental changeover ate the wrong time, resulting from unintentional kicking or jostling of the switch as it lies on the floor. Momentary heedlessness of the projectionist in moving some types of floor switch units in the course of threading or between-reel repairs can similarly interrupt a show. With the common mercury-type switch it is not necessary that the switch be thrown to create trouble.



Automatic rewinder.

Accidental glass breakage is another hazard to which mercury switches are subject, and which tends to offset their other advantages. Lastly, these switches, excellent as they are for many purposes, are not ideally adapted to work requiring extremely fast response, because their action depends on the flow of a heavy liquid.



Shutter-type changeover.

With these considerations in mind GoldE Manufacturing Company have equipped their latest automatic changeovers and automatic rewinders with a new form of swtiching unit known as the micro-switch. These units are so designed that changeover controls can be intentionally moved or even kicked, or taken off the floor and set elsewhere, without danger of accidental response. The action for operation must be positive, or the switch remains inert. Nevertheless, the micro-switch action is so sensitive, when intentionally operated, that it has been added to the GoldE automatic rewinder.

A practical working tool for every projectionist

F. H. RICHARDSON'S BLUEBOOK OF PROJECTION

The sixth edition of F. H. Richardson's Bluebook is now in its second printing, for which it has been extensively revised. In addition to revisions in text, it contains a supplementary chapter devoted to developments which have become important in projection room technique and servicing methods since the first printing.

The revised edition includes 722 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency.

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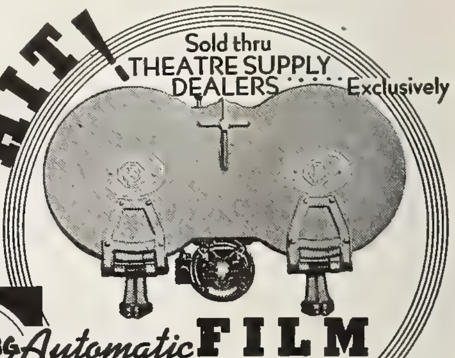

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Planning & Furnishing the Theatre

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Special Decorations for Interiors of Wood Fibre

By PETER KLEIN

THE INCREASING use of wood fibre boards and wood veneers in the finishing of interiors has brought about effective methods for treating them decoratively, not merely to enhance their natural beauty, but to provide variety in design. I have worked with almost all types of insulating boards, but my experience more recently has been largely with the wood-fibre veneer called Nu-Wood, and in discussing here the decoration of wood insulating materials, I deal specifically with this type.

Nu-Wood is an acoustic and insulation board which can be readily applied to existing walls or ceilings, effectively modernizing them, and concealing damaged plaster surfaces and peeling paint. Most theatre owners are by this time aware of materials of this kind. I find, however, that people are not familiar with the decorative possibilities in the carving and painting of this material. But before going into methods of treatment, I want to point out a distinction between forms of wood insulating materials which my experience has taught me is important for the theatre.

I probably am risking some pretty strong objections, but it is nevertheless my opinion that tile forms, either oblong or square, and plank styles are not suited to decoration for a theatre. The theatre needs a decorative treatment of its own, not one that is a copy of something done in a store or barber shop next door. I have found the large boards best suited to decoration for a theatre. Additionally, the large boards are cheaper than the other forms, they can be installed in less time, and when furring is to be done, they require fewer strips.

Method of Decoration

In general, the method used for decorating Nu-Wood boards consists in applying grooving and other special tools for the creation of original line and curve patterns, mural figures, floral designs, etc., then treating these with colors. By taking advantage of the architectural form of the interior, an appearance of so many wall boards laid monotonously side by side is avoided. The color enhances the natural beauty of the material itself and extends the variety possible in the whole interior treatment. The boards reach the theatre completely decorated, ready for installation.

In applying the boards, I have found, in addition to the usual cement or adhesive recommended by the manufacturers, a special nail to be effective—it is a needle-pointed, cadmium-plated nail available in two lengths, 1¼ and 1½ inches, which holds well even in metal lath and plaster construction, and when driven in properly, the head is almost invisible. Where patrons would have close vision of the wall surface, this method is recommended: Raise the nap of the material slightly, then press down again in place over the nail head. When this is done, it is almost impossible to tell where the nails are located.

Acoustic Factors in Painting

Since Nu-Wood, like other finishing materials of its class, has sound-absorbing characteristics, which are frequently a considered factor in the treatment of the auditorium, it must be painted so as not to close its pores if it is to have any acoustic function. A casein paint is my own recommendation, diluted so as to be entirely non-bridging, but not so thin that the color loses its richness. Oil paints are permissible, of course, where there are no acoustic considerations.

For wainscoting, it is usually desirable to employ a material somewhat harder than the regular fibre veneers adapted to the upper walls and ceiling. When it is desired to have the wainscoting blend with the upper walls, one may use a special wainscot type of Nu-Wood board which has a ripple effect in its texture, is of suitable hardness, and is washable.

[*Mr. Klein is a designer with studios in Buffalo, N. Y.*—The Editor.]

Beginning in the next issue

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Meeting Low-Cost Lounge Needs

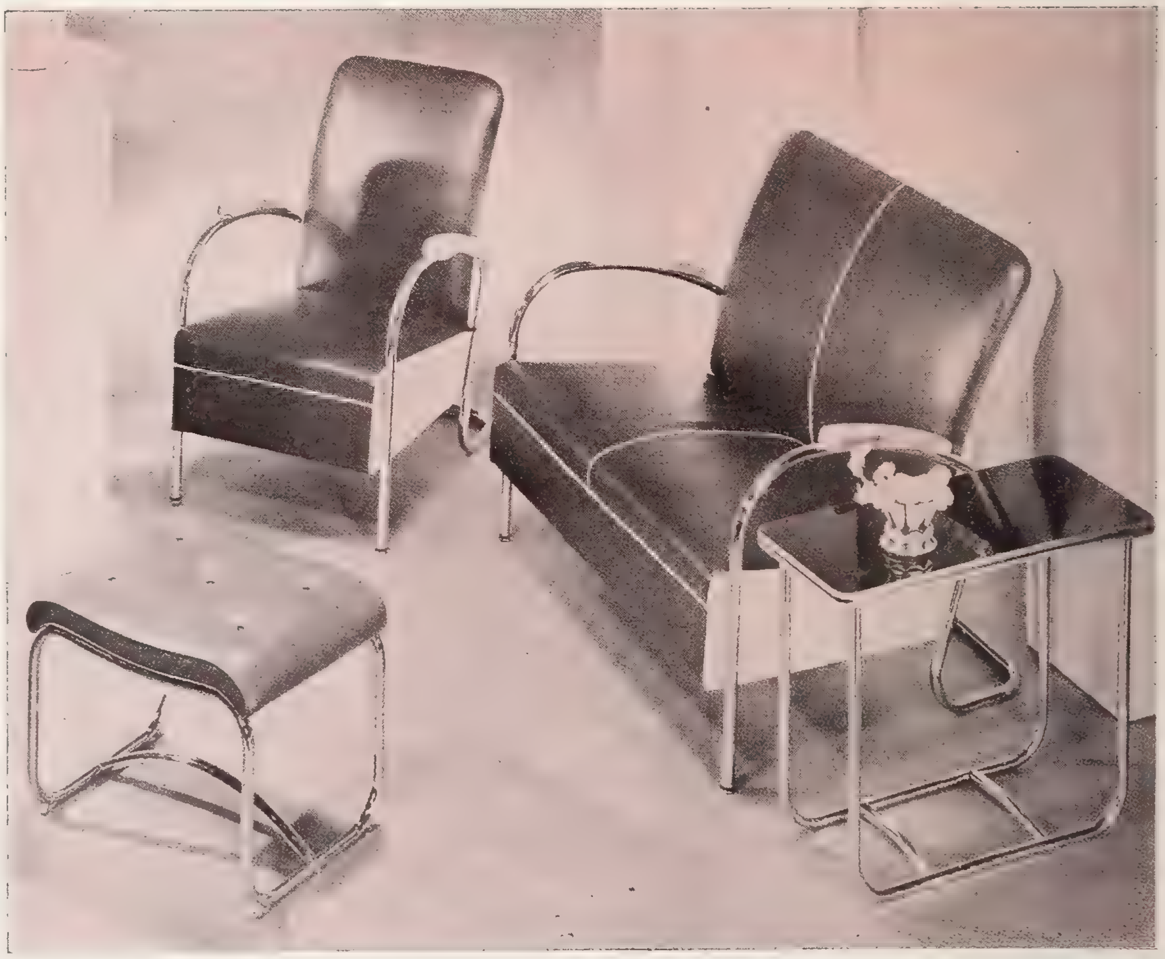
MODERNIZATION of the motion picture exhibition plant has not only been notably characterized by the substitution of overly ornamental forms with sleek modern lines, usually carried out in the newer architectural materials; revision of the theatre has also prominently included facilities to meet new and higher standards of comfort.

And in the advance of these improvements in theatre plan and style and equipment, the smaller theatre—in outlying sections of cities and in small towns alike—has played an important part. In fact, it is the smaller theatre which has undergone the most striking change. To one in a position to observe a representative number of plans for new theatres and remodeling projects, the provision of lounges in sizes and types of theatres that seldom boasted of more than the merest toilet facilities has been a common feature of the current modernization movement.

That no motion picture theatre catering to a good class of patronage can well be without some lounge provisions, be they in special rooms or as part of a foyer, is to be conceded today. Yet among the smaller theatres, this means not only more space devoted to traffic areas, but often the expenditure of money for items of furnishings that once could be dispensed with.

That, however, is a condition met with today throughout the theatre. Once the smaller, modestly appointed theatre could get along with veneer auditorium seating. Even composition flooring could be used where carpet is demanded today. Lighting, even at the front, commonly represented but a minor expenditure. Lounge facilities in some degree belong to a fairly large group of new necessities.

For the theatre of restricted budget metal furniture in general has made attractive lounge facilities readily accessible. Illustrated in these columns is furniture which goes yet a step further in the direction of economy. All of the pieces shown belong to a new Royalchrome group designed for low-cost installations. The seat cushions of both chair and settee are of spring construction, and these as well as the bench are covered in the same heavy-duty leatherette used in other Royalchrome metal furniture, which is available in 28 colors. The top of the end table is lacquered for hard usage. All of the metal is chromium-finished.



by BEN SCHLANGER

Theatre Architect and Consultant

■ ■ ■

Theatre PLAN & FORM

IT WAS ALMOST impossible ten years ago to insist on a fundamental approach to motion picture theatre planning. Two basic factors, one being that the motion picture theatre could be designed specifically for screen entertainment only, and the other being that of controlling the capacity of a single theatre within a desirable minimum, were at that time difficult to establish.

Motion picture theatres constructed exclusively for the purpose of presenting screen entertainment are now built without the least hesitancy. Ten years ago they were considered by some to be an unsound investment.

Motion picture theatres recently constructed having seating capacities of approximately 1,000 are now considered comparatively large. Ten years ago they would have been considered fairly small.

Those of us who gave considerable thought to motion picture theatre design, knew for some time that the fundamental design approach was lacking. The motion picture itself had to mature to its present state; the physical limitations of the projection of the 35-mm. film, and viewing the picture projected thereof, had to be realized before scientific planning could be justified.

Often, scientific planning is wrongly interpreted as planning which takes into consideration only the desire to create ideal conditions. Intelligent application of scientific planning demands primarily efficient results which at the same time offer conditions as close to the ideal as practicable.

The new importance of the fundamental design approach for the motion picture theatre is evidenced by the action which the Society of Motion Picture Engineers is now taking to elevate its committee on theatre structures from a sub-committee status to that of a full-fledged committee.

Besides the actual structural, air-conditioning and ordinary shelter problems of the motion picture theatre, the seeing and hearing aspects are the outstanding considerations in determining form. Unfortunately, the seeing and hearing problems were dealt with individually in the past, resulting in less ideal and less efficient conditions. Latest developments show that there can be highly beneficial results in considering the seeing and hearing problems jointly. For example, it is gratifying to know that the most recent developments in floor slope design for decreasing obstruction of the view of the screen, results in a reduced cubage volume, which in turn is an aid to improving hearing conditions, besides effecting savings.

To meet the new consciousness in practical theatre operation, of advancing technical standards in theatre planning, these columns have been estabilshed as regular features. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

Placing All Seats On a Single Floor

MANY of the questions recently received inquire as to the relative merits of placing all seats on a single floor, or providing an upper level of seating to accommodate a portion of the seats. In the case of one inquiry, the use of an upper level of seating was the only feasible method whereby additional seats could be installed. In another case, the installation of an upper seating level was questioned as a means of improving the general form of the theatre auditorium.

While physical limitations may be a reason for utilizing an upper level of seating in some instances, they should not be the guiding factor in determining whether or not such an arrangement should be resorted to in all cases. The shape of the plot, the seating capacity required, the problem of screen size versus projection conditions and acoustical considerations, are a few of the many important factors which must be considered before the correct decision can be reached.

The following is a typical question from a reader relative to this particular phase of design:

"I am enclosing herewith a rough plan of my 307-seat house. I would like to enlarge my house to about 450 seats, and would appreciate suggestions. I know the house is narrow. It is possible to build back to the alley, but presume with only a 25-foot building the auditorium will look too long and narrow. I can put in a balcony by removing an apartment above the roof. In your estimation, how many seats can be placed in a 25-foot building with and without balcony? It might be less costly to build on another lot, although I own this building and hesitate to do that."

The answer was as follows:

In considering the width and length of your present structure, it would not be advisable to attempt to increase further the capacity on the basis of a single floor. The additional seats would make a single floor plan too long in shape for desirable vision and projection, would also create exceedingly unfavorable proportions from the accoustical standpoint, and make for an undesirable appearance. A mezzanine could accommodate 72 seats. Under these conditions the apartment above the auditorium would have to be removed to permit proper construction of the mezzanine.

—B. S. & C. C. P.

ACOUSTICS in Form & Decoration

■ ■ ■

by

C. C. POTWIN

Consultant in Acoustics

DURING THE twelve-year period since sound first took its place as one of the primary functions of motion picture engineering many new developments have been realized both in sound recording and reproduction. Quality and naturalness practically equivalent to that of the original sound has been one of the outstanding achievements.

When we stop to consider the amount of time, energy, and expense involved in the research work which led to these developments, it seems almost incredible that so little attention has been given to the unit of the sound transmission system through which the fullest appreciation of these developments must be realized, namely, the motion picture theatre auditorium.

The quality, naturalness, and intelligibility of sound as it finally reaches the patron's ear is dependent to a very large extent upon the acoustical condition of the auditorium. If the auditorium is reverberant or subject to echo the overlapping or distinct repetition of sounds will mar and in many cases actually destroy intelligibility of reproduced speech. If, on the other hand, excessive amounts of acoustical materials are placed in the auditorium in an effort to overcome such defects, the auditorium will lack the necessary "life" or support so vital to the naturalness and proper quality of sound presentation.

Progress in the science of acoustics has not lagged during the period of development of sound systems. On the contrary, new and more economical methods of acoustical design have materialized as a result of constant research and practical experience. Not only have these methods led to better hearing conditions but they have also been a contributing factor to modern architecture.

New materials for the absorption of sound have also been developed—materials which are in many respects more adaptable to theatre treatment than were those available a decade ago. On the whole we might say that progress in the science of acoustics has actually kept pace with the developments in the mechanics of sound production.

With the exception of a very few cases the latest methods of acoustical planning and treatment are not being reflected in present day theatre design. Through the medium of this column it is proposed to present material periodically which will be helpful to the reader in solving his acoustical problems most economically, as well as effectively.

THEATRE PROJECTS REPORTED LAST SIX MONTHS OF 1938

[Theatre Projects for the first six months of 1938 were published in the July 23rd issue]

NEW ENGLAND STATES

Connecticut

Fishman Brothers. *Hamden.* Seats 1,000. Dixwell Theatre.
Stamford Theatre Corporation. *Stamford.* Seats 600.
Joseph Faith. *Unionville.*
Frederick Van Doren. *Waterbury.* Seats 640.

Massachusetts

Morse and Rothenberg Circuit. *Boston.* Seats 2,500. Kenmore Theatre. $90,000.
E. M. Loew Theatres, Inc. *Gardner.* Seats 1,100. $70,000.
Kenneth R. Forkey. *Brockton.* Seats 800. National Hall Theatre. $30,000.

Maine

Ephrata. Maine Theatre. (owner unknown)
Edward Desgardine. *Winthrop.* Seats 400. Gem Theatre. $20,000.

New Hampshire

Robert Fuller. *Pittsburgh.* Town Hall Theatre.

Rhode Island

M. Stanzler. *Narragansett.* Seats 700. Casino Theatre. $40,000.

MIDDLE ATLANTIC STATES

New Jersey

Tom Bannon and Murray Ginsberg. *Burlington.*

New York

Century Circuit. *Brooklyn.* Seats 1,000. $200,000.
Century Circuit. *Brooklyn.*
The Endicott Circuit. *Brooklyn.* Seats 600.
Carlisle Neithold. *Goshen.* Seats 836. Goshen Theatre.
Max Weintraub. *Hudson.* Seats 850. $45,000.
Interboro Circuit. *St. Albans,* L. I. Seats 600.
Theatre at 121 W. 42nd St. *New York.* Seats 862. (owner unknown). $85,000.
Lessees, David Weinstock and Harry Brandt. *New York.* Normandie Theatre. Seats 600. $150,000.
Alex Andrews and C. Z. Christopher. *New York.* Seats 862.
Newsreel Theatres, Inc., 50th St. *New York.* Seats 450.

Pennsylvania

H. R. Cromwell. *Bedford.* Seats 700.
Harry Chertcoff. *Lebanon.*
Stephen M. Rodnenok. *Oakmont.* Seats 650. Oaks Theatre.
Alden Theatre. *Philadelphia.* (owner unknown).
Nixon Bros. *Philadelphia.* Grand Theatre.
Roxy Theatre. *Philadelphia.* (owner unknown).
Segall and Pizor. *Germantown.* Seats 800. Apollo Theatre.
Warner Bros. *Philadelphia.* Seats 1,000. State Theatre.
Warner Bros. *Philadelphia.* Seats 1,000. New Lane Theatre.
David Milgrim. *West Philadelphia.* Seats 500. Adelphi Theatre. $75,000.
David Milgrim. *Phoenixville.* Seats 750.
Harris Amusement Co. *Pittsburgh.*
Council of citizens. *Stoneboro.* Seats 600. $32,000.

SOUTH ATLANTIC STATES

District of Columbia

Manager, Charles Clark. *Washington.* Atlas Theatre. (owner unknown).
Sidney Lust. *Hayattsville.* Seats 1,000.
Harris Shapiro. *Washington.* Seats 1.000. Kennedy Theatre. $125.000.

Delaware

Old Time Petroleum Co. *Wilmington.* Seats 1900. $660,000.

Florida

E. J. Sparks. *Ft. Lauderdale.* $250,000.
Manager, Aaron Courshon. *Miami.* Parkway Theatre.
Herman Weingarten. *Miami.* Surf Theatre. $70,000.
Butler Gore. *West Tampa.* Howard Theatre.

Georgia

Contractors, Capitol Construction Co. *Druid Hills, Atlanta.* (owner unknown).
Manager, Thomas Miller. *Atlanta.* Emory Theatre. Seats 500. (owner unknown).
Collett H. Munger. *Atlanta.* *Seats* 500. Techwood Theatre. $40,000.
Julius J. Zachary and W. K. Whittle. *Augusta.* Seats 1,150. Cherokee Theatre.
Martin Circuit. *Columbus.*
U. S. Army Motion Picture Service. *Ft. Benning.* Seats 1,800. Main Theatre. $210,000.
F. & W. Amusement Co. *Macon.*
Pembroke. Tos Theatre. (owner unknown).

Maryland

Morris Mechanic. *Baltimore.* Seats 1,200.
Managers, Moe Kohn and Buddy Silverberg. *Baltimore.* Seats 500. Lexway Theatre.
Motsey Schwaber. *Baltimore.* Seats 1,200.
Warner Bros. *Silver Spring.*

North Carolina

Fuller Sams, Jr. *Boone.* Seats 1,000. Appalachian Theatre.
Frank D. Clement & Son. *Brevard.* Seats 500. Co-Ed Theatre.
J. R. Qualls. *Burlington.* Seats 800. $40,000.
H. F. Kincey. *Charlotte.* Seats 600. $50,000.
Mrs. Mamie Lee Morgan. *Dunn.* $15,000.
Visulite Corp. *Greensboro.* Seats 700. $16,000.
Kannapolis. The Gem Theatre. (owner unknown).
Morris Legendre. *Lumberton.* Seats 1,000.
Mr. Parks Blair. *Marshville.* Seats 418. Blair Theatre. $15,000.
C. W. Davis. *Reidsville.*
Siler City. (owner unknown). $30,000.
North Carolina Theatre, Inc. *Wilson.*

South Carolina

Wilby-Kincey Management Corp. *Anderson.*

Virginia

Star Amusement Co. *Narrows.* Seats 700.
S. Wilder. *Norfolk.* Seats 1,000. $50,000.
Star Amusement Co. *Pearsburg.* Seats 700.
Wilmer & Vincent. *Richmond.*

West Virginia

The Elkins Theatre Co., Inc. *Elkins.* Manos Theatre. Seats 1,000. $60,000.
The Black Diamond Theatre Co. *Smithers.*

EAST NORTH CENTRAL STATES

Illinois

Miss A. B. Wohlert. *Altamont.* Main Theatre.
Russell Armentrout. *Barry.* Seats 500. New Clark Theatre.
Greenman Theatres, Inc. *Brooklyn.*
F. E. Barnes. *Carmi.* Seats 750.
J. W. Hayton. *Caterville.* Seats 600.
Si Greiver and Rube Levine. *Chicago* . Seats 900. $200,000.
Si Greiver and Rube Levine. *Chicago.* Seats 900. $125,000.
Joe Ballard. *Jerseyville.* Seats 360.
C. Chamness. *New Haven.*
Kerasotas Brothers. *Peoria.* Seats 1,000. Varsity Theatre. $80,000.
Harvey H. Goldman and Herman Illmere. *Shawneetown.* Seats 500.
St. Louis County. Longwood Theatre. Seats 700.
Gordon Dunsford. *Wayne City.* Seats 300.

Indiana

Carey and Alexander. *Attica.* $40,000.
Delphi. Roxy Theatre. Seats 450. (owner unknown).
Quimby Theatre Co. *Ft. Wayne.* New Theatre.
Shelbyville. New Theatre.
Manager, Theodore Charles. *Vincennes.* Seats 1,500. $100,000.

Michigan

Manager, A. H. Bennett. *Albion.* Seats 465. Albion Theatre. $30,000.
Ben Cohen. *Detroit.* Crystal Theatre. $50,000.
George Sampson. *Detroit.* Esquire Theatre. $100,000.
Detroit. Theatre on Chicago Blvd. (owner unknown). $60,000.
Sam Brown Circuit. *Detroit.* Life Theatre. $150,000.
Detroit. Main Theatre. (owner unknown). $55,000.
Butterfield Circuit. *Grand Rapids.* 4-Star Theatre.
Manager, Laren Clark. *Harrisville.* Harris Theatre.
Braun-Thomas Co. *Hoachton.* Seats 700.
P. C. Schram and E. C. Beatty. *Kalamazoo.*
W. S. Butterfield. *Lansing.* Seats 1000.
Butterfield Circuit. *South Haven.* Model Theatre.

Ohio

Ada Amusements, Inc. *Ada.* Seats 500. Ada Theatre. $60,000.
Ada Amusements. *Cincinnati.* Seats 500. $60,000.
Avon Amusement Enterprises. *Cincinnati.* Seats 600.
Taft Estate. *Cincinnati.* Theatre to replace RKO Grand.
T. Coines & George Brown. *Dresden.* Seats 300. $10,000.
Queen City Holding Company. *Elmwood (Cincinnati).* Seats 750.
J. E. Scoville, J. D. Kalafat, Howard Reif. *Euclid.* Seats 1.500. $150,000.
Miss Nazera Zegiob. *Lorain.* Seats 600.
J. S. Jossey. *Oxford.* Seats 1,000. Miami Theatre.
Fairmount-Center Corp. Shaker Heights. Seats 1,800.
S. D. Shia. *St. Clairsville.* Seats 500. Old Trail Theatre.
Sylvania. New Theatre. Seats 439. (owner unknown).
James Shannon. *Woodsfield.* Seats 500.

Wisconsin

Nels A. Anderson. *Arcadia.* $30,000.
Range Amusement Corp. *Hurley.* Seats 630. Silver Street Theatre.
W. J. Charboneau. Lodi Theatre. *Lodi.* Seats 400. $16,000.
P.W.A. *Montfort.* Seats 250. $50,000.
Samuel Kingsley. *Oshkosh.* Seats 500. New Chief Theatre.
Opera House Co. *Sturgeon Bay.*

EAST SOUTH CENTRAL STATES

Kentucky

Harrodsburg Amusement Co. *Harrodsburg.* Seats 600.
Mrs. Lela S. Sagg. *Louisville.* Seats 745.
L. E. Cord. *Murray.* Seats 500.

Mississippi

Alexandria. (owner unknown). $30,000.
J. Dowdy. *Crenshaw.* Seats 300. Ritz Theatre.
W. N. Parham. *Holly Springs.* Seats 400. Holly Theatre.
J. H. Collins. *Maben.* Seats 300. Country Show Theatre.
C. F. Crawford. *Ripley.* Seats 350. Ripley Theatre.
Clyde Westbrook. *Rosedale.* Seats 350.
J. H. Stafford. *Shelby.* Seats 400. Shelby Theatre.
Guy Adams. *Vicksburg.* Seats 300.

Tennessee

M. R. West. *Centerville.* Seats 350.
Crescent Amusements. *Columbia.*
Nate Evans and Chalmers Cullins. *Memphis.* Seats 500. Savoy Theatre.

WEST NORTH CENTRAL STATES

Iowa

Earl Manbeck, Jr. *Carlisle.*
E. M. Garbett. *Des Moines.* Seats 650. University Theatre. $15,000.
A. H. Blank. *Des Moines.* Seats 750. $60,000.
L. A. Hanson. *Keystone.* Ace Theatre.
Joe Gerbrach and Central States Circuit. *Ogden.* $20,000.
J. E. Holben. *Pisgah.* Seats 350. $17,000.
Lew and Barney Rosenthal. *Waterloo.*

Kansas

Mr. & Mrs. M. A. Summerour. *Johnson County.* Seats 700. $50,000. Sante Fe Theatre.
Gus Diamond. *Salina.* Seats 800. $30,000.
O. H. Gregg. *Sedan.* Gregg Theatre.

Minnesota

H. D. Field. *St. Louis Park.* Seats 1,000. Center Theatre. $150,000.
H. A. Nelson. *St. James.* Seats 300. $25,000.

Missouri

Riverview Theatre Corp. *St. Louis.* Seats 1,000. Riverview Theatre. $90,000.
Commonwealth Amusement Corp. *Columbia.* Seats 500.
Lead Belt Amusement Co. *Desloge.* Seats 500. $20,000.
Leo Lau. *Luxemburg.* Lemay Theatre.
C. E. Cook. *Maryville.* Seats 750.
Leo Lau, Jr. *St. Louis.* Seats 700. Southway Theatre.
Alex Pappas. *St. Louis.* Seats 800. $40,000.
Shucart Realty Company, St. Louis. Seats 1,500. $125,000.

Nebraska

V. P. Moody. *Mountain Grove.* Seats 200. Cameo Theatre. $15,000.
Warren C. Hall and James Walker. *Burwell.* Seats 325. Rodeo Theatre. $12.000.
Dunning Community Club. *Dunning.* Seats 250. $12,000.

South Dakota

Wellworth Amusement Co. *Sioux Falls.* Seats 724. $60.000. Hollywood Theatre.

WEST SOUTH CENTRAL STATES:

Arkansas

Ray Wilson. *DeWitt.* Seats 500.
W. B. Sage. *Forrester.* Seats 325. Caddo Theatre.
Mrs. Margaret Harkey. *Hardy.* Seats 300. Ozark Theatre.
H. K. Kinney. *Hardy.* Seats 300. Hays Theatre.
George Miller. *Helena.* Plaza Theatre.
Malco Theatres, Inc. *Jonesboro.*
C. W. Tipton. *Manilla.* Seats 400.
Tom Ford. *Marmaduke.* Seats 250. Ford Theatre.
L. A. Launius. *Marvel.* Capitol Theatre. $8,000.
W. W. Davis. *Marvel.* Seats 400. $7,500.

(*Continued on following page*)

(Continued from preceding page)

L. E. Gwaltney. *Mena.* Seats 350.
H. H. Baker. *Nashville.* Seats 350.
P. K. Miller. *Pine Bluff.*

Louisiana

Alexandria Pictures Corp. *Alexandria.* Seats 400. Rex Theatre.
Operator, Mr. G. Guillory. *Elton.* Seats 350. Elton Theatre. (owner unknown).
J. Pasqua. *Gonzales.* Gonzales Theatre.
Bijou Amusement Co. *Houma.* Seats 800. $85,000. Bijou Theatre.
Breaux Bros. *Houma.* Seats 1,250. $84,000.
Southern Amusement Co. *Jennings.*
Dudley J. LeBlanc and J. D. Guidrey. *Kaplan.* Seats 500. Dudley Theatre.
Crystal Circuit. *Morgan City.* Grand Theatre. $35,000.
Ira and M. A. Weingreen. *New Orleans.* Regent Theatre. $25,000.
Brunet Circuit. *New Orleans.* $10,000.
New Orleans. Ace Theatre. (owner unknown). $10,000.
Henry Lazarus. *New Orleans.* Circle Theatre. $100,000.

Oklahoma

Roy Creason. *Eufala.* Seats 400.
Joe Noble. *Meeker.* Seats 200. Noble Theatre.
R. L. Barton. *Pryor.* Seats 300.
J. L. Groves. *Oklahoma City.* Seats 600. Villa Theatre.

Texas

Interstate Theatres, Inc. *Dallas.* Seats 1,000. Lakewood Theatre.
Stewart Moody and Ernest McGowan. *Houston.* Seats 700. Union Theatre.

MOUNTAIN

Colorado

E. G. Weisselman. *Limon.* Seats 328. Cactus Theatre. $13,000.
E. V. Weaver. *Rocky Ford.* Seats 700.
Fox Intermountain Circuit. *Sterling.* Seats 900. $100,000.
Jim Hughes. *Yuma.* Seats 434. $30,000.

Idaho

C. M. & J. G. Wilson. *Richfield.* Seats 240. Rex Theatre.

Montana

Frank Sabin. *Eureka.* Seats 800. $15,000.

New Mexico

Claude Graves and Frank Maddon. *Albuquerque.* Seats 400.
Frank Maloff. *West Las Vegas.*

Utah

J. A. Howell. *Draper.* Seats 400. Pearl Theatre. $10,000.

PACIFIC:

California

R. B. Smith. *Chowchilla.* Seats 900. Chowchilla Theatre.
Walter H. Cree. *Corcoran.* Seats 600. Lake Theatre. $25,000.
Milton Bolster. *Davenport.*
Aaron A. Wagner. *Escalon.* $8,000.
L. M. Poole and M. C. Armstrong. *Friant.* $18,000.
William C. Cooke. *Garberville.* $15,000.
Garden Enterprises. *Gardena.* $30,000.
Hollywood. Tele-View Theatre. (owner unknown).
Fox West Coast. *Hollywood.* Seats 1,000. La Raina Theatre.
P. Cantor. *Los Angeles.* Seats 635. Royale Theatre. $32,000.
Laurence H. Goldsmith. *Oakland.* Seats 1,000. $55,000.
A. C. Karski. *Oakland.* Seats 1,000. $100,000.
Golden Gate Theatre & Realty Corp. *Oakland,* $185,000.
T & D Jr Enterprises, Inc. *Redding.*
Federal theatre project. *San Francisco.* Seats 500.
Nasser Brothers. *San Francisco.* Seats 1,100. $150,000.
Harvey Amusement Co. *Sonora.* Seats 1,000. Harvey Theatre.
Walter H. Cree. *Tulare.* El Rey Theatre.

Oregon

Cascadian Theatres Co. *Cascade Locks.* Seats 300.

Utah

Joe Lawrence. *Murray.* Seats 500. Murray Theatre. $10,000.

Washington

Cecil Gwinn and A. C. St. John. *Chehalis.* Seats 680. $30,000. Pix Theatre.
Oliver Hartman. *Seattle.* Seats 500. $15,000. Columbia Theatre.
University of Washington. *Seattle.* Seats 800. $15,000.

Directionalism in Microphones

- Control of sound pickup in in microphones used in public address, sound re-enforcement, etc., has long been the goal of sound engineers. Beginning here is a discussion of microphones in general, and of the new "cardioid" type in particular.

GLAMOROUS Lelita Laverne, representing $5,000 worth of advance publicity, trips lightly from the wings, glides over to the mike and, in tones calculated to lay 'em in the aisles, begins her opening number. A hush settles over the house. Then—to the utter consternation of everyone within hearing—Lelita gives forth a yowl of such bloodcurdling quality and intensity that even the cash customer snoozing back in aisle five is jerked to attention. Exit Lelita!

Exit, too, the operator standing guard over the public address equipment. At least his peace of mind has vanished! One fader step too much, in an effort to reach that block of seats in the "dead spot," and the sound re-enforcing system began its familiar "sing." What theatre, at one time or another, has not met with this exasperating experience? And what can be done about it? Why do public address systems howl? What is the cure?

Public address systems howl because, under certain conditions, the amplified sound as projected by the loudspeakers re-enters the microphone. This sets up a sort of sound "merry-go-round" which continues as long as the electrical circuits remain in operation. The loudspeakers feed the microphone and the microphone feeds back into the amplifiers and speakers. Break this chain of events and the trouble disappears. But, since the speakers always "spill" a certain amount of sound over into the microphone area, what can be done to prevent "feed-back?" Engineers have long dreamed of a microphone that would pick up all sounds, throughout the complete hearing range, from some *one* general direction and be *insensitive* to all sounds from *other* directions. Such a microphone would solve our feed-back problem nicely because we could turn its "deaf" side in the direction of the loudspeakers and the "chain of events" would be broken. Unfortunately, it presented serious difficulties to the designing engineer. Recently, however, such a device has been announced by Electrical Research Products, Inc. It is known as the Western Electric *cardioid* directional microphone and it promises to open new fields of usefulness for public address equipment generally and, in particular, to expand the value of sound reenforcing systems in theatres.

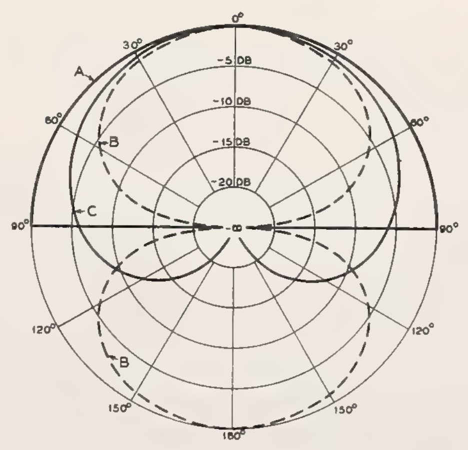


Figure 1. (A) Assumed ideal characteristic for general purpose directional microphone. (B) Bi-directional characteristic of the pressure gradient microphone. (C) Cardioid directional characteristic resulting from annulling one "loop" of a pressure gradient microphone output with that of a pressure type.

The new instrument, which consists of a unique combination of the familiar "diaphragm" and "ribbon" type microphones, has been under development in Bell Telephone Laboratories for a considerable period and some of the considerations entering into its design should form a valuable addition to the projectionist's store of technical data.

Most sound systems in use today are mon-aural. This means that all the transmitted sounds come from one source, the loudspeaker, and we cannot use the focussing power of our aural senses to separate unwanted sounds which are transmitted. Therefore, these unwanted sounds must be eliminated at the original location, and this may be done in two ways, either by making the microphone directive, or controlling the sources of unwanted sounds. A non-directional microphone necessitates the latter type of control which involves acoustically damped studios, quiet audiences or close proximity of the microphone to the desired source of sound. Although this type of control may be rather inconvenient and at times expensive, it has been employed in past years because of the relative difficulty of devising a good directional microphone.

On the other hand if we are going to attempt to make a directional microphone it behooves us to look into the type of directional characteristic that will be most helpful—to find the answer to "how directional?" First let us consider briefly the principal classes of sounds we wish to exclude. The most important, for the purpose under consideration, is feed-back. Next, and almost equally important are reflected sounds or echoes which render the sound reverberant. Now a certain amount of reverberant sound is necessary to achieve naturalness since we are accustomed to listening in rooms or auditoriums, but in mon-aural listening, where we lose the focusing power of our aural senses, reverberation becomes much more noticeable or unnatural. If the reflected sound can be reduced either at the reflecting surfaces by acoustic treatment or at the microphone, then the reverberant effect may be reduced to the point where the reproduced sound will be natural. Aside from the expense of the acoustical treatment, musicians and performers in general find that "dead" stages and auditoriums affect their performances because of the unnaturalness of the surroundings, with the result that in recent years the trend has been toward "livelier" stages. The modified live-end dead-end theatre is one means of solving the problem without requiring directionality of the microphone.

Another class of undesirable sound, by definition, is noise. A very common example is the audience noises, emanating particularly from the front seats, which are picked up by the re-enforcing system and amplified along with the entertainment. This interference is particularly noticeable when pickup from remote corners of the stage is attempted. In sound picture recording, of course, it may be camera click and an endless variety of unwanted sounds originating in the studio from many sources.

In many cases in sound pickup either there are a large number of performers as in an orchestra or else a large area of action as on the stage and if the microphone is made too sharply directional, a large number of instruments would be required to cover this area. In general, however, a line can be drawn on one side of which is the area of desired sound sources and on the other undesired. Thus the footlights divide the stage from the audience. It is the opinion of many people in the field that a pickup angle of at least 120° and not more than 180° is desirable for most work. We may assume then that the perfect directional microphone for most purposes is one that picks up perfectly all sounds originating in one hemisphere of a globe shaped space and shuts out completely all sounds from the other hemisphere. Such a microphone can be represented by a diagram as shown in *Figure* 1 (A). With this as a goal our problem resolves itself to finding practical means of approximating this performance.

The simplest of all directional microphones whose directivity is not affected by frequency, that is, it is equally directional for all pitches from the lowest bass to the highest treble, is the ribbon type. This type is "two-eared" or bidirectional for it picks up sound either from the front or back but not from the sides. Its pickup pattern is shown as the two-looped broken line in *Figure* 1 (M). The pickup control obtainable with this type is limited since, as we have seen, unwanted sounds very often come from opposite directions, and not from the sides. Nevertheless, because of the lack of a better directional instrument, this type has found wide use.

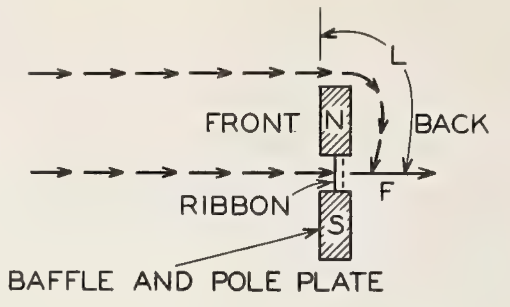


Figure 2. Showing the action of forces which cause motion in "ribbon" microphones. Sound wave pressures develop unequally in front and in back of the ribbon due to differences in the length of the sound paths. This pressure "difference" causes the ribbon to move in its magnetic field and to produce a voltage across the microphone terminals.

The two-looped figure, however, presents the beginnings of an idea. If we could only find some means of cancelling one of the loops then we would have something more like what we are looking for. Fortunately we do not have to search far since any of the "diaphragm" type microphones, such as the dynamic, condenser or crystal, possess a property which can be used to cancel one loop. To clearly understand how this is possible let us briefly consider here the fundamental principles that are involved.

First, let us assume that our microphones are small compared with the wave length of sound. Under these conditions sound will "flow" right around corners and the microphone cannot cast an acoustic "shadow." The operation of the ribbon microphone is illustrated in Figure 2. In any sound field there will exist a difference in pressure between two neighboring points which, in effect, moves along with the sound wave. As the sound wave approaches the pressure on the ribbon will be greatest on the side from which the sound is coming and least on the side that is turned away from the oncoming wave. Obviously the ribbon will be swept along in the direction in which the approaching wave is travelling. After the crest of the wave has passed and the pressure changes to the opposite side of the ribbon, it will be flexed back again.

Because of the manner in which the ribbon is clamped in its mounting it cannot be flexed edgewise but can move only in a direction facing its flat surfaces. If sound, therefore, approached the ribbon directly toward its edge the pressure is the same on both flat sides of the ribbon. These two pressures cancel each other and there is no force tending to move the ribbon. If the ribbon does not move in its magnetic field no voltage is generated.

The ribbon moves in the same direction as the approaching wave *front*. This means the ribbon will be swept in the opposite direction when the sound source changes from a position behind the instrument to a new location in front.

[*In the February issue of* Better Theatres, *the "pressure" type microphone will be discussed, leading into a comprehensive description of the new "cardioid" type.*—The Editor.]

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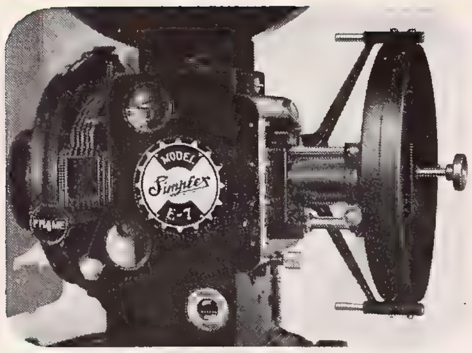

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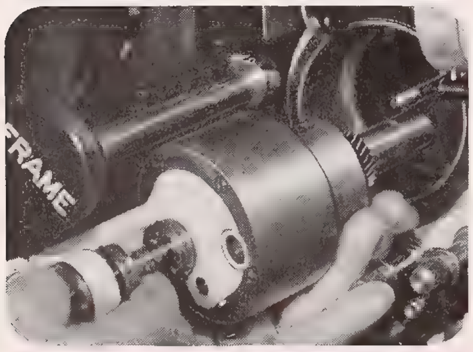

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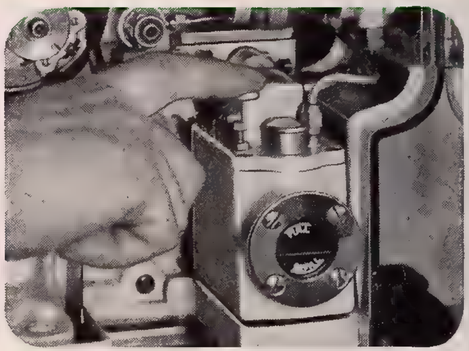

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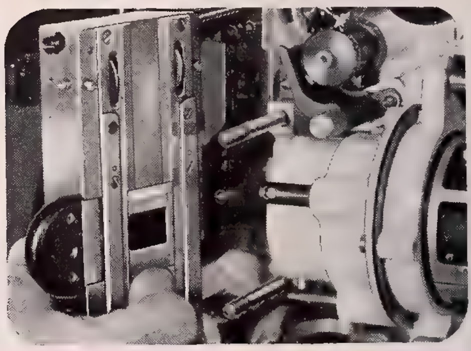

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MO[illegible]N PICTURE HERALD

Hollywood's '39-40 plans: Fewer "B's," girl musicals out more Adventure, Historicals and Biography

Congress starts over with regulative measures on last year's pattern

Loew Check-up finds "Movie manager a Step-child" in newspaper offices

Television by networks is from five to ten years away, says NBC's Lohr

VOL. 134, NO. 2 JANUARY 14, 1939

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copies, 25 cents.

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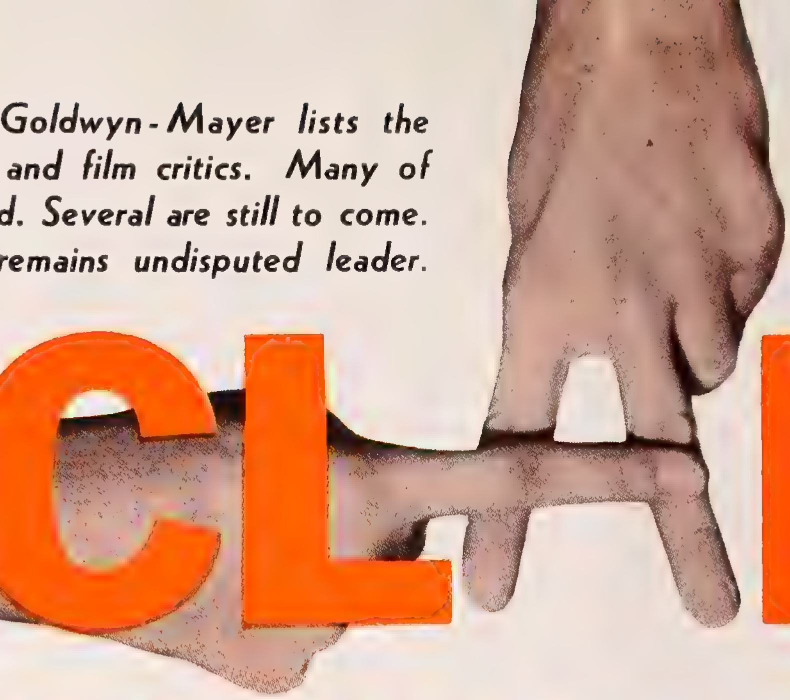
As in previous years Metro-Goldwyn-Mayer lists the annual check-up by exhibitors and film critics. Many of the year-end polls are completed. Several are still to come. M-G-M, the "A" Company, remains undisputed leader.



ACCLAIM!

1–ALMOST 30% OF INDUSTRY'S HITS ARE M-G-M!

Box-office Champions selected by exhibitor vote in QUIGLEY PUBLICATIONS' survey from 1930 to 1938 give M-G-M almost 30 per cent of this industry's hits, 46 out of 166, (*nearest competing company has 27*). In the QUIGLEY poll of the past year M-G-M again leads all companies in Box-office Champions. Of 12 monthly Blue Ribbon Awards by BOX-OFFICE MAGAZINE during the past year M-G-M leads all companies with 4. Since the inception of the Blue Ribbon Awards M-G-M has won 23, nearest competitor 14. M-G-M exceeds all companies in VARIETY'S survey of Top Picture Grossers. Likewise in SHOWMEN'S TRADE REVIEW list of 25 Best Major Productions voted by exhibitors M-G-M leads with 7, nearest competitor 5. A conclusive analysis of Distributor's Batting Average for 1938 conducted by NATIONAL BOX-OFFICE DIGEST gives M-G-M a rating of 102 per cent, nearest competitor 92 per cent.

2–M-G-M STARS ARE BOX-OFFICE LEADERS!

Out of 12 All-American Favorites, M-G-M leads with 5 in BOX-OFFICE MAGAZINE'S Annual Poll. In the QUIGLEY Poll M-G-M leads with 5 out of the first 7 Money-Making Stars, topping all companies. In SHOWMEN'S TRADE REVIEW Annual Poll, out of 21 leading Box-office stars M-G-M heads all companies with 7 top money-makers. M-G-M also leads VARIETY'S Annual Poll of greatest money-making stars (*as well as Top Money Directors*).

3–N. Y. CRITICS PICK M-G-M FOR YEAR'S BEST FILM!

THE CRITIC'S CIRCLE, composed of all New York's famed motion picture critics, have selected "The Citadel" as the Best Picture of 1938. This group also selected Margaret Sullavan for the year's best performance by an actress.

4–M-G-M AGAIN TOPS FILM DAILY'S "TEN BEST" LIST!

The annual FILM DAILY poll of hundreds of film critics throughout America gives M-G-M another victory this year with 4 out of "The Ten Best Pictures." ("*Citadel,*" "*Boys Town,*" "*Marie Antoinette,*" "*Love Finds Andy Hardy*"). As we go to press M-G-M has more winners on individual nationwide published lists of Film Critics' "Ten Best Pictures of the Year" than any other company.

5–WATCH "PYGMALION"!

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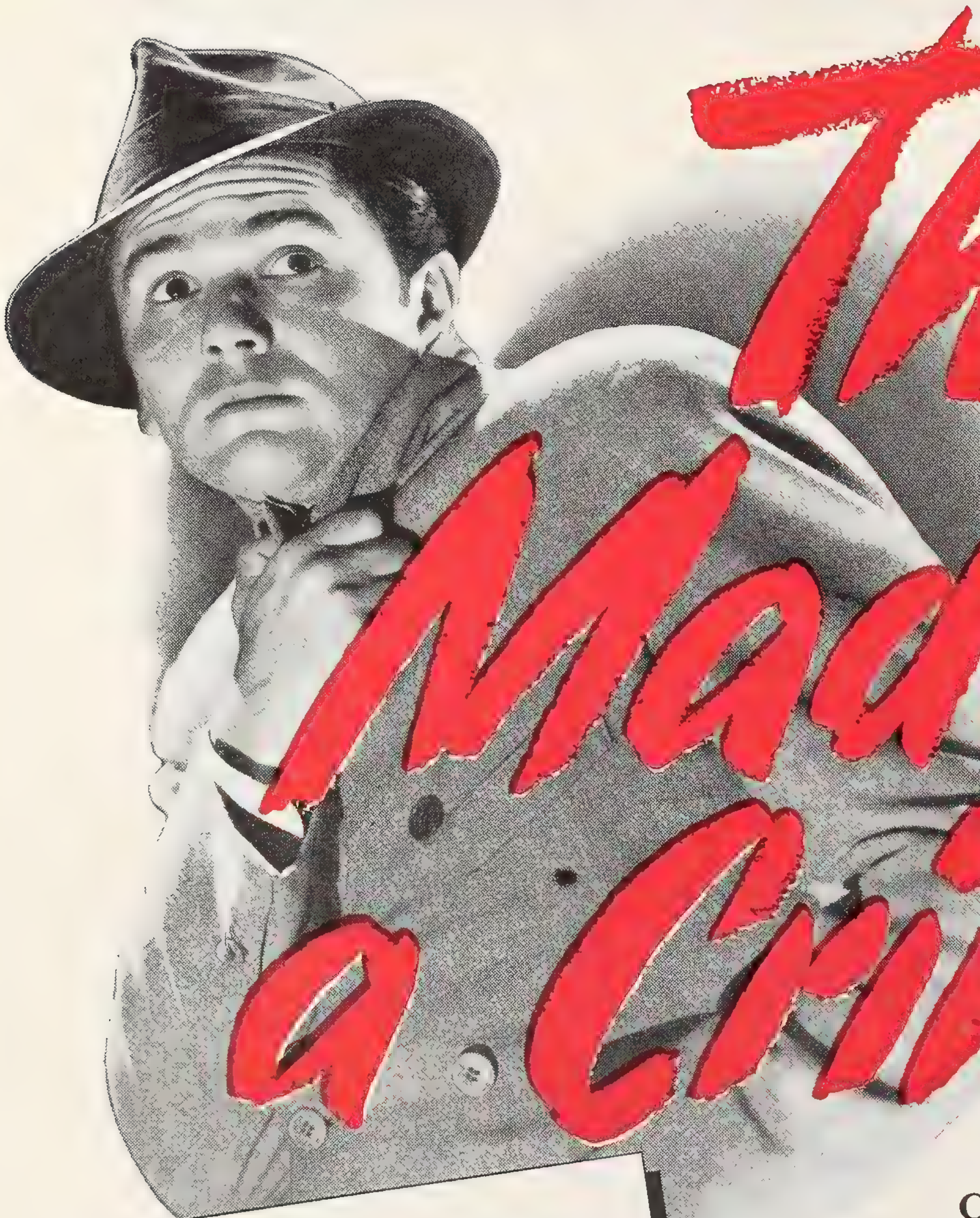
Will make dramatic history in



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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 2 January 14, 1939

THE BLIND BUY

FROM Hollywood-the-producer come continued complaints that the "Greatest Year" campaign attained conspicuously not-so-much at the box office.

Possibly in time it will become apparent to the "creative community" that in the motion picture business there really is no ultimately satisfactory substitute for motion pictures.

Everything else has been tried.

Every now and then somebody makes a picture and it does business. That simple method could be used more often.

Hollywood fell somewhat short of making it the "Greatest Year", in the large. That was not, certainly, by design, but rather for the lack of design.

An examination of the crystallized summarization of what the motion picture industry, including Hollywood, was thinking, talking and doing the most about in 1938, as presented in the "headlines of the year" in the December 31 issue of Motion Picture Herald, will find pictures made very few headlines as compared with issues about the distribution, selling and exhibition of pictures.

There was a venerable and honored tradition of what was once the show business epitomized in "the show must go on".

When the show does not go on, the box office and the public become most aware. The "Greatest Year" campaign was "blind buying".

△ △ △

CHOICE ON THE LEFT

ANNUAL selection of lists of "the best" has become a national epidemic. For the sake of the record it is to be set down that the *Daily Worker* of New York, which has critics and departments devoted to the arts, has presented its choices in two categories:

1—*"The most significant picture of the year was the Soviet production, 'Professor Mamlock' . . . A close second was 'Blockade', the Wanger-Lawson-Dieterle film on Spain . . . "—this by Mr. David Platt.*

2—*"This week we are satisfying a primitive urge by listing the worst. At the very top, almost unchallenged, stands 'Marie Antoinette' . . . two million dollars worth of scalloped icing . . . "—by-lined by Mr. Peter Kinney.*

Mr. Kinney seems to have been displeased because the icing was applied to Marie Antoinette instead of the *sans culottes*. That, one may assume, is an expression of taste—an opinion in art.

America and its motion picture industry must be eternally indebted to the constructive and unbiased judgments of the impartial press.

△ △ △

SPEAKING of names, California's flower seed industry has been having a time for the last three years building up a stock of an elaborately nurtured and allegedly new red ipomoea—morning glory to you—and at last with it ready for release, have named it Scarlett O'Hara. Now comes the discovery that the damthing grows wild down South, a weed in fact.

"FIRST STAR" FADES

WHEN Florence Lawrence closed her career by her own design last week, she became a national story because of Hollywood, tragedy and her three divorces. In another sense her passing was the more tragic, too, because of the yet unnoted fact that it was Florence Lawrence whose fame and public following established the star system for the motion picture.

Miss Lawrence and Mr. Harry Salter left the stage for the motion picture in the early years of Vitagraph out in Flatbush and moved to the American Biograph Company in the golden age of that concern as Mr. D. W. Griffith started his rise in 1909. Miss Lawrence, kept anonymous by the policy of the company, became world famed as The Biograph Girl. Therein Mr. Carl Laemmle and his diligent confrere, Mr. Robert Cochrane, found opportunity.

One day Miss Lawrence vanished and from way out in St. Louis came a story intimating she had been mysteriously slain. Presently she was found alive, on page one and on a contract with the Independent Motion Picture Company which was to be the famous "Imp" which became Universal Pictures Corporation. The project proved so successful that it established a policy. The next raid on Biograph took Miss Mary Pickford for "Imp". The star era had dawned.

△ △ △

YOU remember what somebody said about a certain piccolo player. Well, it seems that when the Paramount theatre in Broadway opened of a Wednesday with that costly "Zaza" the bill also included Mr. Benny Goodman and his orchestra. According to the public prints, the jitterbugs dominant in the audience hooted and shouted through the picture for Benny, to the utter destruction of the picture showing. The Paramount has known about the jitterbugs and Benny for quite awhile. The reaction had nothing much to do with the picture, and certainly did nothing for it. Apparently production and exhibition do not, in some spots, precisely coordinate.

△ △ △

A SUMMARY of electrical developments for the year just ended, by Mr. Guy Bartlett of the General Electric Company, brings to attention the interestingly new device of operating electrical generators in an atmosphere of hydrogen, reducing air-friction by nine-tenths—which will mean cheaper current. Also the year has seen the coming of important improvements in light sources, including the new fluorescent lamps, capable of giving any tint in the visible spectrum, and presently to be applied to showmanship at the New York World's Fair. So far "The Great White Way" is mostly red and green. Presently it will be a rainbow.

△ △ △

JOURNALISM NOTE—Maybe it's all right, but we got quite a start the other morning on observing that the building that is our new neighbor in Rockefeller Center is shared so very adjacently by the Associated Press and the National Cash Register.

—*Terry Ramsaye*

This Week

Bright Promise

Production executives are busy with pencils and memo pads and transportation lines between home offices and Hollywood are loaded with officers hurrying to and from studio conferences, signs of exceptionally early concern with busy plans for the 1939-40 season. In many cases such projections have passed beyond the nebulous stage and titles and stars are set down in black and white ready for discussion at sales meetings for which dates have been set. An early look at the specifications discloses significantly that action pictures will be emphasized and that not a single glamour girl musical or lunatic comedy is scheduled so far.

Starting on page 13 *is a summary of company committments to date.*

Film Pages

An attack on poorly conducted, careless and slipshod motion picture departments on daily newspapers by Arthur Schmidt, advertising representative of the Loew's, Inc., advertising and publicity department is published in the current *Editor and Publisher.* The article advances arguments for editors to accord at least as much journalistic attention to the motion picture page as is given sports and other departments, cites the reader interest value of the film pages as recorded by various polls and surveys, and shows how both theatres and newspapers could benefit by more careful conduct of the department.

Theatre managers of all classes should benefit by employing the ideas advanced in the article on page 29.

Radio Millions

Year end reports of the broadcasting networks show that national advertisers during 1938 spent $68,808,076 for time on National Broadcasting Company and Columbia Broadcasting System stations. The cost of talent and material for the radio shows is believed to have brought the total to over $100,000,000. Procter and Gamble, soap manufacturer, was the ranking space buyer, having spent $6,170,862 with Standard Brands and General Foods in close order.

The statistics are on page 30.

"Not for Sale"

The Twentieth Century-Fox holdings in Gaumont British are not for sale, Joseph Schenck, chairman of the board of directors, said in Hollywood Sunday. Weekend reports from London indicated that British financial interests had heard that Twentieth Century-Fox was willing to sell its 4,900 shares in Metropolis and Bradford Trust, GB holding company, at a suitable price.

Advertisers Object

Radio advertising agencies do not oppose the unionization of radio artists, but they cannot cope with "ruinous" and "unreasonable" wage demands, according to C. J. La Roche, chairman of the Advertising Agency Conference Committee, which has been meeting with representatives of the American Federation of Radio Artists. The wage demands of the union would discourage daytime programs, and might even prevent the use of radio by advertisers, Mr. La Roche asserted. (*Also see page* 28).

Television Again

The investigation by the Federal Communications Commission into charges of monopoly in broadcasting continues to be, in effect, a sounding board for statistics about television emitted before the commission. Major Lenox R. Lohr, president of the National Broadcasting Company, last week declared that networking of television is not possible at present, without exorbitant expense.

In new year statements by leaders in the television industry, warnings were given against "too much publicity," lest the public be misled into expecting too much.

The article is on page 38.

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone CIrcle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative; London Bureau, 4, Golden Square, London W I, Hope Williams, manager; cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 21, Rue de Berri, Paris 8, France, Pierre Autre, representative, cable Autre-Lacifral-8 Paris; Rome Bureau, 54 Via Della Mercede, Rome, Italy, Joseph D. Ravotto, representative; cable Ravotto-Stampestera, Rome. Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Budapest Bureau, Szamos-utca 7, Budapest I, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, Hiromu Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna, VII, Hans Lorant, representative; Chile Bureau, Casilla 13300 Santiago de Chile, A. Weissmann, representative; Copenhagen Bureau, Rosengaarden 14, Copenhagen, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1938 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Reopened

Paris cinemas reopened Saturday after a three day strike when Vice-Premier Camille Chautemps intervened. He asked the industry delegates to consider the problem nationally and its effect on Paris life. Mr. Chautemps said the exhibitors agreed to reopen pending the result of an investigation into the tax situation which caused the strike.

"Quiz" Judging

With an estimated "two million and more" returns received thus far at the Movie Quiz contest headquarters in New York, the judges met Wednesday at luncheon in the Waldorf-Astoria Hotel, New York, and decided to judge all entries by key numbers, rather than by signatures. The judges, Mrs. Ogden Reid, Dr. James E. West, Homer Fickett (representing Congressman Bruce Barton) and Hendrik Willem Van Loon, visited contest headquarters and there saw an estimated 500 mail bags still unopened. Harold B. Franklin of the committee said another two weeks will be required to handle the entries.

Trade Practices

Representatives of organized distributors and of exhibitors resumed conferences this week on the companies' 16-point "tentative draft" of trade practice overhauling. While objections have been raised on four grounds by various exhibitor groups, the distributors' proposals are expected in some quarters to be the basis of the program eventually to be adopted.

Allied States Association's position will be determined Tuesday in Washington at a "Founders' Day" dinner commemorating the tenth anniversary of the organization as at present constituted.

Ticket Code

The possession of "choice seat" tickets by certain ticket brokers who are not signatories to the code governing distribution of New York legitimate theatre tickets, impelled the board of governors of the League of New York Theatres to announce its decision last week to call a meeting to reexamine the code.

Decision was expected this week by Supreme Court Judge Louis A. Valente, on the suit for a restraining order brought by the Acme Theatre Ticket Office, 170 West 44th Street, against the Actor's Equity Association, and the league, charging that enforcement of the code was "illegal restraint" of trade.

Headlines

Jack Benny of Jello radio shows and Paramount films, is the second "big name" to become enmeshed, innocently or not, in the Albert Chapereau jewelry smuggling case in New York, a special Federal Grand Jury on Tuesday indicting both. Benny, denying all guilt, was released in $1,000 bail. January 24th was set as trial date. George Burns, of the Burns and Allen radio-films comedy team is awaiting sentence in the Chapereau case, having pleaded guilty two weeks ago.

The William Buckner Philippine railroad bond case in Los Angeles this week brought subpoenas to a dozen Hollywood personalities to appear as witnesses, among them Frank Morgan, Miriam Hopkins, Ronald Colman, Herbert Marshall, Bing Crosby, Binnie Barnes, Phyllis Brooks, Gene Mobileski, Nick Carter, Cary Grant and Leon Errol, all presumably purchasers of the bonds which the Federal Government charges were "kited" far above their actual value.

Ruth Etting's domestic issues with "Colonel" (The Gimp) Martin Snyder were settled Friday in Hollywood when Snyder was sentenced to "not more than 20 years" in prison for the shooting of Myrl Alderman, successor of Snyder as husband of radio-films "blues-singer" Etting.

In Supreme Court

The United States supreme court this week heard arguments in the two socalled Texas anti-trust suit appeals, began hearing testimony and briefs in two suits involving the validity of state laws aimed at the American Society of Composers, Authors and Publishers, and had before it the petition of Paramount Pictures for review of a district court decision upholding the North Dakota theatre "divorcement" law, on which the court is to decide whether it will consider the case after consideration of briefs now being prepared for submission. Last week the court ruled that the West Virginia gross receipts tax was not applicable to motion picture distributors.

Bicycling

For the first time since 1927 violations of exhibition contracts numbered more in the "bicycling" category than in the unauthorized holdover class, according to the annual report of the Copyright Protection Bureau, which attributed the increase to three circumstances, a number of new exhibitors, acquisition of new houses by owners who formerly operated only one, and an increase of several thousand in the total number of theatres in operation.

The Bureau's report is on page 68.

Repetition

Study of the several bills directed at legislative control of the motion picture industry which were introduced in the first few days of the new Congressional session shows them to be almost verbatim repetitions of measures introduced at previous sessions but never enacted. They include the several anti-block booking and blind selling bills, the proposal for a Federal Film Commission to regulate the industry and a bill for amending and consolidating the copyright acts. None of the new bills take cognizance of any possible change in conditions or of the demands made by the Department of Justice in its suit in equity. Among the states a divorcement bill was introduced in Nebraska.

Legislative developments are on page 15.

Reade's Race Track

Walter Reade, head of the New Jersey theatre circuit which bears his name, announced on his return to New York this week from Hollywood, his intention to build a $1,500,000 race track in Hudson County, New Jersey. Mr. Reade said he had devoted his California sojourn to study of race track operations.

Effective June 1, racing will be legal in New Jersey. The law permits three race tracks in the state. Mr. Reade asserted his proposed track would be "equal to" Santa Anita and other similar tracks on the coast, and should be in operation by August.

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Soviet Film Play

A new system of pay for motion picture scenarists, cameramen, directors and composers was published this week, according to an Associated Press dispatch from Moscow. A director can be paid in rubles the equivalent of $1,200 to $10,000 for each picture according to its length, quality and importance, the cameraman $400 to $3,000. Higher payments can be made only in cases of outstanding achievement and by special approval of the Council of People's Commissars. In addition to these payments, directors receive salaries of between $240 and $400 monthly, camerman $200 to $300. Scenarists and composers receive, according to the character and importance of their work, up to $8,000 per scenario or $3,000 per composition.

British Doldrums

Exhibitors of Great Britain point to a new low for receipts in the holiday season, normally a rent paying period, in their appeals for settlement of the overseating problem, the growing dominance of circuits, double featuring and, perhaps especially, film shortage. At the same time, outside economists say that over a period of years there has been a steady increase of attendance and add that a vast market of potential patronage awaits tapping. To this the exhibitors repeat: last year there were 152 fewer features available than normally.

Five labor unions representing film industry groups have petitioned the Board of Trade for an increase in the renters' (distributors') quota for next year to 20 per cent and to 40 per cent for the following year. The renters' quota at present is 15 per cent and under a sliding scale will increase to 30 per cent in 10 years.

Aubrey Flanagan's weekly letter on the industry in Great Britain is on page 52.

From Australia

Returned from a three months' tour of Australia during which he studied the Hoyt theatre circuit properties, Dan Michalove, assistant to Sidney R. Kent, summed up his impressions of the market there with the statement that the Australian public's screen preferences are similar to those of Americans, except that they dislike "gangster," "smart aleck" and "coed" pictures. He said, too, that the recent establishment of a License Commission in New South Wales would likely prove a boomerang to exhibitors.

The interview with Mr. Michalove and a statement from the Hoyt circuit directors on the quota situation appear on page 42 and a picture of the 20th Century-Fox executive is in the pictorial section on page 10.

By Harris & Ewing

MEMBERS of Congress had been in Washington scarcely long enough to light their cigars when the solons shown above proposed bills having particular regard to the film industry. Representative Francis D. Culkin, left, wanted prohibition of blind selling and a Federal Film Commission. Representative Andrew Edmiston, center, introduced an anti-block booking bill as successor to the Pettengill bill of previous sessions. Senator Matthew M. Neely, right, again is sponsoring his block booking bill.

IRVING ASHER, below, production head of London Films, arrives in New York on the *Washington* on his way to join Alexander Korda in Hollywood for one of the many separate and joint conferences being held there among United Artists partners, producers attorneys and financiers. Story on page 14.

By Metropolitan

This Week In Pictures

By Staff Photographer

WALTER McNALLY, RKO manager for Ireland and owner of an extensive circuit in the Free State, interviewed during a visit to the home office in New York, painted an enthusiastic picture of the market in Erin. Business during 1938, he said, was 33 per cent better than in 1937, and a comparable increase in 1939 can be expected. The interview is on page 18.

DAN MICHALOVE, below, assistant to Sidney R. Kent of 20th Century-Fox, discusses the Australian market on his return from a three months' study of the Hoyt theatre circuit properties in the Commonwealth. Story on page 42.

By Staff Photographer

MAX BAER, right, in New York for what has been heralded as his comeback fight with Lou Nova, wears the insignia which qualifies him for the role he will play in six westerns for which he has contracted with the new Grand National.

By Cosmo-Sileo

By Metropolitan

H. F. KINCEY, above left, circuit operator of Charlotte, North Carolina, and Mrs. Kincey pose with Wayne Morris on the "Broadway Cavalier" set at the Warner Brothers studio in Burbank, California.

GEORGE SCHAEFER, left, president of RKO Radio Pictures, addresses the sales meeting at the Waldorf Astoria in New York at which the George Schaefer drive was launched by RKO branch managers. Story on page 14.

ANNABELLA, below, guest of honor at a 20th Century-Fox cocktail party in Buenos Aires, with Natalio Bruski, Motion Picture Herald representative in Argentina.

ABOVE, personal appearance at the Cactus theatre, Lubbock, Texas. Left to right the participants are: Joseph Bryant of National Screen Service; M. A. Sanders, owner of the Cactus; Rufe Davis, Paramount player; Glenn Fannin, theatre publicity director, and Bernie Davison.

THE SYMBOLIC holding of an infant by Mrs. Eleanor Roosevelt completes the presentation of 11 such life saving machines to the Sibley Hospital in Washington, D. C., by the Washington Variety Club. On either side of the First Lady are A. Julian Brylawski of the Washington Warner organization and Rudolph Berger, MGM branch manager and Variety welfare chairman.

LEWEN PIZOR, of Philadelphia, a bridegroom last week, has been reelected president of the United Motion Picture Theatre Owners of Pennsylvania. See p. 18.

What do you mean—democracy?

IN November public announcement was made of an agency, entitled "Films for Democracy". The accompanying statement of policy was vague, indefinite and garnished with catch-line phrases frequently met with in utterances of radical propagandists.

Various persons whose names are associated with the enterprise have been identified with left-wing activities.

Irrespective of the character of its political objectives, "Films for Democracy" appeared plainly as an effort to invade the theatre screen with political haranque, however adroitly disguised, and to capture for partisan, political purposes the vast audiences which customarily attend motion picture theatres in search of relaxation and diversion.

On account of these and other considerations involving the industry's responsibility to protect its audiences against being used, without their knowledge or consent, as guinea pigs for the experiments of political theorists, Motion Picture Herald registered its disapproval of and opposition to "Films for Democracy".

Specifically this opposition was based on:

(1) *The* Herald's *established policy generally in opposition to any and all attempts to use the entertainment screen for prejudiced, partisan propaganda, whether political, commercial or of any other character.*

(2) *Indications that the carefully disguised purposes contemplated the surreptitious use of the entertainment screen for the promotion of foreign ideologies destructive of and not in support of American democracy.*

For purposes of clarification as to the latter consideration and in order to void any suspicions that may in point of fact be ungrounded, the Herald has published in the past three consecutive issues the following request for information:

"INFORMATION, PLEASE!

IN sequel to editorial expressions presented in Motion Picture Herald have come certain criticisms of what has been deemed the attitude of this publication toward "Films for Democracy", which some contend is a constructive, patriotic movement for the preservation of the traditional democracy of the United States of America.

Motion Picture Herald therefore considers it appropriate to ask "Films for Democracy" clearly, officially and publicly to declare its position with respect to:

1—*The political theories commonly known as Communism.*

2—*The political theories commonly known as Fascism.*

3—*The political theories characteristic of both Communism and Fascism, and commonly described as Totalitarianism, under which the state reserves to itself complete rights over the life, liberty and pursuits of the individual, denying to the individual those rights held under the traditional American system as a natural and inalienable heritage.*

MARTIN QUIGLEY."

Although the Herald's criticism and accompanying inferences relative to "Films for Democracy" have been assailed in unrecorded remarks by interested persons, no reply has been received to this request for a definite, clear-cut statement of position.

This failure to reply, together with various collaterals, is reasonably susceptible to the following interpretation:

"Films for Democracy" is unable to repudiate all foreign political philosophies, including Communism, which are a threat to American institutions because its real purposes are sympathetic in whole or in part to Communism and because it is from that sector it expects its support.

If this interpretation is objected to and if an authoritative statement categorically disavowing *all* objectives commonly regarded as subversive is presented, the Herald will be pleased to publish it.

In the continued absence of any such categorical denial the industry and interested persons generally will remain in little doubt as to where "Films for Democracy" stands.

MARTIN QUIGLEY.

A Letter

Motion Picture Herald:

In reply to your letter enclosing a clipping referring to "Films for Democracy," I have no authority to speak for the organization, but take the opportunity to make the following statements for myself:

1—I am absolutely opposed to "The political theories commonly known as Communism", to quote your phrase; or, to use my own, I am absolutely opposed to Communism, the Communist Party, Communists, Reds, Pinks, and that ilk, my strong views on the subject being well known to my friends.

2—I am absolutely opposed to "The political theories commonly known as Fascism".

3—I am absolutely opposed to "Totalitarianism", or "Authoritarianism", and to all political "isms" except Americanism.

When "Films for Democracy" wrote, requesting permission to use my name as one of its sponsors, and explaining its anti-Nazi character, I replied that they might do so if it was clearly understood that I was both anti-Nazi (or anti-Fascist) and anti-Communist, and would have no connection with any organization whose political views differed with mine.

At the dinner which took place shortly thereafter, and which I attended, I noticed that my name had been used as one of a group of "founders", this, I take it, because of my anti-Fascist and anti-Communist play, "Blood of the Martyrs," based on a story by Stephen Vincent Benet. This play, first produced by the Federal Radio Theatre, was first published separately a little less than a year ago.

At the dinner referred to there was speech-making of an anti-Nazi and anti-Fascist character. Communism was not mentioned, nor were any doctrines of a Communist character expressed. The thought developed at length was that since the commercial motion picture enterprises hesitated to attack Naziism and Fascism, fearing loss of European business, there was a place for an organization dedicated entirely to attacking those philosophies.

I trust that the above answers your questions.

You are at liberty to print this letter.

Faithfully,

PERCIVAL WILDE.

Wildeacre, Sharon, Connecticut

HOLLYWOOD '39-40 PLANS; FEWER B'S, MORE ACTION

Action Pictures Will Be Emphasized; Not One Glamour-Girl Musical or "Screwball" Comedy Indicated Thus Far

Planning of product for 1939-40 is definitely underway, marking the earliest start in a decade on the construction of a new season's program.

An impressive array of high-powered executives and others who will determine what the exhibitor will get, product-wise, next season have been assembling for a week in Hollywood for that purpose; budgets are being announced even at this early date, and annual sales conventions to signal the start of selling in the field are being arranged.

Within the last few days Hollywood has witnessed the arrival and departure of a score of its home office officials, traveling westward to talk about remaining commitments for this season and what might be produced for next. Nicholas M. Schenck, president, and William F. Rodgers, general sales manager of Loew's, were at Culver City; Nate J. Blumberg, president, and W. A. Scully, general sales manager of Universal, were at Universal City; Maurice Silverstone, Alexander Korda and all of the other United Artists chiefs are now in Hollywood, likewise W. Ray Johnston, of Monogram, and a dozen others. George Schaefer, president, and Ned Depinet, vice-president of RKO, will arrive in Hollywood Tuesday.

"Balanced Diet" of Films

Besides product identity, it is definitely known that in several cases decisions on policies have been reached. Outdoor adventure pictures, big and little, will feature the release schedules of many a large company, immediately and on into 1939-40. Predominant, too, is the opinion that "Class B" pictures will be fewer.

A "balanced diet" of entertainment is hoped for in the new year. Not one glamour-girl musical is on the schedule books at the moment, not one of the "screwball" comedies so vigorously abloom the last two years.

Socalled "legitimate" comedies appear instead on the program. Operettas and musical backgrounds, instead of the gamour-girls, are there too, along with topical dramas, historicals, and, as Hollywood Boulevard hears, a sprinkling of stories dealing with contemporary political and social problems.

"Alexander Graham Bell" and "Juarez" are samples of what might be expected in the way of biographies. Pieces projected on the lives and musical accomplishments of Chopin and George Gershwin indicate the trend in musical production. "Hotel Imperial" and "Idiot's Delight" will portray what might happen if the forces of war actually were let loose in Europe. At least a dozen productions are planned either to glorify or satirize the present day American and social situation, among them Charles R. Rogers' "That Crucial Night," based on the Hitler-Chamberlain conferences in Munich.

History will be resorted to for "Gone with the Wind," "Northwest Passage," "Wagons Westward," "Rulers of the Sea," "Union Pacific," "Gettysburg," "Royal Canadian Mounted Police," "Knights of the Round Table," and others.

17,737,879 FEET OF GOVERNMENT FILM

A three-year survey released this week showed that Government records were housed in 6,492 rooms and consisted of 2,699,561 cubic feet of paper. Dr. R. D. W. Connor, national archivist, told Congress there were also 17,737,879 feet of motion picture film, 2,346,598 photograph negatives and 5,495 sound recordings.

He said more than one-third of the records were exposed to fire hazards and nearly half of them to dust and filth.

Twenty-three pictures featuring the 10 Biggest Money Making Stars named by exhibitors in the MOTION PICTURE HERALD poll will go into production within the next eight months, according to the studios employing them, to wind up this season, but principally for the next. The actual number of their appearances on the screen will be greater than this, both because present plans are incomplete and because their indicated drawing power will place their services on a premium basis.

Shirley Temple, whose "The Little Princess" is now in the cutting room, has "The Little Diplomat" and "Susanna of the Mounties" on her immediate schedule. Clark Gable, whose "Idiot's Delight" is being edited, goes into "Gone with the Wind" and thence back to straight MGM employment in "A Lady Comes to Burk-Bennett," a Texas oil fields story, and "Wings Over the Desert," a story of Arab revolt.

Sonja Henie's next picture has not been decided upon but the studio has 10 of them under contemplation to choose from.

Mickey Rooney is at work as "Huckleberry Finn," with "Babes in Arms" to follow. These are in addition to his Hardy Family appearances, the next of which is to be titled "The Hardys Ride High."

Spencer Tracy goes to Twentieth Century-Fox on loan for "Stanley and Livingstone" and returns to MGM, where he now is making "I Take This Woman," to co-star with Robert Taylor and Wallace Beery in "Northwest Passage," when that interrupted enterprise goes back into production along about April. Taylor is to star in "Lady of the Tropics" opposite Hedy Lamarr and in "Hands Across the Border," a story about hockey and West Point.

Myrna Loy is scheduled for "The Return of the Thin Man," opposite William Powell, and Jane Withers is down for three productions, none selected as yet.

Alice Faye, shortly to be seen in "Tail Spin," and Tyrone Power, coming up in "Jesse James," are at work in "Rose of Washington Square," now in production.

First Convention Is Set by Twentieth Century-Fox

While Darryl Zanuck and the Twentieth Century-Fox production executives in Hollywood were starting to plan 1939-40 production —they signed "Annabella" for two this week— the distribution branch in New York decided on April 15th to 17th and Chicago as the dates and place for the 1939-40 sales convention, first to be definitely set this year. Sidney R. Kent, president, will open the meeting, and after that he will travel to Paris to preside at the European convention, May 4, 5 and 6, thence to London, on May 11, 12, 13, and to Rio de Janeiro for the company's first South American convention, in June, returning to New York June 27th.

Herman Wobber, U. S. distribution head, and W. J. Hutchinson, foreign sales director, will accompany Mr. Kent to Paris and London, Mr. Hutchinson continuing on down to Rio.

The company, already having sold a reputed 11,500 accounts for 1938-39, is reported contemplating a considerably increased budget for 1939-40.

As with several other majors, the present season's business is being stimulated by a drive for bookings, known as the "Sidney Kent Drive."

Meanwhile Mr. Hutchinson leaves New York this weekend for Hollywood product talks with Mr. Zanuck, joining Robert T. Kane, British production director, who is now in California.

25 Millions Set for 1939 By Paramount Pictures

Fifty-eight features to cost $28,000,000. That's the 1939-40 program of Paramount Pictures, as outlined over the weekend by Neil F. Agnew, vice-president in charge of distribution, at a mid-year sales conference, at the Coronado hotel in St. Louis. This is the first definite announcement by any major of full product plans for the new season.

Indicating the trend at that studio, Mr. Agnew said that "America's taste in screen entertainment has concentrated itself on fast action and romantic dramas against colorful backgrounds and with human down-to-earth emotions and comedy. Our company has tailored its 1939 program to fit these demands." Thereupon he outlined 31 features to be released this year, some on 1938-39 contracts, many for 1939-40. They follow:

"Zaza" heads the list of new releases, followed by "Paris Honeymoon," starring Bing Crosby; "St. Louis Blues," with Dorothy Lamour; "Cafe Society," Madeleine Carroll, Fred MacMurray and Shirley Ross; "The Beachcomber," Charles Laughton and Elsa Lanchester; "Hotel Imperial," Isa Miranda and Ray Milland; "Never Say Die," Bob Hope and Martha Raye; "I'm from Missouri," Bob Burns; "The Lady from Kentucky," George Raft and Ellen Drew; Cecil B. DeMille's "Union Pacific," with Barbara Stanwyck and Joel McCrea; "Midnight," Claudette Colbert and Don Ameche, and "Man About Town," with Jack Benny and Dorothy Lamour.

Additional titles listed were "Beau Geste," with Gary Cooper; "The Gracie Allen Murder Case," "The Light That Failed," "Wife Under Contract," "The Cat and the Canary," "Air Raid," "Are Husbands Necessary?" "Navy Nurse," "Lady Eve," "The Star Maker," with Bing Crosby; "Knights of the Round Table," "The Amazing Marriage," "Invitation to Happiness," "The World's Applause," "Follow the Sun," "Lives of a Texas Ranger," "Disputed Passage,' "Untamed" and "What a Life."

One of the first series-producers to be signed by Paramount for 1939-40 was Harry Sherman,

(Continued on following page)

PARAMOUNT'S 58 TO COST 28 MILLION

(Continued from preceding page)

who this week contracted to make six "Hopalong Cassidy" and two Zane Grey pictures, the "Hopalongs" continuing with William Boyd.

Schaefer Starts Windup Of RKO Playdate Sales

Following designation by the company of January 28th to June 2nd as an 18-week "George Schaefer Drive," to bring in remaining playdates for this season, the RKO president over the weekend outlined to home office and field sales officials the nature of product to come. Jules Levy, sales manager, had called the meeting at New York's Waldorf Astoria. Ned E. Depinet, vice-president, presided.

Topping the new releases are "Gunga Din," "The Great Man Votes" and "Love Affair." S. Barret McCormick, advertising manager, has set up a $200,000 publicity campaign for "Gunga Din."

Mr. Depinet reported to the delegates a substantial increase in both RKO domestic and foreign sales for 1938 over 1937. He will accompany Mr. Schaefer to Hollywood Friday for conferences with Pandro S. Berman, production chief, on plans for the remainder of the season and possibilities for next.

Universal Starts on 1939-40 Product Plans

Universal reported progress on formulation of its production policy and program for the new season, setting four serials for the year, starting with "The Oregon Trail," with Johnny Mack Brown starred and Henry MacRae producing; "The Shadow Creeps," mystery detective story; another "Buck Rogers" chapterplay, and "Conquering the Universe," starring Larry Crabbe—all running from 12 to 15 chapters.

First indication of Universal's feature plans also came this week with the formation of Famous Productions, Inc., in Hollywood, by Harry Edington, who disposed of his talent agencies in California to produce from four to six features annually, for Universal release. In addition, he will arrange financing for other companies in which, he said, stars, directors and writers will share in the profits.

Mr. Edington sold his Harry Edington-Frank Vincent and Famous Artists agencies to Mr. Vincent and Charles K. Feldman. Formerly a production executive with MGM, he handled the affairs of Greta Garbo, Ann Harding, Gladys Swarthout, Grace Moore, Nelson Eddy and others.

His production headquarters will be at Universal city. There Nate Blumberg, president; W. A. Scully, general sales manager, and Joseph Seidelman, foreign manager, now are conferring on other phases of 1939-40 feature production.

Warners Put Off Product Meeting

After having determined on a series of conferences over two weeks to set 1939-40 product, Warner Brothers this week abruptly changed plans for the converging of all important home office executives on Burbank, where they were to meet Harry M. Warner, president; Jack Warner, production head, and S. Charles Einfeld, in charge of advertising, the three of whom make their headquarters at the California studio. Gradwell Sears, general sales manager, instead, will lead the New York delegation westward.

The company already has finished 40 of its 52 features scheduled for the present season.

Short subject plans for 1939-40, however, get underway this week in New York with the arrival of Leon Schlesinger, to talk about next season's "Merrie Melodies" and "Looney Tunes," marking his ninth year as a Warner producer.

"HOPALONG" BOOKED IN FILM CAPITAL

Ever since Producer Harry Sherman inaugurated the "Hopalong Cassidy" western series in which William Boyd is starred, he has been attempting to get the pictures booked in the Los Angeles metropolitan area.

This week after nearly four years of effort he announced that his battle had been at least partly won, for "In Old Mexico" was featured at the Hollywood theatre in Hollywood Sunday, Monday and Tuesday.

Columbia and United Artists' Plans

Exhibitors again will find Joe E. Brown on Columbia's feature program, the company this week having signed the comedian to return to its studio for two years, starting with "Call Me Joe."

This year marks the beginning of an extended attempt by Columbia to market French language films in this country. The company on Monday announced a series of "Famous Foreign Features," starting with "Life Dances On," in a special division in charge of S. S. Liggett. All are released with super-imposed English titles.

Columbia's 1938-39 playdate drive opened Monday, designated as "Columbia's Personal Achievement Campaign," and to run to March 18th.

First determination of United Artists plans will begin Thursday, following the company stockholders' meeting, in Hollywood, where Maurice Silverstone, operating head; Alexander Korda, of London, and all of the producer-owners are in attendance. Mr. Korda will probably concentrate his future production in Hollywood, starting with his 1939-40 releases. These new product plans, together with the plans of Douglas Fairbanks, Edward Small and other UA associates are detailed further in column three.

Baer to Grand National For Western Series

The New Grand National will have Max Baer, prizefighter, on its 1939-40 program, Arcadia Pictures, Grand National producers, signing Baer Tuesday to appear in a series of westerns. Following the refereeing of a wrestling match next week in Boston, he will travel to Hollywood to start his first.

Arcadia Pictures will also make six Tex Fletcher westerns for Grand National.

Fine Arts, largest of Grand National's producers, will start on three others this month, and two more in February.

Al Christie, the company's short subjects producer, has set up headquarters at the Grand National studio in Hollywood. He also may produce features.

Selig, Saland, Standard, Warwick Have New Plans

A. L. Selig, New York film press agent, entered distribution this week with the acquisition of U. S. rights on the French production, "Double Crime in the Maginot Line," a spy story in which various scenes are said to have been taken in the underground chain of forts built by the French. Headquarters have been established at 729 7th Avenue, New York.

Nat Saland, president of Mercury Laboratory, New York, this week set a deal with Sam Katzman, head of Victory Pictures, under which Mr. Katzman will produce 12 features and eight westerns for 1939-40.

George Laganas, Boston shoe manufacturer, will be identified with independent production in 1939-40, this week taking over the presidency of Standard Pictures and its distributing company, succeeding Barry Richard. They will first make a series of "radio reporter" features.

Warwick Pictures, New York, on Monday announced the preparation of a series of four action features for the states rights market, including "Manhattan Shakedown," "Special Inspector," "Death Goes North" and "Murder Is News."

Korda to Produce Mainly on Coast; UA Conferences

Word from London indicates that Alexander Korda, managing director of London Films, hereafter, with the approval of his bankers, and at his own request, may concentrate most of his production activity in Hollywood.

His first film may be "Thief of Bagdad," with Jon Hall, Sabu and an American actress. Another film will be made with Merle Oberon.

United Artists executives congregated in Hollywood Thursday for a stockholders' meeting and other meetings this week involving new season product conferences and possibly a meeting of the board of directors. Also among the matters to be discussed is a new deal with Selznick-International.

Attending the sessions are Maurice Silverstone, operating head of the company; all of the UA producers, their attorneys and representatives, including those of Mr. Korda, Douglas Fairbanks, Sr., and Charles Chaplin.

James Mulvey, eastern head of the Goldwyn office; Emanuel Silverstone, business representative of Mr. Korda; James Roosevelt, Goldwyn vice-president; J. J. Milstein, business representative of Hal Roach, and Richard Dwight, of Dwight, Harris, Koegel and Caskey, attorney for Mr. Goldwyn, are on the coast for the conferences.

New York and California banks have indicated to their respective United Artists producer-clients their willingness to finance the films of these producers.

This is in addition to financing furnished to Mr. Korda by London interests, and to Mr. Fairbanks and his associates also by British interests.

Two important California banks are providing the financing for Mr. Goldwyn and Mr. Roach. Mr. Goldwyn's requirements may run to about $7,000,000, while Mr. Roach will require in the neighborhood of $4,500,000.

In New York the Guaranty Trust Company has provided financing for Edward Small Productions. It also is financing the Count and Countess Von Keller's "World Windows" short subject series for United Artists release.

Mr. Fairbank's first production venture for UA release will be "The Tenth Woman," which Raoul Walsh will direct. The budget has been set at $600,000. The second picture is to be "The Californian," with a budget estimated at $750,000. Both are to be made in Hollywood. The third picture probably will be "The Three Musketeers," to cost about $1,000,000 and will be made in either England or France.

CONGRESS REPEATS FILM ATTACKS; RETAIN TICKET TAX, PRESIDENT ASKS

Culkin Adds Provision to Prevent "Discrimination" in Favor of Affiliated Theatres; Revocation Reasons Listed

The first crop of motion picture bills proposed in Congress last week, in the first 24 hours of the new 76th session, and intended, as noted, to abolish block and blind selling and establish regulation of the industry by a federal commission, are, in pattern and intended effect, identical with measures introduced but never enacted in the preceding Congress.

An analysis made this week shows that the several block and blind selling bills, the bill for creating a Federal motion picture commission and the Daly bill for amending and consolidating the copyright acts are verbatim copies of last year's bills, changed only as to number and date of introduction.

Congressman Andrew Edmiston (Dem., W. Va.) has reintroduced his block-and-blind selling bill of last year. So has Congressman Francis D. Culkin (Rep., N. Y.) Senator Matthew M. Neely is about ready to reintroduce his old bill. In addition, Congressman Culkin resubmitted his proposal calling for a Federal Film Commission to regulate and govern the whole motion picture business, including censorship of films and supervision of production.

Would Bar "Compulsory" Blocks

Basically, all the block and blind selling bills would prohibit "compulsory" block selling, although exhibitors would not be prevented from block buying. Blind selling would be circumvented by compelling distributors to publish synopsis of each picture in advance of release. Violations would be criminal offenses, with jail terms.

The reintroduced bills have not been changed to take cognizance of any altered conditions since first written; nor do they take cognizance of the demands made by the Department of Justice in the federal anti-trust suit pending against the large companies.

Primarily, the bills were put in so that they could be brought up in committee if and when desired, in recognition of the fact that seldom, if ever, does an important measure reach the House from committee in the form in which it originally was introduced. The Neely bill in the last session was passed by the Senate without a record vote, but it failed to reach the floor of the House from committee.

Would Bar "Discrimination"

Sponsors of the new measures are prepared to amend their bills, it was said in Washington this week, or have committee changes made, to meet changes in conditions. However, Capital observers believe now that the block selling bills probably will not be taken up until the situation with respect to the Government's anti-trust suit has been clarified.

One change in the texture of the anti-blind selling proposal is an addition in the Culkin measure which also would attempt to prohibit socalled "discrimination" in favor of affiliated theatres, which is basically the intention of the Government's suit.

THEATRES EXCLUDED FROM PATMAN BILL

The legislative proposal to tax chain stores again made in Congress by Representative Wright Patman (Dem., Tex.) does not involve theatres, but applies only to retail stores "in which goods, wares or merchandise of any kind" are sold at retail.

The tax would require stores in chains of ten or more to pay from $50 per store up to 15 stores, to $1,000 a store in excess of 500 stores.

Allied States Association of Exhibitors two years ago had in mind the sponsoring of chain store taxation on circuit theatres, as part of the organization's fight against affiliated theatre circuit "aggressions," socalled.

In the Congressman's proposal for regulating the industry through a federal film commission, licenses would be required of all producers, distributors and exhibitors. All films produced would be barred from interstate commerce until licensed by the commission, and would have to be in accordance with the requirements of the proposed commission, including compliance with a list of 13 prohibitions of scenes or titles dealing with sex, religion, public officials and violence. The commission would approve all scenarios and would have representatives at the studios to supervise production—virtually a national censoring agency.

Numbered "H. R. 250," and titled "A bill to protect the motion picture industry against unfair trade practices and monopoly; to provide just settlement of complaints of unfair dealings; to provide for the manufacture of wholesome films at the sources of production, and to create a Federal Motion Picture Commission," Congressman Culkin's bill would provide criminal penalties, fines up to $10,000 and jail terms up to five years. Each day during which a violation continued would be deemed a separate offense.

Revocation Bases

The Commission could put out of business any offender, by revoking his license, and, in connection with the here-mentioned 13 prohibitions, licenses could be revoked for the production or exhibition of films;

"1. Which emphasize and exaggerate sex appeal or depict scenes therein exploiting interest in sex in an improper or suggestive form or manner;

"2. Are based upon white slavery or commercialized vice, or scenes showing the procurement of women or any of the activities attendant upon this traffic;

"3. Thematically make prominent an illicit love affair which tends to make virtue odious and vice attractive;

"4. Deal with scenes which exhibit nakedness or persons scantily dressed, particularly suggestive bedroom and bathroom scenes and scenes of inciting dances;

"5. Deal with scenes which unnecessarily prolong expressions or demonstrations of passionate love;

"6. Predominantly concern the underworld of vice and crime and like scenes, unless the scenes are part of an essential conflict between good and evil;

"7. Have stories which make drunkenness and gambling attractive, or scenes which show the use of narcotics and other unnatural practices dangerous to social morality.

"8. Deal with stories and scenes which may instruct the morally feeble in methods of committing crimes or by cumulative processes emphasize crime and the commission of crime;

"9. Have stories or scenes which ridicule or deprecate public officials, officers of the law, the United States Army, United States Navy, or other governmental authority or which tend to weaken the authority of the law;

"10. Stories or scenes or incidents which offend the religious belief of any person, creed, or sect, or ridicule ministers, priests, rabbis, or recognized leaders of any religious sect, and also which are disrespectful to objects or symbols used in connection with any religion;

"11. Stories or scenes which unduly emphasize bloodshed and violence without justification in the structure of the story;

"12. Stories or scenes which are vulgar and portray improper gestures, posturing and attitudes;

"13. Have salacious titles, and subtitles in connection with their presentation or exhibition, and the use of salacious advertising matter, photographs, and lithographs in connection therewith."

The Daly copyright proposal calls for revision, modernization and consolidation of the copyright acts. To a great extent, it resembles the Duffy copyright bill, differing only in some technical and other respects designed to take cognizance of the expected approach of television. The motion picture business has been seeking changes in the copyright law for years as a means of obtaining relief from the huge damages to which the companies are liable in plagiarism suits.

Roosevelt Urges Tax Continuance

Extension of the U. S. admission and other temporary taxes which under existing law will expire next June and July was recommended to Congress last week by President Roosevelt in his annual budget message.

Continuance of these levies, the President explained, is recommended "not because I regard them as ideal components of our tax structure, but because their collection has been perfected, our economy is adjusted to them, and we cannot afford at this time to sacrifice the revenue they represent."

If the Congress at this session should adopt new taxes more scientifically planned, he added, it is possible that the existence of these new taxes "will enable us in a later year to give consideration to abolishing" some of the present "nuisance" levies.

For the current fiscal year, the President disclosed, admission tax collections are expected to total only $18,400,000 as compared with $20,800,779 collected in the fiscal year 1938, but receipts are expected to increase to $19,200,000 during the 1940 fiscal year, which begins July 1, next.

Carried among the anticipated expenditures during the coming fiscal year are the usual items of $79,000 for motion picture activities of the Department of Agriculture and $85,000 for motion picture service for the Navy.

The Federal Communications Commission in radio is to receive an appropriation of $2,038,175, compared with $1,745,000 for the current year, but no indication was given of the purpose of the increase other than that it will be applied to salaries and expenses.

Talent unions are considering a move to seek

(*Continued on following page*)

LEGISLATIVE MOVES IN THE STATES

(*Continued from preceding page*)

amendments to the tax laws, from Congress, their purpose being to alleviate heavy income tax payments by actors and actresses, and social security payments. Plans are for Frank Gillmore, president of the Associated Actors and Artistes of America, to go to Washington this week to confer with Senator Robert F. Wagner.

Fight Use of Industry As Target for Taxes

With the Independent Theatre Owners of Ohio, under P. J. ("Pete") Wood, leading the fight, Ohio exhibitors are arrayed against the proposals in the new legislature which would increase the three per cent state admission tax. Representatives of the smaller counties urge further taxation of the industry, because, according to their line of thought, "it is such a wealthy industry, and ought to pay more of the cost of government." Ohio exhibitors are appealing to their senators and representatives.

In Colorado, the absence of any bill in the new legislature, directly attacking the industry, is tempered by a proposed one per cent state income tax, the progress of which exhibitors are now watching.

The introduction of a chain store tax bill in the Oklahoma legislature is being watched by Oklahoma exhibitors. It has the backing of the Oklahoma Independents, Inc.

May Kill Blue Laws In Vermont and Ontario

Exhibitors in certain sections may expect "fair and clear" weather on Sundays.

In Vermont, the legislature, in biennial session, is expected to consider the repeal of the ancient state Sunday closing laws.

In Ontario, Premier Hepburn and Attorney General Conant have placed themselves on record in favor of "open Sundays." The Premier said, "our blue laws are in need of complete overhauling." The attorney general declared, "It is far better that our people should have an opportunity for some recreation and amusement than that they should be compelled to pass the whole day under the restraint that now exists."

In Philadelphia, Magistrate McBride freed 19 theatre managers from charges of violating the law by giving shows after midnight on New Year's Eve. The law forbids the opening of theatres before 2 P. M. on Sunday.

New York Legislature Considering New Bills

Proposals for abolition or restriction of highway billboard advertising; for two men in a booth throughout the state; for reduction or cancellation of the American Society of Composers and Publishers taxes for revision of the laws appertaining to projectionists—these and other legislative "interferences" are being introduced and may be hatched in the present session of the New York State legislature, in Albany.

The efforts to restrict billboard and all outdoor advertising have taken form in the Stagg-Todd bill, backed by Assemblyman Joseph P. Teagle, Assemblywoman Jane Todd, Senators John J. Howard and C. Tracey Stagg.

The battle against outdoor advertising received publicity in the state Constitutional Convention, where it was almost successful, the vote being 75 to 73. New York City Commissioner of Parks Robert Moses has long campaigned against outdor advertising, and so have members of Governor Lehman's "cabinet." The Governor's message opening the legislature is interpreted as his approval of such a bill.

Under consideration by the Cities Committee of the Assembly is a bill introduced by Assemblyman Robert J. Crews amending the general city law pertaining to projection, by requiring persons threading motion picture apparatus for operation in first class cities to have licenses, and also requiring operators to give full time to their apparatus.

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In Denver, Colo., several theatre managers, led by Harry Huffman, city manager for Fox, have requested the City Council to require all non-theatrical exhibitors, such as schools and churches, to employ licensed operators. In support of the request, Mr. Huffman pointed out the number of people employed by the industry, and the taxes its pays, and asked that, "in justice," the non-theatrical operators assume their "proper" tax and legal burdens.

Chance Games Lose More Ground

Chance games are losing more ground. A test case was started in Plymouth County, Mass., to determine the legality of Bank Night; a judge in Terryville, Conn., ruled that Entertainment Night is a lottery; Milwaukee exhibitors advised officials that they will discontinue the games providing churches and other organizations did likewise, and the City of Quebec started an anti-Bank Night drive.

Meanwhile Charles Skouras, National Theatres operating head, said in New York this week that the "no giveaway" policy at the 195 theatres in the west coast division of National will continue indefinitely. Mr. Skouras said that the elimination of the games stimulated managers to a full use of showmanship.

The first step in the Plymouth County, Mass., test case was the arrest of Roy Heffner, Jr., manager of the Key theatre, Middleboro, and son of Roy Heffner, Sr., Bank Night distributor for New England, on the charge of conducting a lottery. Mr. Heffner, Sr., said that the game had been held not to be a lottery by the Massachusetts superior court and the United States circuit court of appeals in Boston.

Ruling that Entertainment Night comes under the state laws against lotteries, Judge Origen S. Seymour of the Connecticut court of common pleas dismissed the breach of contract suit brought by Reviewers, Inc., against J. W. Faith, operator of the Mayfair, Terryville. The decision was based on a ruling by the supreme court of errors in a Bank Night test case.

In Milwaukee 24 theatres affiliated with the Independent Theatres Protective Association of Wisconsin advised their county law enforcement officials that they will discontinue chance games providing that churches, fraternal and beneficent societies also halt the games.

Bingo and all other games with the exception of Bank Night have been discontinued in Syracuse, N. Y., it is reported. William Rapp, chief of police for that city, is said to have issued the order banning the games.

Judge Brown Harris of the circuit court in Kansas City has dismissed the test suit against R. W. McEwan, Bank Night distributor. The case was filed in May, 1936, by the Kansas City prosecutor's office. In June, 1936, Judge Mario D. Waltner of the circuit court held that Bank Night was not a lottery and sustained a demurrer.

The prosecutor's office appealed to the state supreme court. Last year the court reversed Judge Waltner's opinion. Mr. McEwan's attorney filed for a rehearing, but this recently was denied.

Approval of New RKO Financing Due This Week

Federal Judge William Bondy was expected to sign the approval order this week in New York City Federal Court, marking the final emergence of RKO from Section 77B and its reorganization under the plan proposed by the Atlas Company and its adherents. The plan may still be subject to delay even after the signing, inasmuch as one of its provisions allows those who have consented to the plan to withdraw within three weeks after a newspaper advertisement insertion of which follows the approval.

Last minute changes and further suggestions by counsel for minority stockholders and others, have delayed the signing of the approval, as they have delayed RKO's emergence from receivership for several months. The latest proposal came from Carlos Israels, of White and Case, attorneys for the Unsecured Creditors Committee, who on Monday served a federal court order, offering a change in the sentence structure of a provision suggested last week by Judge Bondy, on the first dividend of the new stock.

This provision was for the first dividend on the new preferred stock to be "not more than 50 cents per month for the period beginning one year after the first day of the calendar month succeeding that in which the plan is confirmed, and ending with the next dividend date."

The suggested change, which was adopted Monday, was for the wording on part of the above to read: "receive dividends accruing from and after February 1, 1940."

Colonel Hamilton C. Rickaby, counsel for the Atlas Corporation, presented the order for settlement to Judge Bondy, for signature on Saturday. Certain portions of this document were criticized by John S. Stover, attorney for the Stirn interests.

W. Sorg, as agent of the Irving Trust Company, trustee of RKO, Tuesday filed a list of debentures and other obligations totaling $10,450,800 inspected by him, which accompanied filed consents to the plan of reorganization. This procedure, according to Mr. Sorg's statement, filed with the list, is required in lieu of physical presentation of the debentures to Judge Bondy.

Irving Trust filed a list of 13 executory contracts of RKO and four unexpired leases of RKO which have been rejected and surrendered.

There will be another hearing on January 26.

New Pathe Plan Due For Vote February 16

Under consideration now is a new plan for reorganization of the assets of Pathe Film Corporation, with the plan scheduled to go before the stockholders for their perusal on January 16th, and to go before them for the necessary two-thirds vote on February 16th.

Principal features of the new plan are the creation of a subsidiary to divorce the laboratory business from the rest of the company's affairs, and the distribution of dividends from the company's du Pont Film Manufacturing stock to the stockholders.

INDUSTRY RENEWS EFFORT TO EFFECT PROGRAM FOR SELF REGULATION

Distributors Resume Conferences with Exhibitors on 16-Point Draft; Tentative Proposals Expected to Be Basis

Negotiations were resumed this week between representatives of organized distributors and of exhibitors on a set of practices and the machinery for enforcing them to self-regulate the normal business relations between both.

The instrument in hand is a 16-plank program, advanced as a "tentative draft" by the majors for consideration of the exhibitors, and written by the distributors' negotiating committee, early in December. Action on the draft had been deferred until this week to enable Allied States Association, the Motion Picture Theatre Owners of America and unaffiliated state exhibitor organizations to study the document thoroughly. Out of that study came various objections and rejections, which now are the subject of discussion and adjustment.

However, while not acceptable in its entirety to all organized exhibition factions, the present draft is considered in some industry quarters to be the basis of the program that in all likelihood will be adopted, after revisions and elaborations.

Four Bases of Objections

Basically objected to by various exhibitor groups are: (1) The "vague phraseology" of the text of the draft—they are now seeking clarification, a more definite expression of the distributors' "concessions"; (2) Lack of definite provisions for rules and machinery for local "conciliation" boards by which most of the program would be enforced; (3) The draft's provision for enforcement as of next season, whereas the MPTOA, for one, demands it becoming effective immediately upon enactment; and, (4) several socalled "minor" provisions, such as "plank" 14, concerning the falsification of box office receipts, which, exhibitors say, is a reflection on their honesty.

With the foregoing and other disputed parts of the program on the agenda committees of the distributors and the exhibitors went into official discussion this week with both sides expecting to bargain.

A formula of procedure for arbitrating distributor-exhibitor disputes under self-regulation, that would satisfy Governmental legal requirements is one of the principal problems confronting the distributors' legal and executive negotiators.

Unaffiliated Units Confer

First to confer with distributors were state exhibitor units unaffiliated either with Allied or MPTOA. They started their negotiations Tuesday, with S. R. Kent, Twentieth Century-Fox; W. F. Rodgers, MGM; Ned Depinet, and George Schaefer, RKO, acting for the distributors. The meetings were at the Union League Club in New York, and although neither side would divulge the nature of conversations, as agreed, word seeped through that a definite pattern for a program was being constructed. Leading the independents were New York's Independent Theatre Owners Association, the Rocky Mountain Theatre Owners Association, Motion Picture Theatre Owners of Virginia, Intermountain Theatres Association and the Independent Theatre Owners of Los Angeles.

Previous to the resumption of negotiations this week, the unaffiliated ITOA of New York, Rocky Mountain unit of Denver, ITO of Los Angeles and Allied of the Northwest had rejected the majors' draft entirely or in part, while the United Motion Picture Theatre of Pennsylvania and the MPTO of Buffalo had accepted it, with the recommendation that it be made effective at once.

The next to renew negotiations was the MPTOA, which is insisting on a clarification of phraseology, immediate enforcement and provision for local conciliation boards.

MPTOA Members Meet

On Wednesday members of the MPTOA's negotiating committee, headed by Edward L. Kuykendall, of Mississippi, conferred prior to their meeting with the distributors on Thursday. The MPTOA's committee is composed of Charles Williams, Omaha; L. C. Griffith, Oklahoma City; Oscar Lam, Rome, Ga.; Arthur Lockwood, Middletown, Conn.; H. V. Harvey, San Francisco, and Lewen Pizor, Philadelphia.

Here, too, the conferees expressed optimism over the eventual results.

Acting for the distributors were Mr. Kent, Mr. Schaefer and Mr. Depinet.

The formal and official position of Allied on the present draft will be determined Tuesday at a meeting of the organization's negotiating committee and board of directors in Washington's Carlton hotel.

Abram F. Myers, board chairman, said at the time the draft was issued that while it had advanatges "it does not represent the end of the road (of Allied's campaign for adjustments), "nor is it self-executing, and it doesn't mean that in it exhibitors will find every solution." Certain Allied groups have been insisting upon theatre divorcement from exhibition and the elimination of block selling.

The organization's position is expected to be made known Tuesday, and with that possibility several representatives of the distributors' negotiating committee may be on hand at Washington to confer immediately with Allied leaders.

Allied to Decide Trade Program and Elect Officers at 10th Anniversary Meet

SUNDAY is the tenth anniversary of Allied States Association of Exhibitors, as presently constituted. The occasion will be observed as a "Founder's Day" dinner on Tuesday evening at the Carlton Hotel in Washington, the city from which the organization's present-day activities are directed.

Allied's real beginnings, before the "final" organization, came quite unexpectedly on a Wednesday morning, May 23, 1923, in Chicago, at a national convention of the now competitive MPTOA, when "Fighting Al" Steffes from the Northwest, intent on electing James C. Ritter, of Michigan, to the presidency, was out-maneuvered and the MPTOA remained under control of Sydney S. Cohen, of New York. Steffes and Ritter bolted, and went out to form another national organization, which, after some six years, finally evolved into the Allied States of today, with Mr. Steffes, H. M. Richey, James Ritter, Colonel H. A. Cole, B. D. Cockrill, Herman Blum, Glenn Cross, Charles L. Casanave and Andy Gutenberg figuring in the formation, the six first-named actually underwriting Allied, the three last-named working on organizing, besides others. Tuesday evening's dinner will honor those survivors.

On Monday, Allied's trade practice negotiating committee, composed of Mr. Cole, chairman; Mr. Steffes, and Nathan Yamins, Allied president; Sidney Samuelson, New Jersey, and Ray Branch, Michigan, will report to the directors their recommendations on the major's tentative draft for self-regulation. The board, in turn, will then vote an official Allied attitude, which is expected to reject at least some of the program's 16 planks and propose others.

Almost certain to come up for board discussion, if not actual formal action, are the present prominent industry subjects of the Government's anti-trust suit and motion picture legislation in Congress and the states.

Election of national Allied officers and selection of the time and place of the next Allied national convention are also on the agenda, with Nathan Yamins, incumbent, expected to be reelected to the presidency, and Minneapolis, Indianapolis, or Atlantic City the likely selection for the convention city.

Y. Frank Freeman, Paramount vice-president, who has been in Hollywood since December 1st, serving as coordinator between the company's studio and New York office, arrives in New York Friday morning for several days of conferences with company executives.

Warner Campaign

Warner Brothers on Wednesday decided upon a national cooperative exhibitor newspaper advertising drive and a national fan magazine and general publication campaign for "They Made Me a Criminal," January 28th release.

BUSINESS IS UP 33% IN IRELAND, SAYS McNALLY

Production Code Enforcement Has Reduced Censorship, Says RKO Manager, on Visit

The Irish are very touchy about films from America and England which portray them in their native habitat, just as Americans are sensitive about the English films in which English actors attempt to imitate American mannerisms, but the Production Code has done much to reduce censorship in general, according to Walter McNally, RKO manager for Ireland. Mr. McNally returned last week to Ireland, after a hurried visit here. (Picture in Pictorial Section).

Mr. McNally, onetime American actor, distributor in Ireland for RKO product since 1930, and operator of Ireland's largest theatre circuit, said business in the past year showed an improvement of 33 per cent over 1937, and prospects for 1939 are even better.

When "Smiling Irish Eyes," which starred Colleen Moore, was shown in Dublin, several years ago, the irate patrons nearly tore the roof off the theatre, Mr. McNally said.

"Every other word she'd come out with a 'shure' and a 'begorra,' and that is more than an Irishman can stand. Between these overdone Irish expressions, her American twang would sound out. It is the sort of implied insult that you can see in English films which portray American gangsters, and do it very badly and inaccurately.

"I was pretty worried when 'Peg O' My Heart,' with Marion Davies, came into the country. However, she did pretty well, and there was no trouble."

Escaped Strict Censorship

RKO so far has escaped the strict Irish censorship, he said. "We have never lost a picture of any consequence through that source," he said, but added that other companies had not been so fortunate, citing "Mannequin," "Scarface," "Broadway Melody."

In Ireland the censor is appointed by the Minister of Justice, a cabinet member, the same way judges are appointed; he is regarded as practically a member of the bench, his post is "fairly permanent." The present censor has been there 20 years.

Mr. McNally noted that American and British films received about equal treatment at the censor's hands and added that it was not necessary for the censor to reject foreign-language films because the high tariff and the public dislike of them precludes the importation of much foreign fare.

Credits Production Code

Enforcement of the Production Code at the Hollywood source has eliminated much of the problem of censorship of American pictures in Ireland, according to Mr. McNally.

"My theatres get only the best pictures on the best play dates," he observes. "The competition regards this as a natural circumstance and has never complained.

Mr. McNally reported that theatre building is active there despite a heavy Government amusement tax, amounting to one-third of the gross receipts of average first run houses and about 30 per cent of the gross of subsequents. Admission scales range from 11 cents to $1.00.

"What really stops the importation of foreign films," he said, "is a tax on them of six cents a foot. Of course, it applies to American films also. But the appeal of American films, which are more popular than the British, makes it profitable to import them, regardless. The British are favored by a reduction in the tariff to four cents a foot; but the poor quality of the majority makes American films preferred in a proportion of about ten to one.

"We import all the RKO American films, and some of the British RKO quota pictures, a total of 45 to 50 per year."

The conflicts in America between independent and circuit operators have no duplication in Ireland, he pointed out, because "We have no large chains, such as you have here. My own circuit is the largest in the country," he explained, "with three houses in Dublin, one of which, the Capitol, has 2,200 seats, and was controlled by Paramount until a few years ago; the Pavilion in Cork; a new house in Waterford, a town of 28,000, which we opened a year ago at a cost of about $200,000; and with a large house, the Savoy, in Galway, a town of 20,000.

None of the Irish circuits has any English connections, he noted.

All the large companies are represented in Ireland, Mr. McNally pointed out. Warners and First National have separate offices. The English distributors are Pathe, British Lion, Associated British Film Distributors, Associated British Pictures. Pathe handles the Monogram product.

Mr. McNally, a native of Scranton, Pa., and old friend of M. E. Comerford and M. J. O'Toole, went to Ireland for his health many years ago, married and entered the theatre business there. He returned to America to go on the stage after the World War and played the old Orpheum Circuit for many years. He was a member of "The Student Prince" which played a record 53 weeks at the Great Northern, Chicago.

He returned to Ireland with the advent of sound as agent for Pat Casey's Synchro sound system; then became RKO's sales representative when the company decided to open its own office in Ireland. This is his first American trip in three years. He was called by the illness of his father, who died in Cleveland early this week.

Exhibitors Again Look to Vaudeville

Both in New York and Chicago, vaudeville again appears to be imminent as a neighborhood theatre attraction. In some houses, the policy is being used successfully, and plans are being formulated for its use in several theatres.

In New York, the Brandt circuit, which has been anxious for some time to reinaugurate vaudeville in its almost two dozen houses which are suitable for stage shows, this week publicly announced its intention of starting the project January 21 at the Windsor Theatre, 315 East Fordham Road, in the Bronx.

In Chicago, vaudeville is being used by the Oriental Theatre, operated by Jones, Link, and Schaefer; by the Stratford, under Warners; by the Balaban and Katz Norshore. Other Warner houses are "experimenting," and there are reports of B. & K.'s intention of installing acts in the Uptown, Southtown, and other of their theatres.

United Exhibitors Reelect Pizor

Lewen Pizor has been reelected president of the United Motion Picture Theatre Owners. Others officers reelected were George P. Aarons, secretary; Charles Segall, chairman of the board; Morris Spiers, treasurer; Ed Jeffries, first vice-president, and William Greenfield, second vice-president.

In addition board members reelected include Abe Sablosky, Sam Shapiro, Herman Coane, Ted Schlanger, Bud Hissner, Mike Egnal, Ray O'Rourke, Joe Hebrew, C. Floyd Hopkins, Harry Waxman, Ed Connelly, Sam Stiefel, Henry Friedman, Joe Wodock, Ben Shindler, Ralph Sobelson, Lew Segall, Mike O'Toole, Oscar Stiefel, Morris Stiefel, George Lessey, Thomas Brislen, R. J. Budd, John Monroe, Leo Posel and M. B. Ellis.

The first of three regional meetings by New York Allied was held this week at the Statler Hotel in Buffalo. Others are scheduled for January 23rd in Albany and January 25th in Syracuse.

At the Buffalo meeting Albert Francis was elected regional vice-president; Howard Lurie was named director and Minna Goldrosen was chosen as secretary.

The mid-winter convention of the Motion Picture Theatre Owners of Virginia will be held at the Willard Hotel, Washington, D. C., February 6th.

The annual meeting of the Independent Theatres Protective Association of Wisconsin, originally slated for January 24th has been postponed to give exhibitors an opportunity to consider the trade pact proposal for the industry before voting on it at the meeting.

Uniform Service Fee For Production Code

Uniform service fees for maintenance of the Production Code Administration have been established by the Motion Picture Producers and Distributors of America's board of directors for both domestic and foreign made pictures, it was said at the Hays office this week. The fee for foreign made pictures formerly was half that for domestic productions, whether made by MPPDA member producers or not.

All fees are based on the cost of individual productions, being scaled upward from a minimum charge of $25 for a $25,000 domestic production. The minimum fee for a foreign made picture formerly was $12.50. The change was made as a result of the increasing number of high cost pictures being made by member producers under the British quota act.

Laganas Heads Standard

George Laganas, Boston shoe manufacturer and a newcomer to the motion picture business, has taken over the presidency of Standard Pictures and its distributing company. He succeeds Barry Richards as president. Others replaced are Harvey Leavitt, general manager, and Charles B. Taylor of the board of directors. Mr. Laganas also is treasurer of both corporations and Mrs. Laganas is secretary. Mr. Richards and Mr. Leavitt will remain until the first of a series of "radio reporter" pictures is made.

BE

PREPARED

Your audiences will demand

Paramount's

"THE BEACHCOMBER"

Paramount Pictures

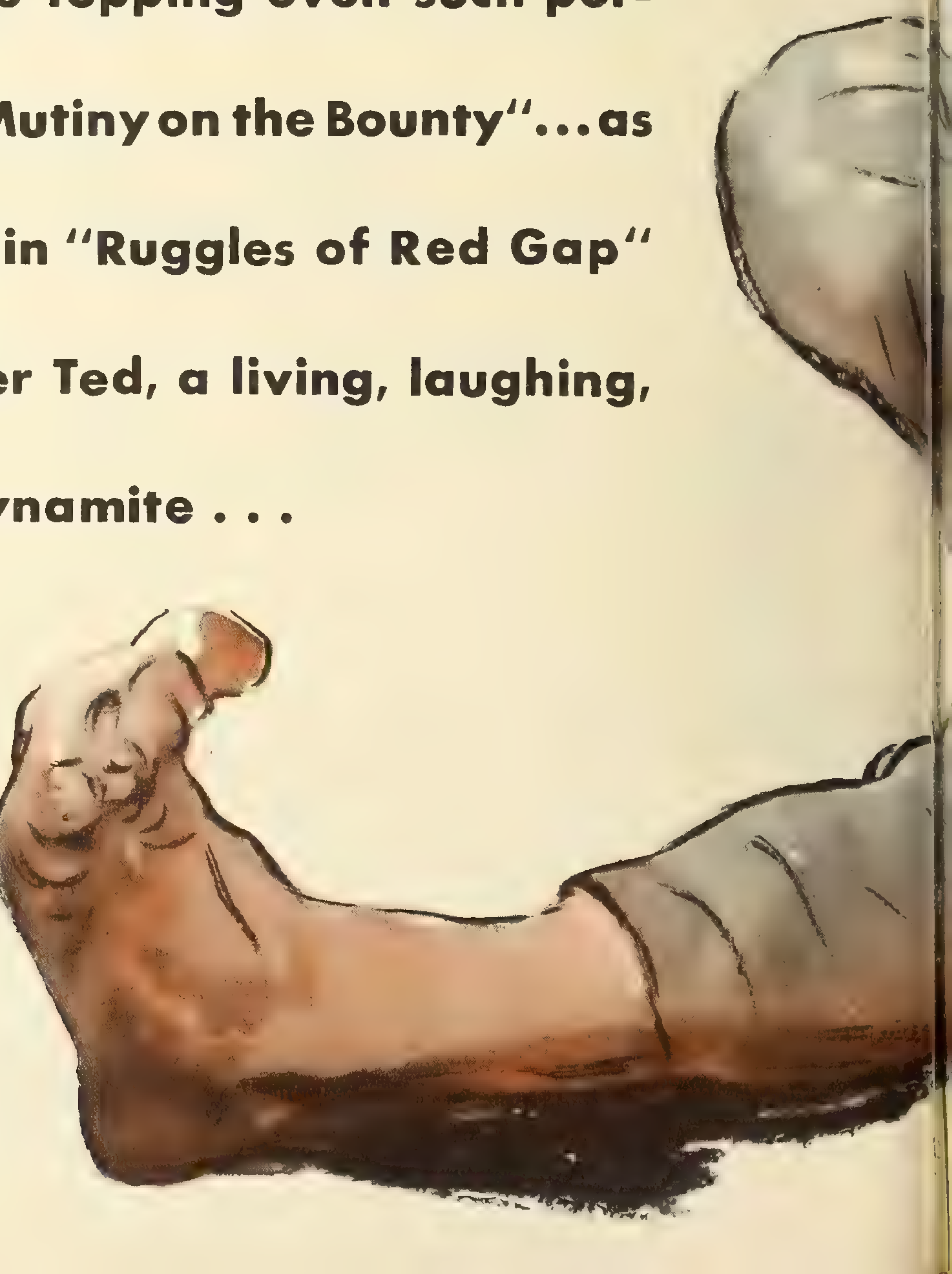
and here's why . . .

Paramount's "THE BEACHCOMBER

CHARLES

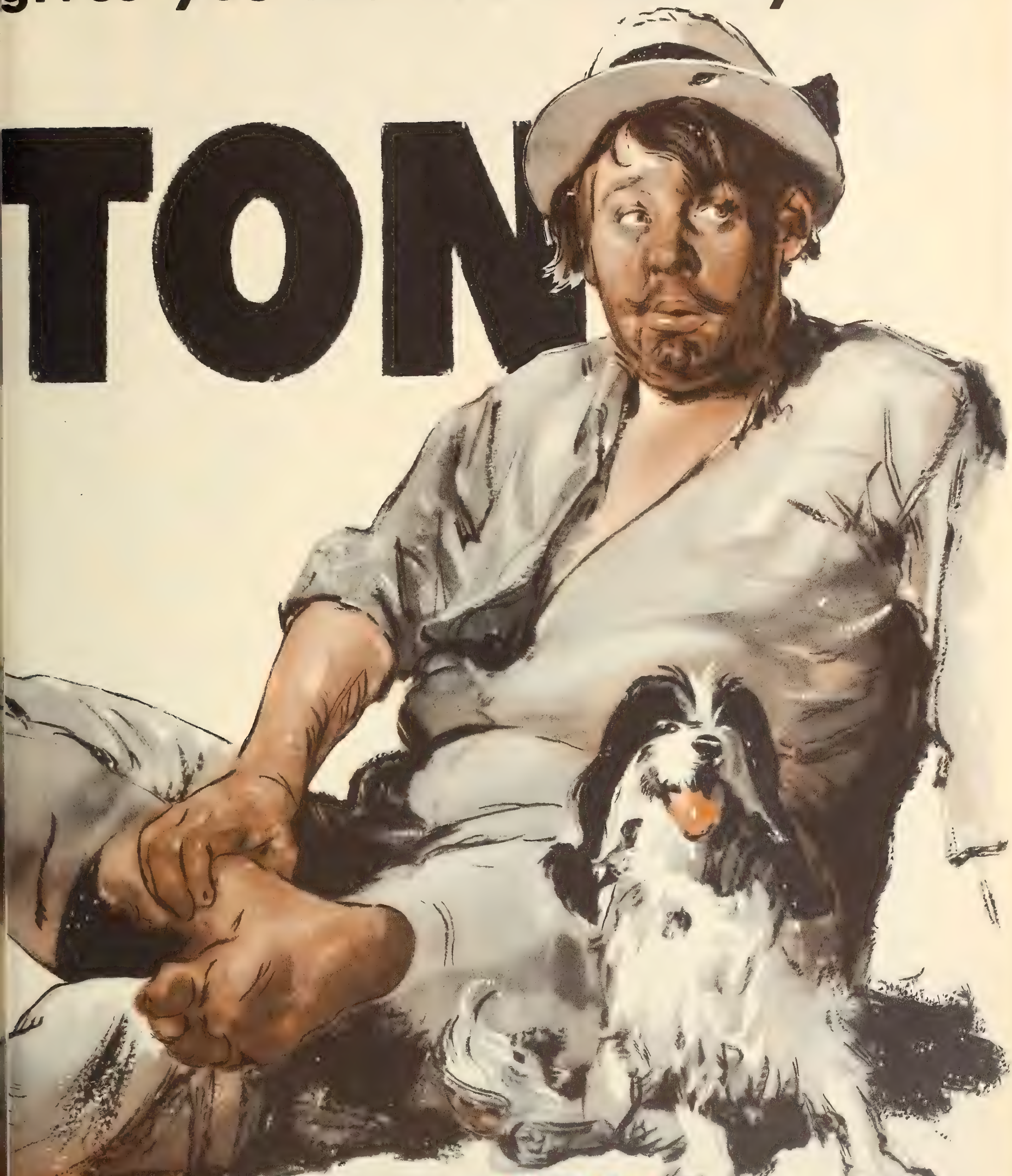
LAUGH

Here he is, after an absence of two years from the nation's screen, in the most memorable role of his glorious film career . . . a role topping even such portrayals as Captain Bligh of "Mutiny on the Bounty" . . . as "Henry the VIII" . . . as Ruggles in "Ruggles of Red Gap" . . . the mighty role of Ginger Ted, a living, laughing, roaring ton of box-office dynamite . . .



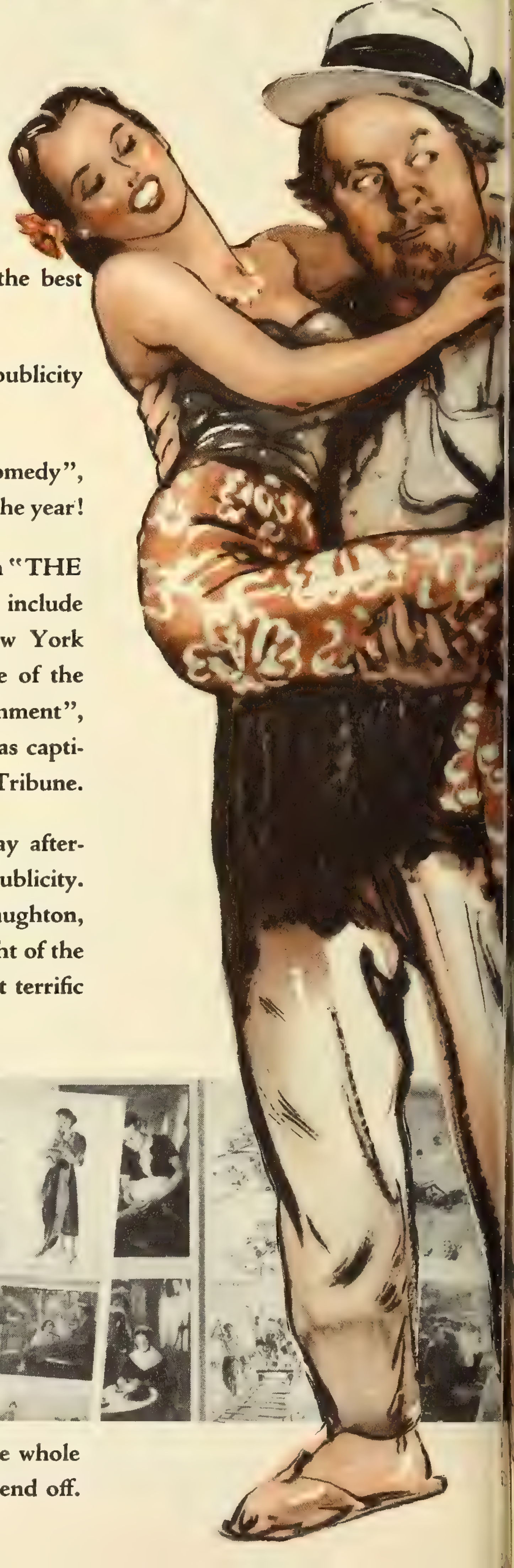
gives you the one and only

TON



"THE BEAC

is NEWS



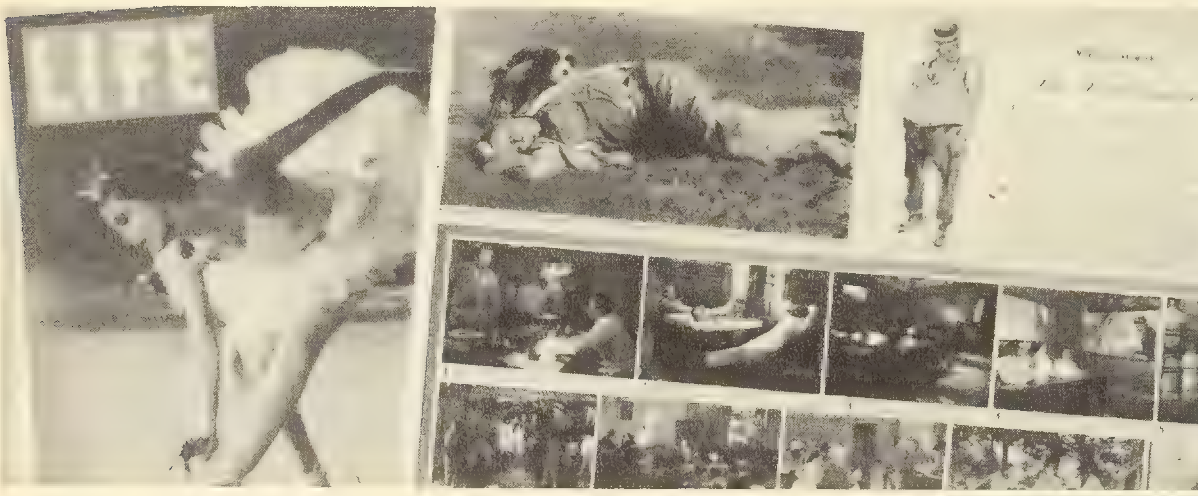
800 Big Daily Newspapers carry this United Press rave: "One of the best pictures of this or any other year; we urge that you see it."

News Week, national current events weekly, gives Laughton front cover publicity plus typical rave review.

National Board of Review of Motion Pictures, calling it "first rate comedy", names "THE BEACHCOMBER" third best English-speaking picture of the year!

New York Motion Picture Newspaper critics list Elsa Lanchester's role in "THE BEACHCOMBER" one of best of the year. Their reviews, all raves, include such comments as, "an experience definitely not to be missed", New York Times; "nothing quite like it this year or last", New York Post; "one of the year's two most interesting films", New York Sun; "delightful entertainment", New York Daily News; "sheer magic", New York World-Telegram; "as captivating a production as has come to town in some time", New York Herald Tribune.

Big International Broadcast . . . Victor-R.C.A's Magic Key on Sunday afternoon January 1 gives "THE BEACHCOMBER" tremendous air publicity. Broadcasting from London, Charles Laughton, from New York, Mrs. Laughton, (Elsa Lanchester), did scene from "THE BEACHCOMBER" as highlight of the most important of all New Year's programs. Entire N.B.C. audience got terrific selling on picture.



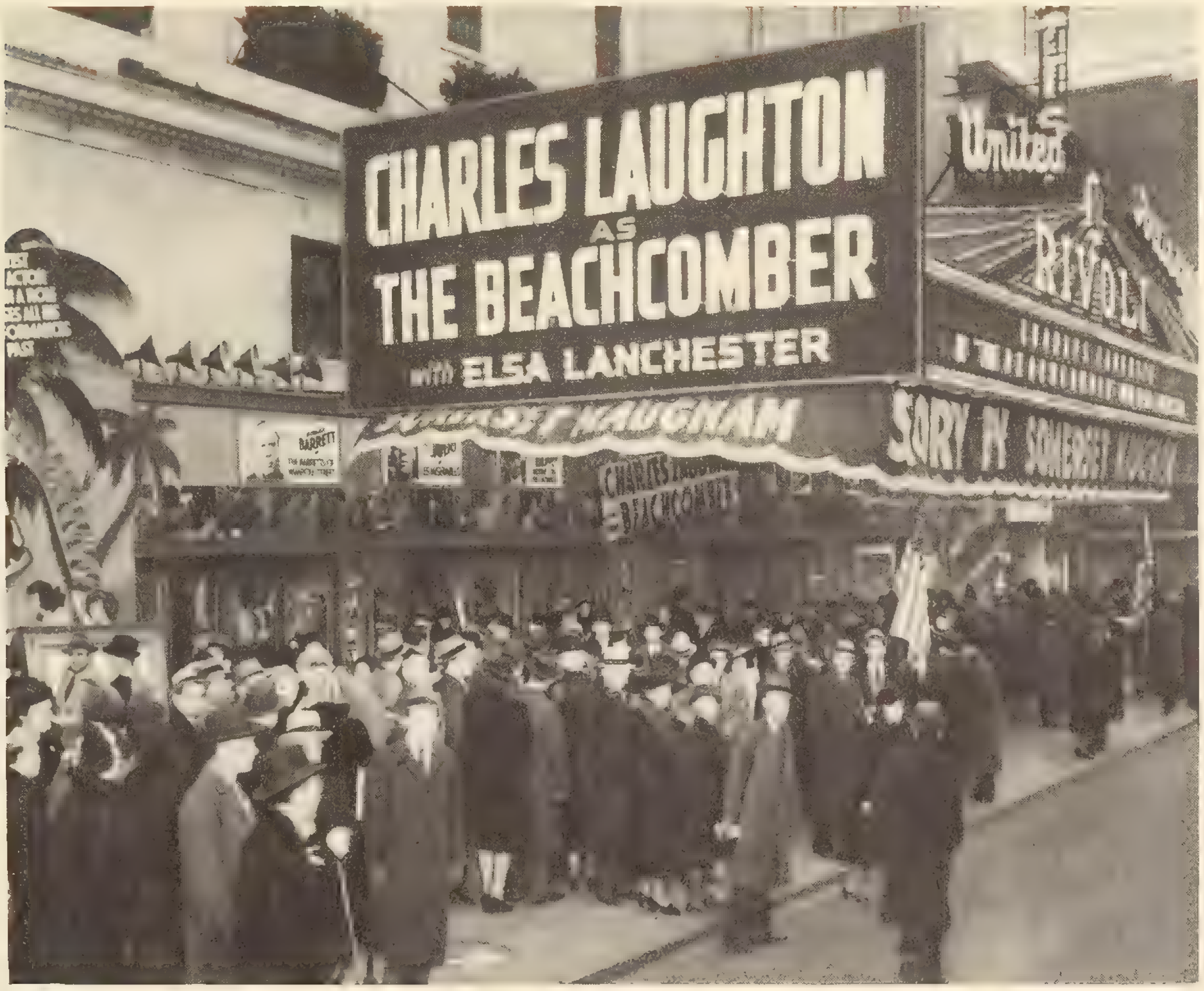
Life Likes Laughton . . . Life magazine in its Dec. 5 issue published five whole pages of publicity on "THE BEACHCOMBER", giving it terrific rave send off.

HCOMBER"

. . . is BOX OFFICE

Opening at the New York Rivoli Theatre a couple of days before Christmas "THE BEACHCOMBER" lured Christmas shoppers right off Broadway, started a smash record-breaking week for that theatre; set up a record for biggest theatres on the street to compete with. Second week continued sensational business and picture is definitely set for record run.

A Mayflower Picture • Produced and Directed by Erich Pommer • A Paramount Release


CHARLES LAUGHTON
AS
THE BEACHCOMBER
with ELSA LANCHESTER
United
RIVOLI
STORY BY SOMERSET MAUGHAM
CHARLES LAUGHTON
BEACHCOMBER

"THE BEACHCOMBER" is Box-office on Broadway . . . Photo above shows crowds lining up for opening of "THE BEACHCOMBER". Shows how your theatre will look when you book big Paramount winner.

SELL LAUGHTON

"There need be no hesitancy whatever about billing it as Mr. LAUGHTON'S BEST PERFORMANCE." *Motion Picture Herald*

"Charles Laughton's performance in the title role is by wide margin his most masterly character portrayal." *Motion Picture Daily*

"Put this down as a fine exposition of Laughton's supreme acting ability." *Film Daily*

"Laughton is lustily human." *Daily Variety*

"A strong story, liberal humour and another enthralling performance by Laughton." *Variety*

SELL LAUGHTER

Sell "THE BEACHCOMBER" for what it is...an adult comedy loaded with sure-fire laughs

Sell the Story . . . What happens when a sanctimonious female decides to reform the grandest reprobate ever to roar his way in and out of a hoosegow . . .

Sell the Background... South Sea pictures are plenty hot at the box-office right now... and "THE BEACHCOMBER" is the top South Seas picture of the year...dozens of lovely native girls . . . plenty of that tropic atmosphere...lots of the old goona goona...

Sell it the Paramount Way... Paramount's home office exploitation and advertising departments have built a press book loaded to the brim with sure-fire promotion gags... and you'll find in the big ad line-up just the kind to convince your public...

at all events . . .

BE PREPARED

Call your local Paramount exchange **NOW** and book "**THE BEACHCOMBER**" in plenty of time to give it that big local build-up which will have your theatre as busy as the New York Rivoli is today

Paramount Pictures

U. S. Cinema Is Strangling Itself, Nichols Says at Awards Broadcast

Censuring Hollywood in his presentation of the annual New York newspaper film critics' awards, Dudley Nichols, president of the Screen Writers' Guild, in a broadcast from New York last Sunday, said, "Hollywood, in its fear of losing profits by making enemies, in its mad desire to appease the prejudices of every group, has submitted to an ever tightening censorship under which it becomes impossible to deal with reality. The field of picture writing has been fenced in until the pasture is dry. The American cinema is strangling under a rope which it helped to put around its own neck and it seems to me that it is up to the critics to cut it down and make it live again."

Acting as master of ceremonies in the NBC broadcast, Mr. Nichols awarded prizes on behalf of the critics to the English-made "The Citadel," for the best picture; to "Grand Illusion," for the best foreign language film; to Alfred Hitchcock of London, for the best direction, in "The Lady Vanishes"; to James Cagney, "best actor of the year" for his work in "Angels with Dirty Faces"; to Margaret Sullavan, "best actress" for "Three Comrades," and to "Snow White and the Seven Dwarfs," which received a special prize as it was not eligible to compete for the "best picture" title because it was a cartoon.

After Mr. Nichols' announcement of the awards, the program was switched to Paris, whence Jean Renoir and Erich von Stroheim, who directed and acted in "Grand Illusion," respectively, were heard. Then Alfred Hitchcock read a scene from "The Lady Vanishes," from London, after which the program returned to New York, where Cagney acted a scene from "Angels with Dirty Faces." Switching to Hollywood, the show presented Miss Sullavan, who read a scene from "Three Comrades." In conclusion, Walt Disney came on the air to add "All I can say is, thanks a lot."

The broadcast and formal presentation of the awards over the air came as the culmination of a cocktail party given by the critics in the Rainbow Room in Rockefeller Center, and attended by more than 400. *Present as members of the critics circle were Howard Barnes, New York* Herald Tribune; *Frank Nugent and Bosley Crowther, of the New York* Times; *Kate Cameron (Loretta King), Wanda Hale and Dorothy Masters, all of the* Daily News; *Leo Mishkin,* Morning Telegraph; *Archer Winsten and Irene Thirer,* Post; *William Boehnel,* World-Telegram; *Bland Johaneson,* Daily Mirror; *Herbert Cohn, Brooklyn* Daily Eagle, *and David Platt,* The Daily Worker.

Among the screen and stage notables present were Douglas Fairbanks, Jr., Luise Rainer, Elsa Lanchester, J. Edward Bromberg, Rex O'Malley, Nancy Carroll, James Cagney, Robert Morley, Walter Abel, Richard Carlson and Zorina.

Mr. Nugent in the Sunday Times *said of the critics' awards:*

"To say that these awards represent final truth and final justice is as absurd as attributing those qualities to any or all lists of the best ten. The verdict of eighteen newspaper critics is no more reliable than the verdict of one of them, although it may carry more authority. Proof of the matter is that no award was made by a unanimous vote. Mr. Hitchcock won on the first ballot and so did "Snow White," but nine ballots were required to give Mr. Cagney the necessary two-thirds majority, it took seven to elect "Grand Illusion," four to choose "The Citadel," four to give Miss Sullavan her scroll. There were valiant challengers in each competitive class and the log-rolling, lobbying and vote-trading that went on in the traditional smoke-filled room were shameful and very funny."

Commerce Bureau Changes Awaited In Washington

by FRANCIS L. BURT
in Washington

Appointment by President Roosevelt of Harry Hopkins, formerly relief administrator, as head of the Department of Commerce to succeed Secretary Daniel C. Roper, retired, may be the forerunner of a new reorganization of that branch of the Government, it is believed in Washington.

Thoroughly changed in 1933 as the Roosevelt Administration sought to eradicate all vestiges of the Hoover regime, the Department of Commerce during the past five years has decidedly not been a potent force in the building up of U. S. foreign trade, although Secretary Roper, in his final report, cited an "appreciation" of $50,000 in profits to the film industry through the efforts of his foreign service in securing changes of attitude by foreign censors toward specific motion pictures.

More recently, the department has been further stripped of importance by setting up as independent agencies two formerly outstanding branches, the Maritime Commission and the Civil Aeronautics Authority.

With the departure of Secretary Roper, an opportunity is seen for the State Department to realize its long-time ambition of having the foreign service of the Bureau of Foreign and Domestic Commerce transferred and made a part of the consular service, which took over much of the former's work several years ago.

Consular officials and commercial attaches are engaged in much the same type of work, it is pointed out, that of protecting American business interests and finding opportunity for increased American sales abroad. The State Department never has been satisfied with the division of the field, holding that frequently the commercial agents have worked at cross-purposes with the consular officials.

Both departments have worked diligently and well for the motion picture industry. The Department of Commerce, through its motion picture division and its agents abroad, has kept the industry abreast of foreign developments; the State Department repeatedly has interested itself in the difficulties encountered by the industry as a result of quota, tariff and other barriers, particularly in Europe.

Transfer of the commercial foreign service to the State Department, it has been emphasized, would mean no diminution in the efforts of the Government to protect our film or other trade, but would bring about a coordination of effort which, with even the best intent, has not been possible under the present setup.

FCC to Report on the Investigation of ATT

A report on the three-year $1,500,000 investigation of the American Telephone and Telegraph Company activities, including those in the motion picture business, will be sent to Congress this session, the Federal Communications Commission stated this week in its annual report. The telephone report probably will not be ready until late this spring.

The FCC, the annual statement revealed, is making a study of methods of organizing all communications facilities, including radio, telephone and telegraph services, to provide for their prompt and efficient use in the event of any sectional or national emergency.

Cite Role of Film and Radio In Educational Needs

Motion pictures and radio must both play an increasingly important role in modern education, with the solution perhaps to be found in the encouragement of Hollywood, by educational commissions, in the making of suitable films with a market guaranteed them. That, in the opinion of Dr. Elizabeth Laine, author of the volume on motion pictures and radio, one of the 10 studies published by the Regents Inquiry into the Character and Cost of Public Education in the State of New York, may help solve some of the problems confronting educators.

Dr. Laine's book was presented to the trade press at a luncheon on Monday, presided over by Dr. Luther Gulick, director.

Eastern SMPE Observes Daguerre Centenary

The Atlantic Coast Section of the Society of Motion Picture Engineers met Wednesday at the Hotel Pennsylvania in New York for their first meeting of the year. The meeting marked the centenary of the announcement to the French Academy of Sciences of Daguerre's contribution to photography.

The speakers were Edward Epstean, noted collector of photographic libraries, who spoke on "The Centenary of Photography and the Motion Picture," and Beaumont Newhall, author and librarian and acting curator of photography of the Museum of Modern Arts, who spoke on "Daguerre's Contribution to Photography."

Weisman Offers Plan to Liquidate Fox Theatres Corp.

Possible approval within two weeks by Martin F. Manton, federal judge, of attorney Milton Weisman's plan for liquidation of the Fox Theatres Corporation, is expected to bring that company out of receivership, after seven years. Mr. Weisman's plan, if adopted, will end his receivership, and transfer the company's assets to two trustees, to be appointed by the judge.

Earlier this week a closed hearing was held on a legal point in the plan, and objectors were allowed until this Thursday to file briefs. It is understood that the objections do not affect the plan basically.

The plan calls for liquidation gradually, depending on market conditions. It names four creditor classes: tax and receivership creditors, preferred participants and participants. The first two classes would be paid fully by the trustees. The court is to determine the claims of the preferred participants; they will then be given non-interest bearing preferred participating certificates for the face amount of their claims, less dividends already paid. These certificates will be gradually retired; on completion of this retirement, general creditors will receive similar certificates, and be paid on a pro-rata basis.

The company's current assets, as of November 30, are listed at $150,785, and investments of its four wholly owned subsidiaries at $358,957. It also has a claim against William Fox for $7,500,000. Its total liabilities are listed at $8,100,350, and there is a contingent claim of William Fox for $7,186,000.

Mr. Weisman asserted that his liquidation plan does away with administration expenses. The filing of consents by stockholders is not believed necessary. Mr. Weisman added that immediate sale of the assets at a reasonable price was "impossible" because of poor business and the Government anti-trust action.

Film Board Installs Officers

Officers for 1939 of the New York Film Board of Trade were installed Wednesday at the board's office in the Paramount Building. The officers are Harry Hummell, president; Edward H. Bell, first vice-president; Robert J. Fannon, second vice-president; Jack Bowen, treasurer; Myron Sattler, secretary, and David A. Levy, sergeant-at-arms. The meeting was followed by a dinner at the Diamond Horseshoe.

James Roosevelt on Coast

James Roosevelt, new vice-president of Samuel Goldwyn, Inc., Ltd., arrived at the company's studio Monday for a stay of several weeks. Mr. Roosevelt, Joseph Schenck and Tyrone Power flew to San Francisco Wednesday to attend a luncheon in the interests of President Roosevelt's infantile paralysis drive.

KMTA To Seek Anti-Ascap Measures

Introduction of anti-Ascap measures in both the Missouri and Kansas legislatures is proposed by the Kansas-Missouri Theatre Association in conjunction with a new organizational membership drive. The association's present membership includes about 400 of the 600 theatres in the territory but it hopes to add the remaining 200 to gain complete exhibitor backing for the proposed legislation.

Radio Artists Walk Out Of Parley with Agencies

Negotiations between the American Federation of Radio Artists and the American Advertising Agency Association, which had been going on for a year, reached an impasse Tuesday when representatives of AFRA walked out of a conference with the AAAA. The latter had submitted a memorandum containing a minimum scale of payment for artists and announcers working in sponsored network programs, which was stated by AFRA to be below the scale now existing, and flatly rejected. The AFRA representatives, Emily Holt, George Heller, Sam Jaffe, Mark Smith, Alex McKee, Nelson Case and Jean Hersholt, walked out of the meeting 15 minutes after the AAAA had submitted its proposal.

Further action to be taken by AFRA was to be determined in a board meeting Thursday.

Censors Appointed In Two States

Two cities have made changes in their censor staffs. The New York State Department of Education has added a motion picture inspector and a reviewer to the censor board. Frank B. Dermody was appointed a reviewer and Mrs. Rosalie Cherlov has been named inspector. Mrs. William E. Estes of the films committee of the Parent-Teachers Association in Kansas City, has been named assistant city censor to succeed Mrs. Eleanore Walton, who now is city censor.

A resolution adopted by the Ohio State Educational Association at its 17th annual convention in Columbus provides for a constitutional amendment to create a state board of education which would name the state director of education now appointed by the Governor. The educational director is the ex-officio head of the censor board.

Mae Clausen, chairman of the Kansas State Board of Review, said this week that the board had reduced per reel censorship fees on original prints from $2 to $1. Authority for adjusting the fees is conferred by the Kansas censorship law, which, however, makes the maximum $2 per reel. No change has been made in the $1 per reel charge on copies.

Milton Farber, attorney, Columbus, Ohio, representing Amkino Corporation, New York, distributors of the Russian-made film, "Professor Mamlock," has asked the Ohio censors to again review the film, in an effort to get them to reverse their previous decision to ban the film from the state.

The Ohio censor board has passed the film "Million of Us," held up since November, 1937. There were only a few minor deletions, the board reported. The action was brought in district court in Columbus by Garrison Film Corporation, distributors, to force acceptance or rejection.

The Ohio censors reviewed a total of 494 reels in December, from which 57 eliminations were ordered. Ten reels were rejected. This compares with 665 reels reviewed, 47 eliminations ordered, and 16 reels rejected in November, while in December, 1937, there were 701 reels reviewed with 30 eliminations.

During 1938, there was a total of 6,213 reels reviewed and 365 eliminations ordered. The 1937 figures are 7,487 reels and 397 eliminations.

Lenauer International Films, Inc., distributors in this country of the French film, "Le Puritan," has filed an appeal to the Board of Regents of New York for a review of the film. The picture was rejected by Motion Picture Director Irwin Esmond.

Impasse Reached In Conference With Musicians

Conferences among leaders of the American Federation of Musicians and industry executives, held this Wednesday in the New York offices of Pat Casey, motion picture industry labor arbitrator, again reached an impasse, and the next conference was set for April 17. Joseph M. Weber, president of the AFM, and his entire executive board sat down with Joseph Hazen, of Warners; Sidney Kent, 20th Century-Fox; Leonard Picker, of Columbia; Harry Buckley, of United Artists; George Schaefer, of RKO; Nate Blumberg of Universal; and Barney Balaban, of Paramount.

Their announced purpose, as it has been for several months now, was to find a means of reemploying musicians whose lack of work is ascribed to the advent of sound films. The musicians have been talking a "tax on footage," reemployment in stage shows in all theatres with stages; and like solutions. They are expected to discuss the matter further in their Miami executive council meeting beginning Monday.

According to Mr. Casey, the Wednesday meeting resulted only in the agreement by all that more "exploratory" talks were necessary. Said Mr. Casey, after the meeting:

"We've arrived at nothing as yet; nothing was agreed upon; and certainly we haven't seen anything yet which could be a solution. And really, I don't know how they're going to get one, either. It's one of those things where you can't even get down to what to fight about."

—

The sickness of one of the principals made the scheduled meeting this Friday, in Mr. Casey's offices, of the motion picture company representatives doubtful. The meeting was to determine the status of various employee classes of the industry, in relation to the new Wages and Hours Law.

—

Complaints of the members of the Screen Writers' Guild that producers are intimidating them will be ready soon for filing with the National Labor Relations Board. Plans for 45 such complaints were drawn at a meeting Sunday on the coast, of the Guild.

An election among readers in the studios to determine whether the Guild should be their collective bargaining agency, is scheduled to be held under the auspices of the board. The Guild had filed a petition with the board asking for such an election, and the attorneys for the studios agreed to the election, but did not waive their rights to challenge the board's jurisdiction, as they are now doing.

Consults Attorneys on Third Dimension Process

Spencer Monroe, former newsreel cameraman who has been spending the last six years on a third dimension film process, is returning to New York this weekend to complete negotiations for sale of the patents on his device, after consulting attorneys in Chicago.

Two lenses are used on the camera and a system of mirrors is also part of the equipment. Standard 35mm film is used in the process, but Mr. Monroe said special projectors will be needed to show the third dimension film at its best.

THEATRE MANAGER CALLED "STEP-CHILD" IN NEWSPAPER OFFICES

Loew's Investigator Finds Wide Range of Editorial Attention Despite Greatest Reader Interest Except Comics

Newspapers which conduct "slipshod" movie pages are being attacked by exhibition, from which a demand is made for changes for the benefit of both press and theatre. It is charged "the movie manager has been dropped into the newspaper picture somewhere between the business office and the editor's desk—a stepchild of each."

Citing a reader interest for "good" movie pages topping all other departments or special pages in newspapers except comics, Loew's, Inc., one of the biggest advertisers of motion pictures, charges that with the same treatment accorded films as sports and other fields, the movie page can be developed into one of the most valuable newspaper departments, both from the standpoint of public interest and advertising revenue.

The attack against "slipshod" film pages is made by Loew's in an open message to newspaper publishers and editors in *Editor and Publisher,* newspaper trade publication, as written by Arthur Schmidt, advertising representative of the Loew advertising-publicity department, headed by Howard Dietz.

Arguments advanced could be used by other exhibitors and theatre advertising men on their local newspaper publishers or editors whose movie page needs revitalizing, and Loew's, through the Schmidt analysis, claims that this would benefit both newspaper and theatre.

Finds Wide Variety of Standards

Mr. Schmidt in recent months has talked of motion picture matters with a large number of newspaper publishers and executives. He found in their newspapers a wide variation of quality in movie pages, despite the fact that the Gallup and other newspaper surveys show that local movie pages have the highest reader interest rating, that, according to metropolitan newspaper lineage figures, 1938 set an all-time high in motion picture advertising, that motion pictures will be one of the few plus classifications in advertising this year, running far in excess of 1929, and that one typical survey made recently shows 72 per cent of the readers interviewed had read one or more items on a "good" movie page, this rating of 72 per cent excelling that of all other newspaper departments except comics (which had a rating of only nine points higher); sports rating 44 per cent.

Yet, Mr. Schmidt found publishers, talking "off-the-record," frankly admitting they haven't given much attention to their movie page when "it is far below the standard of the balance of the paper," conceding at the same time that it is one of the most profitable departments, and is becoming more so each year. They agreed that an attractive page requires editorial effort and expense, what with so much lively photographic material available and so many sources of news and ready-made reader-interest.

The Loew investigation concluded, basically, that the quality standard of movie pages, and the resultant reader interest and circulation appeal, is governed generally in proportion to the publisher's and editor's personal understanding of the motion picture business and liking for the movies themselves. Consequently, "the movie manager has been dropped into the newspaper picture somewhere between the business office and the editor's desk—a stepchild of each. Neither fish nor fowl, he is a strange combination of news source and advertiser."

EXPERIMENTING IN TRAILERS

National Theatres Fox West Coast circuit is experimenting with simple announcement trailers in the hope that a new kind of selling trailer may be evolved which will be different than the usual high pressure trailer.

The circuit is premising its experiments on the fact that so much advance information is given the public by the press and magazines, besides radio, that the high pressure trailer is not needed.

"The failure to rationalize this publicity and advertising business is reason No. 1 for many poor movie pages," according to Mr. Schmidt. "Editorial policy is confused by the theatre managers' dual role. The valuable local angles are neglected and the page drifts.

"Few editors, for that matter, give the movies the same interest and cooperation they give other departments. Take sports for example. Like baseball and hockey the movies are a source of reader-interest and circulation. But because the movies are advertisers some editors view movie copy, especially local copy, with doubt and suspicion. . . . "

Movies and Sports

"One recent survey showed that the sports page attracted nine per cent more male readers than the movie page. But the movie page pulled 387 percent more women readers than sports. Actually it appeals to all classes. In newspapers in the 100,000 circulation group it was found that . . . for every 100 women who read the page there were 75 men readers," the Schmidt report continued, adding:

"Another interesting finding: local motion picture ads had the highest reader-interest rating of anything on the page in one paper on theatre opening day.

"This confirms the fact that readers are interested in today's shows, and current releases. . . . Yet some editors emasculate their pages by editing out much of the local news and using uninteresting publicity blurbs. And theatre managers who furnish them with photographs and information that might be used to inject some local flavor to the page are regarded as 'space chiselers.'

Faulty "Cooperation"

"Some advertising managers will prevail on their editor to run a few meaningless blurbs from time to time 'to keep the movie theatres happy.' . . . This type of 'co-operation' . . . frequently causes the editorial department to lose interest.

"The 'how' of the movie page is strictly the editorial department's responsibility. The business office must furnish adequate payroll and white space, and naturally is entitled to look for reader results, but it's neither their job nor the theatre manager's job to run it.

"Most motion picture editors throughout the country are thoroughly competent. . . . Unfortunately, in many instances, they contribute little to the page except reviews. They are not consulted on policy or makeup of the daily page, and frequently haven't the staff to conduct it.

"In a few instances the pages are handicapped by writers who obviously dislike the movies and hate movie stars. That's a simple matter of newspaper policy. . . .

Local Flavor

"It would seem that the movie pages which are most successful and rate highest have this distinct local flavor, and in most instances play up staff writers. The *Washington Post* is typical. Commenting on a recent survey Managing Editor Alexander F. Jones writes: ' . . . the Gallup figures on our amusement page are an excellent illustration of the pulling power of anything pertaining to motion pictures. The daily amusement page ran 16 percent higher than the average for all other pages in the paper: some nearly as high, others much below.'

"Hollywood columns are important to a good movie page. And once more, in this writer's opinion, it is the competent and experienced newspapermen and women who went to the Coast from the desks of leading newspapers who are turning in the best columns. Publishers owe it to their readers to analyze Hollywood copy and not be stampeded into buying a lot of cheap gossip. They owe it to their advertisers, too.

Excessive Rate Cited

"Actually, if anyone is entitled to special consideration these days it is the movie theatre manager. He pays an excess rate. His copy runs 365 days in the year. His national cooperative ads come to the metropolitan papers week after week, without solicitation or even a check up by the New York representative.

"Most theatre men are sold on newspapers. Newspaper ads have directory and selling value. No other advertising medium has developed a technique so effective in selling theatre tickets. That's why theatres use them. Oscar A. Doob, advertising director of Loew's, spends more than 90 per cent of his budget in newspapers for New York and other Loew's theatres throughout the country.

"This year the space used by many theatres in metropolitan cities represents a greater proportion of the theatre gross than ever before. Linage has increased, but in many instances grosses are less than they were in 1929 and the early 1930's.

"Maybe it's just coincidence, but theatre business does seem to be better in those cities where newspapers have the highest rating reader-interest pages.

"Where you find a top-flight movie page, therefore, you'll find a happy theatre manager —and editor."

Lee Denies Interest in Canadian 16 mm. Field

Arthur A. Lee, vice-president and general manager of Gaumont British, denied reports that he has become interested in the distribution of 16 mm. films in Canada, upon his return from a Florida vacation last Sunday.

Saying that his position with GB remains unchanged, Mr. Lee added that he had been associated with the company for more than a quarter of a century, and hoped to remain with them for a similar length of time.

$68,808,076 FOR AIR TIME IN 1938; FCC LOOKS FOR RADIO-FILMS LINK

Outlay for Talent and Program Material Raises Total to Estimated 100 Millions; Five Agencies Place $28,642,625

National advertisers in 1938 spent $68,808,076 for radio time on the two big networks, National Broadcasting Company and Columbia Broadcasting System. The amount spent for talent and material for programs, in addition, while not known, is generally believed to bring the total national advertising radio expenditure to $100,000,000 for the year on NBC and CBS alone.

Billings of Mutual Broadcasting System for the year were $2,920,323.

Five advertising agencies placed $28,642,625 of radio time business, Blackell-Sample-Hummert, Inc. setting $8,955,633 with the two networks. Business placed by others follows:

Young and Rubicam, Inc.	$4,911,056
Benton and Bowles, Inc.	4,800,399
Lord and Thomas	4,742,369
Ruthrauff and Ryan, Inc.	3,771,548
Compton Advertising, Inc.	3,107,788
Ward Wheelock Co.	2,258,425
Newell Emmett Co., Inc.	1,693,314
Pedlar and Ryan, Inc.	1,588,185
Batten, Barton, Durstine and Osborne	1,561,333
Lennen and Mitchell, Inc.	1,400,687
Wade Advertising Agency	1,383,741
N. Y. Ayer and Son, Inc.	1,350,691
H. W. Kastor and Sons Advertising Co.	1,245,302
Gardner Advertising Co.	1,099,281
William Esty and Co., Inc.	1,084,659
Stack-Goble Advertising Agency	1,001,999
Blow Co., Inc.	990,044
Roche, Williams and Cunnyngham	972,434
McCann-Erickson, Inc.	836,851
Arthur Kudner, Inc.	785,449
Erwin, Wasey and Co.	707,679

Procter and Gamble (soaps) continues the ranking "space buyer" on the air, spending $6,170,862 for time alone in 1938, followed by Standard Brands (foods), spending $5,390,853, and General Foods, also foodstuffs, with $5,239,696.

NBC's Top Clients

NBC had 20 advertising clients spending more than $500,000 each for time in 1938, as follows:

Procter and Gamble	$4,860,155
Standard Brands	2,670,467
General Foods	2,519,220
Sterling Products	2,486,452
American Home Products	1,683,340
Campbell Soup	1,565,637
National Dairy Products	1,466,957
Miles Laboratories	1,387,906
American Tobacco	1,331,884
General Mills	1,200,886
Bristol-Myers	942,930
Quaker Oats	878,068
RCA	827,640
Johnson Wax Co.	675,190
Brown and Williamson	656,306
Cities Service	638,205
Firestone Tire & Rubber	635,205
Sun Oil	631,667
Jergens Co.	622,277
Liggett & Myers	571,015

Largest CBS Buyers

Columbia Broadcasting's 18 biggest 1938 time buyers each spent all the way from the Texas Company's $405,265 to Lever Brothers' $2,790,141, and including those parts of the General Foods and Standard Brands expenditures, which ran in addition to their expenditures on NBC as listed above. The CBS "big money" time buyers follow:

Lever Brothers	$2,790,141
General Foods	2,720,386
Colgate-Palmolive-Peet	1,779,439
Procter and Gamble	1,310.707
American Tobacco Company	1,283.826
William Wrigley	1,241,705
Liggett and Myers Tobacco Co.	1,118,355
Ford Motor Co.	1,052,285
Chrysler Sales Corp.	1,003,612
R. J. Reynolds Tobacco Co.	1,000,184
Campbell Soup Co.	713,778
Continental Baking Co.	650,260
P. Lorillard Co.	644,905
Pet Sales Milk Corp.	594,013
General Mills, Inc.	557,035
Philip Morris and Co., Ltd.	463,380
U. S. Tobacco Co.	435,120
Texas Co.	405,265

Some $21,156,602 of the total dual-network $68,808,076 time income from national advertisers was to advertise foods and foodstuffs, $18,459,526 was for drugs and toilet goods. Not a nickel was listed by either networks as having been earmarked directly for motion picture advertising.

Classes of Product

NBC listed the following classes of merchandise and services as the subject of 1938 air advertisings:

Foods and Food Beverages	$14,559,775
Drugs and Toilet Goods	12,686,022
Laundry Soaps and Cleaners	4,491,316
Tobacco and Cigarettes	3,286,786
Lubricants, Fuel and Petroleum Products	1,983,534
Radio and Phonographs	955,706
Automotive	927,251
House Furniture and Furnishings	743,407
Stationery and Publishers	392,055
Confectionery and Soft Drinks	331,100
Paints and Hardware	274,333
Miscellaneous	208,459
Financial and Insurance	171,627
Wines and Beer	125,232
Machinery and Farm Equipment	99,708
Clothing and Dry Goods	76,736
Shoes and Leather Goods	64,959
Building Materials	56,162
Travel and Hotels	19,364
Schools and Correspondence Courses	6,912
Garden and Field	2,236

CBS's subjects of national advertising were classified as follows:

Foods and Food Beverages	$6,596,827
Drugs and Toilet Goods	5,773,504
Tobacco and Cigarettes	4,969,474
House Supplies	3,077,079
Automotive	2,976,346
Confectionery and Soft Drinks	1,676,051
Lubricants and Fuel	993,909
Miscellaneous	265,810
Radios	237,875
Financial	214,143
Beer	192,750
Shoe Cleaners	174,049
Silverware	85,095
Political	52,803
Machinery	43,405
Travel	10,450
Building Materials	5,827

A sizeable part of program expenditure went to talent and material obtained in Hollywood.

TWO NEW FILMS-AIR PROGRAMS SUNDAY

Two more radio programs featuring Hollywood personalities and problems have broken onto the air lanes, both on Sunday night. They are Jesse L. Lasky's "Gateway to Hollywood" described as a "talent quest" and spnsored by the Wrigley Company, manufacturers of chewing gum; and the "Screen Actors' Guild Show" sponsored by the Gulf Company, manufacturers of gasoline and allied products. Both are broadcast over the Columbia Broadcasting System network, the first at 6:30, the second at 7:30 P.M.

Government Starts Inquiry into Radio's Relations between Stations and with Companies, Newspapers and Amusements

Probing even deeper than expected into the structure of national radio broadcasting, with a view to determining the extent and nature of network monopolies, the United States Government this week started an investigation of radio's relations between stations and with communications companies, newspapers and amusements, presumably including motion pictures.

The new phase of governmental interest in the radio business was undertaken in pursuance of the inquiries of and hearings by the Federal Communications Commission, which over the weekend sent out questionnaires to more than 2,000 broadcast licensees, holding companies and other corporations holding direct and indirect stock interests and to stockholders and officers of the holding companies.

The FCC has been holding open hearings in Washington on radio operations for the last two months, taking all that time to investigate the National Broadcasting Company, and starting only this week on Columbia Broadcasting. Other than a host of statistics, the NBC phase of the hearings has produced nothing of apparent importance, according to Washington newspaper men who have been covering them.

The information now sought through the questionnaires sent out this week will be analyzed and the results presented in the testimony of the FCC's own witnesses during the present series of hearings.

Radio has relations with the motion picture business through Radio Corporation of America, which owns and operates NBC, one of the two major networks, and Radio-Keith-Orpheum Corporation, in which it has some 50 per cent holdings. The motion picture business otherwise has no great relationship with radio, save for some independent station interests, such as Warners' station in California and the few scattered instances of exhibitor station interests in the field.

Through the questionnaires the Commission seeks particularly to determine the ultimate and interlocking ownership and control of radio stations.

Review Board's Annual Meeting February 2nd

The 15th annual conference of the National Board of Review of Motion Pictures will be held February 2-4 at the Hotel Pennsylvania in New York. The subject of this year's conference will be "The Making of a Motion Picture."

On the opening day five speeches will cover the first half of the subject, which has to do with script-writing, research, casting, costume and make-up, and musical accompaniment. The next day the second half of the subject will be covered by a director, photographer, sound technician, technical engineer and actor. The Junior session demonstrating phases of the 4-Star Club activity will be held February 4th.

FORGET EVERY PICTURE YOU EVER SAW!

FORGET EVERY RECORD YOU EVER MADE!

DARRYL F. ZA

JES
JAM

IS RELEASED JA

CK'S production of

SE

ES

IN TECHNICOLOR

JARY 27th!

DARRYL F. ZANUCK'S
production of
JESSE JAMES
in TECHNICOLOR
starring TYRONE POWER, HENRY FONDA, NANCY KELLY, RANDOLPH SCOTT and Henry Hull, Slim Summerville, J. Edward Bromberg, Brian Donlevy, John Carradine, Donald Meek, John Russell, Jane Darwell.
Directed by HENRY KING
Associate Producer and original screen play by Nunnally Johnson.

and, of course...

THE No. 1 PICTURE OF 1939 COMES FROM THE No. 1 COMPANY

20th
CENTURY
FOX

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

WITH ONE WOMAN writing a threat to kill herself if she failed to win "Movie Quiz" prize money and many thousands of other letters as queerly personal received at New York headquarters, the Motion Pictures Greatest Year campaign executives are finding it necessary to use a most diplomatic, at times psychiatric, approach to some contest answers.

Some 10,000 of these letters — straying far afield from the objective, are in hand from American moviegoers. The proposals submitted by this group varied all the way from direct requests for money, to long descriptions of poverty, sickness and desperation of the senders. Some letters revealed a consuming love for the "movies"—their senders reporting romances and adventures lived vicariously through the screen. Other entries were cunningly devised, attractively dressed. Some confessed dishonesty and a plea for "another chance"; some wanted to write in Hollywood, and, of course, there were the usual requests for screen tests. Very many sent in pictures of themselves, their families, their pets. One chap sent along photographs of all the marquees of the 30 theatres he had attended to see Quiz pictures.

A look at this group of more or less peculiar missives discloses that for the most part they were from women. Certainly those most intriguing and posing the greatest problem, namely, how to answer diplomatically, were from women.

A woman in Chelsea, Mass., complained that she sells marriage licenses "all day long" and "it can become a very sad thing when there is no one in love with you." She'll settle for a Quiz prize—"if you can't win a man you *can* win a prize."

Another woman from Bovey, Minnesota, sent along a snapshot of herself in the hope she might be given a screen test. She included a description of her physical charms, adding: "but my complexion is not so good."

From Grand Rol, Oregon, came the offer of a woman to place in the hands of Hollywood producers her knowledge of the hereafter. Said this seer:

"I have had a death experience. I had cured myself all alone, enough to save me from going into the hereafter altogether. I have been in both places at once or at the same time, here and in the hereafter."

Many sent with their Quiz answers large cards to which they pasted the ticket stubs from the 30 theatres they had attended in order to view the contest pictures. They felt the stubs would "prove" their attendance.

A Nashville woman enclosed a five-dollar donation with her entry, for "Father Flanagan and Boystown," apparently influenced by seeing Metro's version of "Boystown."

Another woman, from Coffeyville, Kansas, wrote that she had one adopted child, a boy, but that after seeing "Boystown" they would adopt some boys "as soon as they could."

From the male division came a letter from New London, Connecticut, admitting that the writer hadn't seen enough pictures to qualify. And this is why: "Due to the fact my wife has been ill for the past months, which resulted in an eight-pound boy, we were unable to attend more than 20 pictures." He hoped, however, to win a prize.

A widow in Minneapolis confided that she did not see all the pictures herself; her friends helped her, "thinking how nice it would be if I could win a prize to pay the doctor's bills."

Bob Benchley, writer and movie actor for MGM shorts, feels terribly squeamish over his new role of radio broadcaster. He says that when he steps up to the microphone he is reminded of Jimmy (Schnozzola) Durante, who, when a movie script was being read to him, said, "Yeah, dat sounds sort of funny here, but how about all dem people in all dem theaters?"

Michael Mok went to interview Mr. Benchley in his midtown New York hotel apartment, for the New York *Post*, the other day, and found the place furnished in the best bustle-and-mustache-cup style of Victorian decoration. The walls are covered with pictures of dear, good Queen Victoria.

He found faded photos of the Queen alone, the Queen with Prince Albert, the Queen with Mr. Brown, the Queen with her son Edward, the Queen with her daughters, the Queen with Mr. Gladstone, the Queen driving in Hyde Park, the Queen reviewing the troops, the Queen watching the changing of the guard at Buckingham Palace, the Queen watching the Irish potato riots, or whatever Irish riots the Queen was watching.

"When I saw this furnished apartment for the first time they told me it was Victorian," explained Mr. Benchley. "So it's Victorian, is it?" he answered. "Well, I'll show you! I got tough about it and went out and really made it Victorian."

▽

Advertising Age *reports that Standard Brands has renewed its Charlie McCarthy program for another year. Charlie hadn't even talked to the sponsor.*

▽

National Broadcasting Company has on its programs-presented records the appearance of Mr. W. L. Golder, of Pittsburgh, Pa., as the organizer of the Anti Sour-Puss League.

▽

On the day, the other day, that Altec Service, an A. T. & T.-ERPI outgrowth, announced it would hereafter carry a full supply of theatre booth supplies for sound, and such, those who had remembered recognized that it was just 37 years before that a slender young Italian, Guglielmo Marconi, sat huddled over a set of queer looking instruments in an old barracks near St. John's, Newfoundland. Suddenly, long, tense waiting brought three low buzzes. It was a momentous occasion; the Atlantic had been conquered by wireless telegraphy.

That day in 1901, *when Marconi in receiving signals in code transmitted from Poldhu, near Cornwall, England, is considered directly responsible for the world-wide services of radio today and for the beginnings of television.*

▽

Senn Lawler, of Fox theatres, Kansas City, Mo., sends to our *Great Discoveries Department* the following quotation from Poor's Investment Service: "The key to the picture industry's outlook is ability to attract paid attendance."

▽

Transradio's selections of the 10 *women who made news during* 1938 *included Great Garbo, for a "marriageless romance which kept the world guessing."*

THESE first few weeks of the New Year have brought the usual press selections of "ten best" this and "ten best" that in motion pictures, and, not to be outdone, B. R. Crisler, last Sunday, noted for the staid New York Times, his own ten best of the year:

Best Lobby Slogan: Paramount's for DeMille's "Sign of the Cross": "Christians Killed in a Novel and Diverting Manner."

Most Superlative Lobby Slogan (displayed by the New York Central theatre on Broadway): "Surpasses Anything Ever Seen on Land, Sea or Sky."

Most Amusing Production Error: The inadvertent inclusion of the conventional legalistic abracadaba: "Any similarity to actual persons, living or dead, is purely coincidental" as a foreword to MGM's "Marie Antoinette."

Most Incomprehensible Ruling by the Hays Office: In the script for Paramount's "Zaza" a female character cried "Pig! Pig! Pig!" to a gentleman admirer. "Delete two pigs," was the Hays notation.

Most Self-Revelatory Statement to the Press: Mae West: "I don't know a thing about writing plays. I just sat down and wrote as I felt—and I wrote 'Sex'."

Most Incompatible Double Bill: "Tonight or Never" and "There's Always Tomorrow," at the Sutton theatre, New York.

Most Romantic Contract Concession: Sam Goldwyn's to Jon Hall, newly married to Frances Langford. Mr. Goldwyn paternally agreed to pay for one five-minute telephone call each week while Hall was in London working on "The Thief of Bagdad."

Most Candid Advertisement: The Long Island Roosevelt theatre's for "Fight to the Last" (a Chinese film), with the following trenchant quotation: "Its effectiveness cannot be underestimated."

Most Daring Producer Name: Orville Dull, of MGM.

Most Inconsequential Press Release: The announcement that Nelson Eddy had taken up wood-carving.

▽

Oddest film title honors go to Columbia this week for "Old Mrs. Leonard and Her Machine Guns."

▽

National Broadcasting sound engineers in New York are all a-dither, the networks announcing through a press release that they've found that bald-headed men and also those without hair on their chests are "shockingly poor" at absorbing sound in radio theatre audiences, and that hirsute individuals "tangle up the most athletic sound wave."

▽

Universal Pictures is asking the people of America to observe Friday, the 13th, as "National Spook Day," on account of its releasing "Son of Frankenstein."

▽

Poor Uncle Department:

***Hollywoodites apparently will not tolerate** the display of those gold-covered three-ball signs on their Hollywood Boulevard, objecting so strenuously to the granting of a **pawnbroker** permit that the Los Angeles Police Commissioner canceled it, requiring non-objecting Hollywoodites who have a bit of bartering in mind to go downtown to find the proper atmosphere.*

IN THE CUTTING ROOM

Song of the West

(MGM)

Semi-Western

Although not a "western" in the general meaning of the term, "Song of the West" will have a California setting of pioneer days and will contain most of the elements that have made westerns popular action entertainment. Semi-historic in theme, the story will concern itself with the struggles between the early farmer settlers and the railroad agents with their not always ethical grabbing of things.

The feature will be Nelson Eddy's first "solo" starring vehicle. Regularly with Jeanette MacDonald, he also has been seen with Eleanor Powell. He is the hero who fights the villians with their own fire. Most of his singing numbers will be topical of the early West, but "Home, Sweet Home" and "America" also are included. The cast in support is what might be called "grade A." Virginia Bruce will portray a role similar to that in which she was seen in "Bad Man of Brimstone." Lionel Barrymore will be the kind old man, and Edward Arnold, last in "You Can't Take It with You" and "The Crowd Roars," is the chief heavy. Victor McLaglen will be in a typical hard boiled role, and the principal support roles will be filled by such capable performers as Allen Jenkins, H. B. Warner, Guy Kibbee, Raymond Walburn and Sarah Padden.

The story was written by Ben Hecht, who gave the screen "The Front Page," "Scarface," "Viva Villa" and "Nothing Sacred." A Harry Rapf production, "Song of the West," is being directed by Jack Conway, who made "A Yank at Oxford" and "Too Hot to Handle."

Release date: To be determined.

Four Girls in White

(Metro-Goldwyn-Mayer)

A Nurse Story

Such pictures as "Men in White," "The White Parade" and many others down to "Young Dr. Kildare" and "The Citadel" have demonstrated that the medical and nursing professions form appealing backgrounds for human interest romance and melodrama, comedy sometimes, and usually spectacular production effects. "Four Girls in White" will include all these elements.

A hospital is the major locale. Of the four girls, one became a nurse because she thought the profession might make it easy to land a rich husband, her sister followed along because she always had tagged her elder in everythng. A third joined up because it meant a job. The fourth considered the meals in this hospital very good. The selfish girl is indirectly responsible for the death of the girl who had to work, but in the climax she proves a heroine that restores her to honor in the graduating class.

Florence Rice, last in "Sweethearts" and "Fast Company"; Ann Rutherford, one of the "Judge Hardy" group, and in "A Christmas Carol"; Una Merkel and Mary Howard, seen in "Fast Company" and "Love Finds Andy Hardy," are the featured players. Alan Marshall, now in "Dramatic School," will appear as a doctor, Kent Taylor has the second male lead and Buddy Ebsen will share comedy duties with Miss Merkel. Jessie Ralph also will be seen.

The story is an original by Nathalie Bucknall and Endre Bohan, for which Dorothy Yost did the screen play. S. Sylvan Simon, who made "Spring Madness," is directing.

Release date: January 27, 1938.

It's Spring Again

(UA - Hal Roach)

Comedy

In "It's Spring Again" Hal Roach will return to the type of comedy production which first brought him fame. That means that while the picture will have a story basis with comedy content, the real laughs will be provoked by sometimes relevant and sometimes irrelevant slapstick bits of business. The story has to do with how the boy is able to marry the right girl, despite parental objections and romantic jealousy, but included are an elephant that can't forget a kindness, a reading of the Declaration of Independence in which that paragraph stating "all men are created free and equal" is emphasized, and music by the Hall Johnson Choir.

To handle the comedy, Mr. Roach has rounded up a group of skilled fun makers, Oliver Hardy, Harry Langdon, Billy Burke, Alice Brady, Stephin Fetchit and Hattie McDaniels. Zenobia, the elephant, has never had screen credit before but he has much to do with the story. The romance will be handled by James Ellison, Jean Parker and June Lang. Important incidentals will feature the young colored boy, Phillip Hurlic, who will be remembered from the "Penrod" shows; J. Farrell MacDonald and Olin Howland. An Edward Sutherland production, the picture is being directed by Gordon Douglas, who succeeded Robert McGowan as director of the "Our Gang" shorts.

Release date: To be determined.

I Take This Woman

(MGM)

Triangle Romance

More than ordinary public and exhibitor interest is had by the heroine, Hedy Lamarr. Widely publicized before she came to this country, Miss Lamarr gave a convincing demonstration of personality and talent in "Algiers." Signed by MGM, she was made a star before appearing in a production for the company. The studio expects her to be the sensation of 1939. Her initial assignment should do much to establish that faith.

The story told in "I Take This Woman" is a triangle romance. A cafe society girl carries on an affair with a married man, but is jilted. She finds a strange (to her) happiness in love and marriage with an impoverished doctor who works in the slums. When he tries to give her the things that made her happy once, she slides back into her old ways, and is at the point of deserting her husband for her former flame when she learns how her mate jeopardized his newlyfound career for her love.

MGM has done about everything possible to assure that Miss Lamarr's first film would be a success. It has set Spencer Tracy to play the role of her husband, and Walter Pidgeon, remembered for "The Girl of the Golden West" and "Too Hot to Handle," to be the other man. Ina Claire returns to the screen for an important role and the supporting cast features Marjorie Main, Louis Calhern, Frank Puglia and George Stone. Particular attention was given to the choice of director in selecting Frank Borzage, maker of such memorable love stories as "Humoresque," the original "Seventh Heaven," "Little Man, What Now," "Three Comrades" and "The Shining Hour." The story is modern, as are all Charles MacArthur stories, and the general locale is New York, with sustaining incidents in Yucatan and aboard ship. The gowns to be worn by Miss Lamarr promise to make the production a style show of unique interest to women.

Release date: February 24, 1939.

Code of the Streets

(Tentative Title)

(Universal)

Melodrama

Experience has taught exhibitors that these "Tough Kid" and "Dead End Kid" pictures are designed to be mass entertainment and that their direct appeal is to youngsters. In "Code of the Streets," the youngsters, whose only law is the code of the slum streets in which they live, take the law into their own hands first to save the brother of one of their members from electrocution; second, in alliance with a policeman's son, to ferret out and force a confession from the real killer, and, third, to make it possible for their sworn enemy, a cop, to be reinstated and promoted. The story is straight melodrama and no woman is featured in the cast. The comedy is of that rough, tough brand in which street hoodlums indulge.

Universal's flexible organization of "Tough Kids" includes several "Dead Enders" and some recruits of its own. As a unit, Hally Chester, Harris Berger, Charles Duncan, William Benedict and David Gorcey have been seen recently in "Little Tough Guys in Society" and "Newsboys' Home." Other youngsters featured with them are Frankie Thomas, who was in "Boys Town" and "Little Tough Guys in Society," and James McCallion, a newcomer, who will be seen in RKO-Radio's "The Pure in Mind." The adults are Harry Carey, Leon Ames, Paul Fix and Marc Lawrence.

Harold Young, who was associated in the making of "Little Tough Guy" and "Newsboys' Home," is directing. The writer of the original story, Arthur Horman, and Gordon Kahn, who collaborated with him on the screen play, are long experienced in the preparation of melodramatic material of entertainment value.

Release date: January 27, 1939 (tentative).

The Saint Strikes Back

(RKO Radio)

Detective Melodrama

Box office returns on "The Saint in New York" having proved there is a market for Leslie Charteris' stories, RKO-Radio has decided to make "The Saint Strikes Back" the second in the series. Both feature a mysterious character, "The Saint," who might have been the greatest criminal of the age had he not dedicated his life to the abolishment of crime. In other words, "The Saint" uses crooks' methods, commits crimes, to catch crooks. In the present instance he will aid a young woman to establish her dead father's innocence of a crime for which he had killed himself, and to aid the police in capturing a sinister underworld figure.

George Sanders, with Twentieth Century-Fox in such films as "Lloyds of London," "Slave Ship" and "Four Men and a Prayer," will be seen as the "Saint," and Jonathan Hale will continue the role of "Inspector Fernack." The girl is Wendy Barrie, last in "Pacific Liner." The fourth principal is Neil Hamilton, who was in "Portia on Trial." The supporting cast includes Barry Fitzgerald, Jerome Cowan, Robert Elliott, Robert Strange and Gilbert Emery.

John Twist, who worked on "Pacific Liner," "12 Crowded Hours" and "The Great Man Votes," did the screen play for the Charteris story. The film is directed by John Farrow, who has been with Warners several years.

Release date: March 10, 1939.

Code of the Cactus

(Victory Pictures)

Action Adventure

For entertainment and commercial purposes, "Code of the Cactus" will offer a standard outdoor adventure story in which a few novelties have been incorporated. Thematically it adapts the standby standard premise: honest ranchers versus cattle rustlers. The rustlers, however, carry on the depredations with modern methods, making use of high powered trucks, machine guns and other approved screen facilities of gangsters. On the law and order side the hero assumes a dual identity—an outlaw in league with the bandits at one moment, their nemesis and friend of the cattle owners at another. The climax will not be different from the finale of 1,001 westerns, down to the chase and hand-to-hand fight.

Prime name value to be featured is Tim McCoy. Although not so active in films as he once was, yet still quite a figure in wild west carnivals and circuses, McCoy demonstrated by placing high up in the ranks of honor western stars that he still has a sizable following. His latest pictures, both for Victory, were "Lightning Carson Rides Again" and "Six Gun Trail." The supporting cast will present Ben Corbett, Dorothy Short, Ted Adams, Alden Chase, Dave O'Brien, Forrest Taylor, Bob Terry, Slim Whittaker and Frank Wayne, all active in western production.

Sam Newfield, who has handled as many western stories as any man in the business, is directing.

Release date: To be determined.

King of the Turf

(United Artists - Edward Small)

Father-Son Melodrama

While race tracks, race houses and race folk will form the background for this production, its story concentrates on human interest. After reading a script and seeing much of the picture in the making, one gathers the impression that the finished film will contain much that is reminiscent of "The Champ" and much of that man and boy relationship that made "Stablemates" such a popular attraction.

The story concerns a once glamorous racing world figure, now a drunken bum, and a boy who loved race horses. Inspired by the boy's flaming ambition, the man, though suffering occasional relapses, regenerates himself and is about to regain his once great status. At that moment he meets his former wife, who convinces him that the boy is their son and further convinces him he would be better off in her care. The boy comes back to his unknown parent, but, to separate them forever, the man conspires to have the boy ride in a crooked race, to which he agrees. But the boy, unable to be dishonest, rides to win. That is the deed that counts. Telling the boy he "hates a crook with a horse," the father slaps him and reverts to dissipation as the brokenhearted youngster returns to his mother.

Adolphe Menjou and young Roger Daniel, seen in "Lord Jeff" and "The Pure in Mind," are featured. Dolores Costello, now in Larry Darmour's "Whispering Enemies," will be seen as the boy's mother. Walter Abel, Alan Dinehart, Willian Demerest, Harold Huber and George McKay head the large supporting cast. Alfred E. Green is directing the George Bruce screen play.

Release date: To be determined.

BOOK REVIEW

PHOTOGRAPHIC CHEMICALS AND SOLUTIONS, by John I. Crabtree and Glenn E. Matthews. 360 pages, illustrated, and indexed. American Photographic Publishing Company, Boston. $4.

In the photo-technical departments of the motion picture industry the names of John I. Crabtree and Glenn E. Matthews, both of the research staff of the Eastman Kodak Company and both considerably identified with the technological affairs of the Society of Motion Picture Engineers, are exceedingly well known and of authoritative standing.

This volume on which they have collaborated is a crystallization of their laboratory experiences and findings, resulting in a compilation of fundamental importance to students of the art of photography, whether still or kinematic, and of reference value to all workers in photo-chemical operations.

Despite their acute sophistication in photo-chemistry, the authors have contrived a lucid simplicity, bringing their techniques into the reach of any moderately intelligent layman, and at the same time have escaped burdening their text beyond the patience of the expert. The volume is rich with formulae and tables. It is a workbench book.

—T. R.

Wife, Husband and Friend

(Twentieth Century-Fox)

Domestic Comedy

Despite the title, the word combination of which has come to suggest a serious love triangle, the thematic essence of "Wife, Husband and Friend" is comedy. It will be a problem play, but one that is based on a different idea and develops its plot complications in different ways. The story concerns a mother-dominated young socialite wife who wants a musical career; a self-made business man husband, who conspires to give her one in order to get the artistic ambitions out of her system, and an assorted regiment of two-timing sirens, flirtatious maestros, squabbling in-laws, blue bloods, roughnecks and domestic hangers-on. Vocal and instrumental music is a complement of the dialogue and action which should serve the dual purpose of an added appeal for music lovers and a buildup for the several denouements.

Loretta Young, direct from "Suez" and "Kentucky," will be seen as the flighty young matron, with Warner Baxter the hen-pecked husband who becomes master of his house. Principal participants in the affairs that first drive wife and husband frantic but eventually reunite them are Binnie Barnes, Cesar Romero, George Barbier, J. Edward Bromberg, Eugene Pallette and Helen Westley.

The production is based on a novel by James M. Cain, an able delineator of the modern mass mind scene, and the screen play was prepared by Nunnally Johnson, who has a long list of credits after his name. Directing is Gregory Ratoff, most often an actor, but occasionally a director as in the case of "Lancer Spy" and "Sins of Man." Samuel Pokrass and Walter Bullock composed the music and lyrics.

Release date: February 17, 1939.

Industry Will Aid Library

The motion picture industry will take an active part in fostering the work and purpose of the Film Library of the Museum of Modern Art and will contribute financially towards the maintenance of the project, it was determined recently at a meeting of industry leaders.

There will be a specific annual contribution made to the Film Library, additional to contributions of film.

The Film Library while a separate corporation is a division of The Museum of Modern Art in New York. It was founded in May, 1935 through a grant of $120,000 from the Rockefeller Foundation. This grant has not been exhausted yet and the Library exists on these funds.

In addition there are occasionally small contributions from the trustees, and revenue derived from rentals of films. It is a non-profit institution, but hopes eventually to be self-supporting on the basis of rental revenue. Although commercial producers frequently contribute films, the films are not rented to commercial companies.

The Library is "an educational institution" which exists for the purpose of collecting and preserving representative motion pictures of all types, as well as of related materials, with the object of making them available for study.

At present the Library has between 700 and 800 films with a total footage of approximately 250,000 feet. It is affiliated as one of the four member countries with the International Federation of Film Archives. Other members are the official film libraries of England, France and Germany.

Last season, the Library circulated films to 175 U. S. institutions. They have been used by colleges and local film societies. Six series of films are available: Short survey of films in America, 1895-1930; some memorable American films, 1896-1935; films in Germany and France; Swedish and post-war American films; work of D. W. Griffith; and non-fiction films. In addition there are Great Actresses of the Past and A Short History of Animation. Books on related subjects are available at the Library.

Officers are: John Hay Whitney, president; John E. Abbott, vice-president and director; Edward M. Warburg, treasurer; Iris Barry, curator. Trustee committee consists of Mr. Whitney, chairman; A. Conger Goodyear, William S. Paley, Mr. Warburg. Advisory committee is headed by Will H. Hays. Other members of the advisory committee are Jules E. Brulatour, Stanton Griffis, Sidney R. Kent, Dr. Erwin Panofsky, J. Robert Rubin and Dr. David H. Stevens.

Sack Amusements has acquired national rights to Tiffany's "Lena Rivers," and will reissue the Sam Bischoff production under the title of "The Sin of Lena Rivers."

NETWORK TELEVISION 5 TO 10 YEARS DISTANT, SAYS LENOX LOHR OF NBC

Leaders Deprecate Too Enthusiastic Publicity; NBC Sells Largest Amount of Time in Its History

Networking of television programs is from five to ten years in the future, members of the Federal Communications Commission, investigating charges of monopoly in broadcasting, were told this week by Lenox Lohr, president of the National Broadcasting Company. David Sarnoff, president of the Radio Corporation of America, which controls the National Broadcasting Company, had said only a few weeks ago that NBC's television would be ready for the New York World's Fair in April, but he was referring to New York state telecasting only.

Chain picture programs, Mr. Lohr indicated, will not be possible until some method of linking stations at a reasonable cost is developed. Other than that, he said, picture radio now is sufficiently developed to be offered the public.

A little matter of $100,000,000 stands between the public and chain television, that being the price, the NBC estimated, that any organization undertaking the task would have to pay for a wire line across the country adequate to carry all the frequencies necessary for television broadcasting.

Cites Picture Broadcasting Cost

Even individual picture broadcasting will prove expensive, particularly if a great deal of live talent is used, Mr. Lohr told the commission. NBC is preparing to go on the air in the spring with two to three hours of television programs a week for the New York area, and even the modest schedule which the company has worked out will require the full time service of 40 persons, with a total cost of operation figured at $1,000,000 a year per hour of daily broadcasting.

In other words, under present conditions, a station giving service 18 hours a day, as many broadcasting stations do, would be faced with an annual expenditure of $18,000,000, were it possible to obtain sufficient program material for 18 hours a day of operation.

Television today has been perfected to the point where it is "definitely good enough" to be offered the public, Mr. Lohr declared, asserting it to be comparable to the home motion picture. However, he added, there will be important improvements.

Long Rehearsal Periods

Broadcasting generally will be greatly affected by television and its technique will be changed, particularly for transmission of both sight and sound. One of the changes which will have to come is that of abandoning the present broadcasting practice of reading from scripts, which will necessitate long rehearsal periods for actors.

The last of a score of witnesses presented by National Broadcasting Company, lead-off figure in the commission's investigation, Mr. Lohr's testimony completed the study of NBC and paved the way for interrogation of officers of the Columbia Broadcasting System this week.

Meanwhile, at the White House, President Roosevelt denied rumors that a change was pending in the leadership of the communications commission and said that Chairman Frank R. McNinch, appointed a year ago to "clean up" the commission, would be continued in his present position.

TWO TELEVISION STATIONS FOR G.E.

"Television now seems capable of providing an acceptable level of visual entertainment to supplement the highly developed practice of sound broadcasting," according to a statement from General Electric this week in which the company disclosed that television studios are being equipped at Schenectady, N. Y., for the televising of staged shows and motion pictures, and in the Helderberg hills, south of Schenectady and giving coverage of that city, Albany and Troy. Two types of receivers—a table model and a console one—were developed for use in television field tests. Both have push-button controls and include sound accompaniment. In connection with the General Electric exhibit at the World's Fair, New York, such equipment will be shown in operation, it was said.

New Year Statements By Radio Executives

The ending of the past year brought a variety of statements from executives of manufacturing companies and broadcasting systems, some deprecating too enthusiastic publicity given television; others predicting great developments.

David Sarnoff

David Sarnoff, president of RCA, reiterated his declaration of television's proximity; said NBC would telecast daily, coincident with the April opening of the New York World's Fair and that RCA would place sets on the market at that time; declared that business picked up the last six months of 1938, and that NBC had sold the largest amount of network time in its history.

Mr. Sarnoff delivered his views more generally in an address before the American Association for the Advancement of Science, in Richmond, Va., on December 28th.

Lenox R. Lohr

Lenox R. Lohr, president of NBC, revealed in further detail the company's record in an interview in the *Wall Street Journal*.

The gross income for 1938 was $38,432,171, an increase of 6 1-10 per cent over 1937, while operating costs rose.

Television will not compete with the motion pictures, Major Lohr wrote in an article entitled "Television Is Here!", in the January 14 issue of *Liberty* magazine.

"Television will have its greatest value in offering entertainment of a type and tempo which is not competitive with the theatre or the movies," Major Lohr said.

Radio Corporation

RCA's net income for 1938, calculated by *The Wall Street Journal,* will be about $6,700,000, "equal to about 25 cents a share on 13,881,016 shares of common stock," compared with a "net income of $9,024,858, or 42 cents a common share, reported in 1937."

RCA Victor Company, record manufacturing and selling subsidiary, is reported to have done 20 per cent better than in 1937.

George K. Throckmorton, president of the RCA Manufacturing Company, noted that the public trend was to the use of recorded music and of small, low-priced receiving sets.

J. Kenneth Whittaker, chief instructor at RCA Institute, addressing the American Institute of Science and Engineering Clubs, in New York City, declared that television was "technically superior" to radio in its earliest stages.

Mr. Whittaker pointed out the apathy of the English public to television.

Columbia Broadcasting

William S. Paley, president of the Columbia Broadcasting System, praised the coverage of the European crises by American networks.

Philco

Larry E. Gubb, president of the Philco Radio and Television Corporation, declared that television will be for many years "in swaddling clothes."

Warn Against Too Much Television Publicity

Radio executives and technicians are decrying a too intensive "ballyhoo" of television, lest the public be disappointed with the results.

"It is certainly a mistake to ballyhoo television to the public beyond honest statement of facts," declared Powell Crosley, Jr., president of the Crosley Corporation, of Cincinnati.

Dr. Leon Levy, president of station WCAU, of Philadelphia, said that while television is possible, it would be unwise to "plug" it as being done now by industry leaders, because the public will expect it to be like the motion pictures. He said sales of ordinary radio sets had declined.

The public may not be interested, even after television becomes a reality, warned Carlton L. Dyer, managing director for the Philco Company of Great Britain, on a recent visit. Dyer pointed at the sale of only about 4,000 receiving sets in Great Britain, despite two years of television broadcasting.

Larry E. Gubb, president of the Philco Radio and Television Corporation, of Philadelphia, declared, "Television never will supplant radio. Television is simply another service."

"Ten Best" Films Named in Film Daily Critics' Poll

The "10 best" pictures of 1938, as selected by newspapers critics in Film Daily's poll, were: "Snow White and the Seven Dwarfs," Walt Disney—RKO Radio; "You Can't Take It with You," Columbia; "Alexander's Ragtime Band," Twentieth Century-Fox; "Boys Town," Metro-Goldwyn-Mayer; "Marie Antoinette," Metro-Goldwyn-Mayer; "In Old Chicago," Twentieth Century-Fox; "The Adventures of Robin Hood," Warner Brothers; "The Citaldel," Metro-Goldwyn-Mayer (England); "Love Finds Andy Hardy," Metro-Goldwyn-Mayer, and "The Hurricane," United Artists (Goldwyn).

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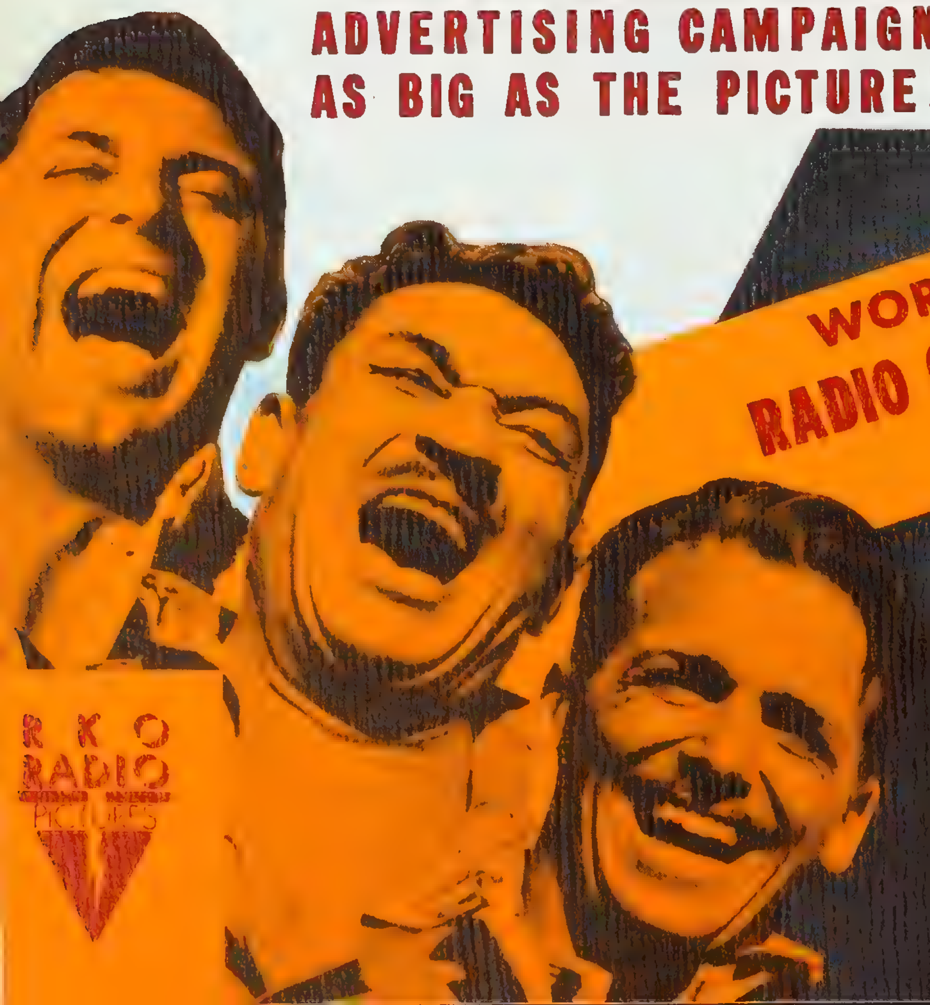

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Screen Play by Joel Sayre and Fred Guiol

RKO RADIO PICTURES

LITHO U

THE HOLLYWOOD SCENE

Auspicious Start

Making predictions good, Hollywood began 1939 with quite a production putsch. Twelve pictures were started. Of this group four or five give promise of becoming subjects of much interest to exhibitor and patron alike. In the completed ten there are also three or four productions which are expected to attract more than usual attention.

Always at this season of the year Hollywood's production forces are full of good resolutions. The mistakes of other years won't be repeated. The present year's output of pictures will be bigger, better and more profitable for all concerned. There will be more new kinds of pictures. The number of "Class B's" will be reduced. New faces and new ideas will tumble over one another. No one's memory is long enough or strong enough to recall when such statements were not made. Each old year proves its own pudding and so will 1939, no matter what is said in January. One fact is predominant, however. Outdoor adventure pictures, big and little, will feature the release schedules of the immediate future.

Republic Starts Pair

Republic started two films. "Wagons Westward," the costliest production the company ever has attempted, will feature Richard Dix, Gail Patrick and Edward Ellis. In the tentatively titled "Higgins Family Number Two," James Lucille and Russell Gleason are the principals and will be supported by Harry Davenport, Mary Hart, Tommy Ryan, Marjorie Gateson and Maude Eburne.

Warners held a similar pace. In "On Trail," melodrama and romance against a courtroom bockground, will be seen John Litel, Margaret Lindsay, Nedda Harrigan, Edward Norris, James Stevenson and Janet Chapman. "Hero for a Day," a topical romance melodrama, will present Jane Bryan, Henry O'Neill, Elisabeth Risdon, Dickie Jones and Charley Grapewin.

Monogram also started two pictures. "Sky Pirate," first of a series to be based on the "Tailspin Tommy" cartoon, will star John Trent with Milburn Stone, Marjorie Reynolds, Lucien Littlefield and Jason Robards. Warren Hull, Marsha Hunt, Clay Clement, Morgan Wallace and Virginia Howell are listed as the principals in "Star Reporter."

MGM and Hal Roach

At MGM work began on "Sergeant Madden," in which Wallace Beery, Laraine Johnson, Alan Curtis, John Brown and Marian Martin are the important players. Hal Roach began work on "Captain Fury." The cast includes Brian Aherne, John Carradine, Victor McLaglen, June Lang, Virginia Field, William Hall, Lunsden Hare, Paul Lukas, George Zucco and John Warburton.

GOVERNOR SALUTES HOLLYWOOD CHARITY

Governor Culbert L. Olson has paid tribute to Frank Capra, president of the Screen Directors Guild; Charles Brackett, head of the Screen Writers Guild, and Jean Hersholt, president, Motion Picture Relief Fund, for the industry's plans to build a home for Hollywood's needy aged men and women by means of a weekly radio program.

"As head of the California family," said Governor Olson, "I wish heartily to salute and congratulate you and all participating members of the motion picture guilds who have banded together in a worthy cause. The guilds' plans to establish a great home for the needy of the film industry by means of a radio show, made possible by the voluntary talent contributions of their members, is a constructive step.

"For all of you to stop in the midst of your activities to work for others, to volunteer your talent unselfishly, is indeed commendable, and I again salute all of you for your noble spirit and purpose."

With other elements of the industry planning a Boys Town for Southern California's unfortunate children and the many unpublicized charities of numerous artists helping hundreds of others, Hollywood's humanity to man, as it will be demonstrated in the Screen Guilds' shows in CBS coast-to-coast broadcast, is expected to net the Relief Fund $10,000 weekly.

Columbia's entry in the new list is "Old Mrs. Leonard and Her Machine Guns." Fay Bainter, Ida Lupino, Lee Bowman, Henry Armetta, Tom Duggan, Warren Hymer, Harold Huber and Joseph Sawyer will be the centers of interest.

Paramount also chose a melodrama, "Federal Offense," as its picture to launch the new year. In the cast are Lloyd Nolan, J. Carrol Naish, Shirley Logan, Heather Angel, Broderick Crauford, John Eldredge, Richard Carle, Raymond Hatton, Phillip Warren and George Meeker.

At 20th Century-Fox, "Alexander Graham Bell" went into work. A romantic biography of the scientist, it will present Don Ameche, Loretta Young, Henry Fonda, Spring Byington, Polly Ann Young, Sally Blane, Georgiana Young, Charles Coburn and Ralph Remley.

RKO-Radio began work on "Picardy Max," a comedy romance in which James Ellison, Helen Wood, Robert Kent, John Wray and Selmer Jackson will be featured.

Wide Span of Themes

The entertainment scope of the ten completed pictures is wide. A terror picture, a spectacle, a couple of melodramas and comedies, a tear jerker and an outdoor action adventure story are included.

Universal's "Son of Frankenstein" will call upon Basil Rathbone, Boris Karloff, Bela Lugosi, Josephine Hutchinson, Lionel Atwill and Donnie Dunagan to provide the chills, thrills and screams. "Stage Coach," Walter Wanger, a sort of "Grand Hotel" on wheels story, will present Claire Trevor, John Wayne, Andy Devine, John Carradine, Tom Mitchell, Louise Platt, George Bancroft, Tim Holt, Berton Churchill, Donald Meek, Chris Martin, Elvira Rios, Cornelius Keefe, Florence Lake, Frances Ford, Walter McGrail and Yakima Canutt. Universal also finished "Code of the Streets," a "Little Tough Guys" picture in which will be seen Harry Carey, Leon Ames, Frankie Thomas, James McCallion, Paul Fix and Marc Lawrence.

Two pictures came off the line at MGM. The spectacular "Ice Follies of 1939" will feature Joan Crawford, James Stewart, Lew Ayers, Lionel Stander, Charles D. Brown, Bess Earhardt, the entire company of the skating extravaganza "Ice Follies" including Ted and Roy Shipstad, Heinie Brock, Harrison Legg, and a chorus of 24 girl skaters. Principals in the second feature, "Four Girls in White," are Florence Rice, Ann Rutherford, Una Merkel, Mary Howard, Alan Marshall, Buddy Ebsen, Kent Taylor and Jessie Ralph.

Warners Finish Two

Warners completed two pictures. The melodrama "Smashing the Money Ring" will offer Ronald Reagan, Rosella Towne, John Gallaudet, John Litel, Eddie Foy, Jr., Steffi Duna, Paul Panzer, John Gittelson, Dick Botilier and Edgar Edwards for name value. "Torchy Blane for Mayor," a topical comedy with a bit of mystery juggled in, will present Glenda Farrell, Barton MacLane, Tom Kennedy, Joe Cunningham, Frank Shannon, Irving Bacon, Larry Williams and John Miljan.

"Sweepstakes Millionaire," domestic comedy, was finished at Paramount. Charlie Ruggles and Marjorie Rambeau are starred, with Charley Grapewin, William Frawley, Broderick Crowford, Billy Lee, Evelyn Keyes, Phillip Warren, John Gallaudet, Mary Parker and Richard Denning.

Columbia's "Mounted Police" (tentative title) will present Charles Starrett, Linda Winters, Bob Nolan, Robert Fiske and Vernon Steele.

AUSTRALIA "OFF" GANG FILMS, SAYS MICHALOVE

Dislikes "Smart Aleck" and "Coed" Pictures, Declares Kent's Assistant; Business Up

Australia's screen public has screen tastes "pretty much like" America's, but definitely dislikes "gangster," "smart aleck" and "coed" pictures, according to Dan Michalove, assistant to Sidney R. Kent, president of Twentieth Century. Mr. Michalove is home from a three-months' tour of the Hoyt theatre circuit properties, in which National Theatres possesses a prominent interest.

Culture and Temperament

"It's a matter of culture and temperament," Mr. Michalove said. "The Australians don't like sordidness and the type of violence portrayed in the average American gangster film. And they certainly don't like the aggressive, smart, sophisticated characters which appear in some of our films. I can cite Cagney. This is not saying anything against a competitor's product, nor reflecting on Cagney. It is just citing a type they don't like. And as for football and "co-ed" pictures, well, they don't like them because they don't understand them.

"Outside of these exceptions, American films are favored by Australians; certainly over British, and Australian product.

Business has been good the past year, and is expected to continue so, Mr. Michalove said. "As to predicting prosperity there at any time," he said, "all you have to do is to look at the financial section of a newspaper and see the price of Australian wool."

Sees Boomerang in Film Control

Mr. Michalove, while reluctant to be quoted on Australian film legislation, said that the establishment of a License Commission in New South Wales with wide powers, including the ability to license all theatres, "might prove to be a boomerang" for the theatre owners.

Mr. Michalove said that licenses would be issued to the theatres themselves, not to the operators, so that when the theatre's license expires, the operator cannot go and build another theatre. If his lease with the owner of the theatre expires, he is subject to the same limitation.

The Hoyt circuit built three theatres last year: the Albert Park and the Preston in Melbourne, both of about 1,400 seats; and the Bondi, in a Sidney suburb. Mr. Michalove added there were no building plans for next year, as far as he knew, but that there would be considerable renovation. There had been no changes of a major nature in circuit personnel while Mr. Michalove was conducting his survey, and none was contemplated, he said.

Mr. Michalove was accompanied by his family, and by Irving Barry, assistant to Spyros Skouras, head of National Theatres.

Hoyts Directors Oppose Quota

The directors of the Hoyts Theatres circuit recently went on record in opposition to the establishment of an "Empire Quota," favoring English product in the Australian market. Their printed "memorandum" declared they viewed the idea with "grave concern."

"As we understand it," the statement read, "an Empire Quota is put forward as a measure to ensure adequate presentation of English films throughout Australia and to secure reciprocal treatment for Australian made films on the English market.

"This company desires to go on record in stating that worthwhile English films have always received preferential treatment at the hands of Australian exhibitors. Indeed, exhibitors have done more to foster British films in this country than have the British Film companies themselves."

The statement continued that, with a few notable exceptions, "the bulk of English films brought into Australia are of a markedly inferior quality. If, therefore, exhibitors are compelled by legislation to screen quantities of these without any safeguard as to continuity of quality supplies, the result must be financial loss and the jeopardizing of Australian shareholders' investments."

The compulsion embodied in the New South Wales quota law that the exhibitor play 15 per cent British product, is understood to stand suspended until the Australians obtain from Britain reciprocal concessions. Other features of the new act, which is expected to be copied by other Australian states, are a three per cent quota on American films (the old laws provided for the production by American companies in that country but proved ineffective); establishment of a license commission to rule on theatre building applications; and an increase of exhibitors' cancellation privileges from 12½ per cent to 25 per cent.

Australia Producers Like Quota, Says Gordon Ellis

Gordon Ellis, representing the Norman Bede Rydge interests in Sydney, which comprise the British Empire Films, Greater Union Theatres and Cinesound studio, is in America seeking an outlet for Australian product.

Mr. Ellis declared that Australian film producers were enthusiastic over the imposition of the 3 per cent quota. He added England always has returned some revenue for Australian product, but not the United States.

Mr. Ellis said that the Australian producers have entered into a pooling agreement, convinced that the New South Wales Act means increased business at home and improved markets elsewhere. Cinesound and National Studios are the major factors in the pooling agreement. Twelve pictures probably will be produced by them this year, he said.

Mr. Ellis is to visit Hollywood soon, to investigate talent and technical and writing possibilities.

Wants Deanna Name Legalized

Deanna Durbin has filed a petition in Hollywood's superior court asking that her screen name be legalized. The petition said that her real name was Edna Mae Durbin, but sought court approval to change it in order to protect her screen name from infringement and improper exploitation.

Four Negro Films

George Randol has organized a new production company, with plans to make a minimum of four all colored cast pictures annually, first of which is planned for production in about 60 days. Called George Randol Productions, the company has a capital stock of $50,000, and intends establishing permanent production headquarters in Hollywood.

Paramount Will Retire Debentures With 5 Millions

The board of directors of Paramount Pictures at a special meeting Tuesday in New York, voted to call at par, plus accrued interest, $5,000,000 of the company's six per cent debentures, the call to be made at once out of the company's excess cash balances, augmented by a small six year bank loan.

"It is expected that the company's consolidated cash position, after the call and payment of the $5,000,000 bonds will be in excess of $10,000,000," said the announcement. "Interest saving accruing to the company, as a result of the retirement of these bonds, will amount to approximately $250,000 per annum," it was said.

Following the call, there will remain outstanding in the hands of the public about $4,400,000 of the original debenture issue of approximately $26,000,000—the balance having been purchased in the open market by the corporation or exchanged for its three and one-quarter per cent debentures.

The company's 1938 consolidated earnings will exceed $4,000,000 and may reach $4,500,000, the Wall Street Journal estimated Wednesday.

Additional SEC Reports

A net profit of $178,556.77 was shown by Warner Brothers for the fiscal year ended August 27, last, it is disclosed by the annual report filed by the company with the Securities and Exchange Commission last week.

The profit was due entirely to the $3,259,343 income from subsidiaries and affiliates, since a net of only $81,858 before taxes was derived from the operation of the company itself. Total revenue of the company included $33,493,875 from rentals, admissions, sales, etc., and $454,727 from tenant rentals, while operating expenses were $33,866,743.

Principal stockholders in the company, the report showed, were Sigler & Company with 25,898 shares of cumulative preferred, or 25.1 per cent; H. M. Warner, 11,118 shares, or 10.7 per cent; Albert Warner, 21,535 shares, or 20.8 per cent; and Jack L. Warner, 11,800 shares, or 11.4 per cent.

Twentieth Century-Fox '38 Gross

Twentieth Century-Fox gross business in 1938 exceeded the $56,172,192 done by the company in 1937. The exact figures are not obtainable as the final returns are not yet in.

Columbia Declares Dividend

The board of directors of Columbia Pictures Corporation at its meeting in New York this week declared a quarterly dividend of $.68¾ per share on the $2.75 convertible preferred stock of the company, payable February 15th to stockholders of record, February 1st.

Withdraw Stock Application

The Securities and Exchange Commission has disclosed the withdrawal of an application of 50,000 shares of $5 par common stock has been asked by Pix Theatre Circuit, Inc., Gary, Ind. The stock was to be sold at $6 per share, the proceeds to be used for the purchase of three theatres in Kansas City.

Paley Gets CBS Shares

The exchange by Samuel Paley, Philadelphia, director, of 26,000 Columbia Broadcasting System Class B voting trust certificates for an equal volume of Class B stock in November was reported this week by the SEC.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Jesse James

(Twentieth Century-Fox)

Biography of an Outlaw

Showmen can take the advance advertising and the press books for "Jesse James" at face value and still fall short of doing the picture justice. It is like Director Henry King's "Lloyds of London," "In Old Chicago" and "Alexander's Ragtime Band" in size, sweep and power, yet like none of these nor any other great film in subject, design and treatment.

It contains just about everything melodramatic the cinematograph has discovered since "The Great Train Robbery," including a train robbery thrillingly reminiscent of that one, and it entertains during every one of its 105 minutes.

To a generation taught to believe that Al Capone and Dutch Schultz typify the outlaw, the name of Jesse James may be as that of a legendary figure and his story a fuzzy memory. He emerges here as a real and wholly plausible person moving ignobly but logically and directly in the direction whither circumstance and impulse send him. He is neither glamorized nor brutalized, defended nor damned. But the account of his life is a more convincing demonstration of the crime-does-not-pay principle than all the fictional films ever produced.

The time and place of the James boys' activities are re-created with impressive realism. Here, as in "Kentucky," the Zanuck talent seems to have made of process color a willing servant in the service of narration. Although some of the finest color shots yet recorded are seen in the picture, there are long stretches when mere pigmentation is completely forgotten. For that matter, there are periods during which it is difficult to remember that what's going on is a motion picture instead of time and the doings of men.

The name character is played in a sane, balanced and admirably conditioned manner by Tyrone Power, whose rise to ranking among the Money Making Stars of 1938 will not be forgotten by showmen exploiting the film. He neither swaggers nor slinks his villainy, but sets it up for what it was and takes the wages of sin simply. Henry Fonda is as good or better as Frank James, with less footage, and Randolph Scott measures up to both as the lawman torn between sympathy and duty. John Carradine's Bob Ford is a shrewd study in venality, and Donald Meek's railroad president touches a new high in hissable chicanery.

Showmen may as well take this occasion, also, to introduce the name of Nancy Kelly into their marquee vocabulary. Her portrayal of Jesse's sweetheart and wife is a vital and satisfying performance. Jane Darwell and Claire Du Brey competently play the other two feminine roles, both brief.

The screen play is by Nunnally Johnson, who is also down as associate producer, although the usually self-effacing Zanuck allows his name to be banner-lined across the main title of this production. Mr. Johnson's material is said to have been dug up by Rosalind Shaffer and Jo Frances James in a period of three years, under research direction of Frances Richardson. It is quite evident that he had a wealth of it to work with, for he has filled the chinks in the old hearsay story of the James brothers snugly with background and parallel incident. Three of his major episodes are masterly, the introduction in which Jesse kills a land grabber, Frank's rescue of Jesse from a jail surrounded by cavalrymen, and the disastrous final bank raid at Northfield, Minnesota. A first rate picture could have been built on any one of these. They are but incidents in this one.

The moral equation, important these days to showmen and public, is solved with complete candor. Both cause and result of the James decade of outlawry are shown impartially. The picture is therefore suitable for exhibition to Americans of all ages, times and places. It may well turn out to be an American classic. Certainly it is a Zanuck triumph.

Previewed at Grauman's Chinese theatre in Hollywood, where an audience which had been led to expect a great picture rose to acclaim a greater one. WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Director, Henry King. Associated producer and writer of screen play, Nunnally Johnson. Historical data assembled by Rosalind Shaffer and Jo Frances James. Photography in color by W. H. Greene. Technicolor director, Natalie Kalmus. Associate, Henri Jaffa. Photographer, George Barnes. Art director, William Darling, George Dudley. Set decorations, Thomas Little. Film editor, Barbara McLean. Costumes by Royer. Sound, Arthur von Kirbach and Roger Heman. Musical director, Louis Silvers. P.C.A. certificate No. 4590. Running time, when seen in Hollywood, 105 minutes. Release date, January 12, 1939. General audience classification.

CAST

Jesse James	Tyrone Power
Frank James	Henry Fonda
Zerelda (Zee)	Nancy Kelly
Will Wright	Randolph Scott
Major Rufus Cobb	Henry Hull
Jailer	Slim Summerville
Mr. Runyan	J. Edward Bromberg
Barshee	Brian Donlevy
Bob Ford	John Carradine
McCoy	Donald Meek
Jesse James, Jr	John Russell
Mrs. Samuels	Jane Darwell
Charles Ford	Charles Tannen
Mrs. Bob Ford	Claire Du Brey
Clarke	Willard Robertson
Hank	Harold Goodwin
Pinkie	Ernest Whitman
Deputy	Eddy Waller
Bill	Paul Burns
Minister	Spencer Charters
Tom Colson	Arthur Aylesworth
Doctor	Charles Middleton
Heywood	Charles Halton
Roy	George Chandler
Farmer	Harry Tyler
Boy's Mother	Virginia Brissac
Judge Rankin	Ed Le Saint
Judge Mathews	John Elliott
Old Marshall	Erville Alderson
Farmer Boy	George Breakston
One of James Gang	Lon Chaney, Jr.

The Great Man Votes

(RKO-Radio)

Political Comedy Drama

Showman can tell their customers that the good news they've been reading about this picture in the syndicated columns is gross understatement. Showmen who take their customers into their confidence on occasion can go a step farther and guarantee it. No American will dispute the first assertion and no present or future voter will accept a refund. This is, on many a count, just about the most natural audience natural the studios have turned out since the gross average started slipping.

This is not a million dollar picture. It is not chock full of marquee personalities. It is not, although its renown may spread and make it so, a picture likely to shatter opening-night records. But it is a picture more likely than not to hang up a cross-continent record for building up grosses from day to day and holding over on popular demand. It is as suitable for the greatest city as the smallest town, and its natural audience is composed of all those Americans who vote or ever intend to. That group numbers, roughly, a million potential and quite probable ticket buyers.

Nobody has been shouting that this picture is propaganda for Americanism, and it isn't. It is a story about politics and politicians, mainly an amusing story, never a preachment. But it does as nice a job of reminding people what the ballot box is for and about as ever has been done by screen, radio or otherwise, smiling the while and never for a second putting aside the principal job of entertaining. (It is quite possible that not even the men behind the picture ever gave this aspect of the thing a thought.)

John Barrymore plays the great man who votes, and those showmen mentioned in the foregoing who take their customers into their confidence can tell them that this quite incredible performer has here the richest role he's had since he taught Broadway audiences "Hamlet," not excepting his silk-hatted politician in "Hold That Co-Ed" or any of the other highlights in his latest and greatest career. The great man of the title is a former scholar who has turned from book to bottle. He works, slightly, as a night watchman, and his children, who know him for what he is and isn't, are his only admirers as the picture opens. Then it is discovered that he is the sole voter in a key precinct and the politicians arrive bearing inducements. What he does about this situation, and about the relatives who want to take the children away from him, and a great many other things, make up the story, a story told with consummate artistry on the screen and not to be told here or elsewhere, in any tepid synopsis.

Mr. Barrymore's supporting cast is more competent than commercial. Virginia Weidler, as the daughter, confirms the suspicion found in "Out West with the Hardys" that she is a great child actress. Peter Holden, as the son, is almost as impressive. Katharine Alexander, Clarence Kolb and Donald MacBride stand out among the adult players, although the star is first, last and always the commanding personality.

Mr. Barrymore's off-screen support distinguished itself in every particular. Cliff Reid,

(*Continued on page 46*)

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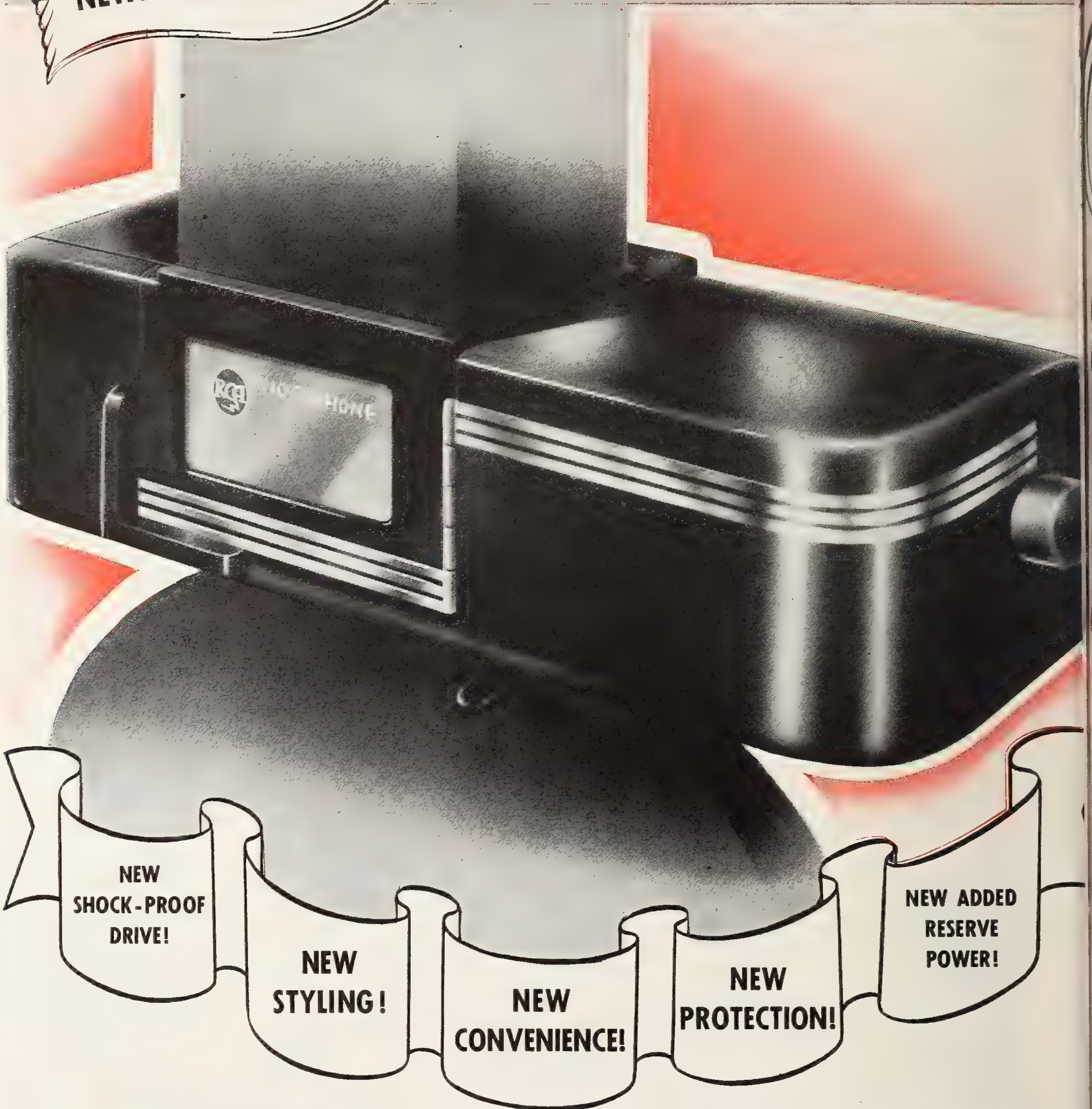
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(Continued from page 43)

producer, doubtlessly rates first and top credit for putting together a production as realistic as a newsreel, as plain as a well edited newspaper and as powerful as the camera can be at its best. Garson Kanin's direction has about it the supreme artistry of seeming artlessness, his players appearing to meander rather than go and come, his incidents to happen rather than to be made to. Much of this would be due, naturally, to the commonsense screen play written by John Twist from the sensibly conceived story by Gordon Malherbe Hillman. And there is debt, too, to camera man Russell Metty, whose lens saw and reported a plain, powerful picture and forebore to glamorize it.

The time of the picture is 1923, but could be now, and the place is an American city, not necessarily a metropolis. The subject is politics but the picture is not political. It deals with "the party" but doesn't say which one. The film is a natural for any and every motion picture screen in the United States and its possessions.

Previewed at the Pantages theatre, Hollywood, where it scored a decisive triumph.—W.R.W.

Produced and distributed by RKO-Radio. Cliff Reid, producer. Garson Kanin, director. Screen play by John Twist. Story by Gordon Melherbe Hillman. Photographed by Russell Metty. Film editor, Jack Hively. P. C. A. certificate No. 4793. Release date, January 12, 1939. Running time, 70 minutes. General audience classification.

CAST

Gregory Vance	John Barrymore
Donald Vance	Peter Holden
Joan Vance	Virginia Weidler
Iron Hat McCarthy	Donald MacBride
Byrnes	Clarence Kolb
Miss Billow	Katharine Alexander
Manos	Louis Alberni
Gillings	J. M. Kerrigan
Davy	Benny Bartlett
Chester Ainslee	Brandon Tynan
Phoebe Ainslee	Elizabeth Risdon
Mayor	Granville Bates

Arizona Legion

(RKO Radio)

Western

Showmen who specialize in westerns, particularly those featuring George O'Brien, and others who like diversity in their programs, can start right now recommending "Arizona Legion." It has everything that a soundly constructed outdoor action picture is supposed to have—romance, melodrama, comedy, musical and tall story telling interludes, and thrills. The hair-raising action involves bands of outlaws, the Arizona Rangers and troops of U. S. Cavalry in half a dozen spectacular chases. It's the kind that starts the kids whooping, causes the pulses of adults to beat a little faster. The natural outdoor settings are objects of pictorial beauty. The caliber of acting throughout is high-grade.

"Boone Yeager" dishonors himself in the eyes of those who are most considerate of his welfare. They do not know (nor does the audience for a time) that he has been commissioned secretly to organize a ranger posse and wipe out the lawless element in Pinyon. "Boone" associates himself with the road agents, learns all their secrets except the identity of their guiding genius. Alienating himself from his sweetheart, "Letty," sacrificing the friendship of "Lieutenant Ives," he participates in a hold up, is captured by the troopers and sent to jail There he learns the secret of the man higher up. Breaking jail, freeing his pal, 'Whopper," whom he sends to summon the Rangers, he captures the bandits, "Teagle," "Dutton" and "Kirby." The Rangers arrive for the shooting climax.

Probably the best picture George O'Brien ever made, exhibitors have a high ranking office name to exploit. In Chill Wills they have opportunity to call attention to a uniquely interesting character. The love interest part of the story is of more significance than in most westerns.

In the next few months Hollywood will supply theatres with many stirring outdoor pictures—"Stand Up and Fight," "Song of the West," "Union Pacific," "Wagons Westward," "Gunga Din," "Jesse James," "Oklahoma Kid" and "Dodge City," to name a few. Four or five or more pictures like "Arizona Legion" could be made for the cost of any of those mentioned, yet their substance will be that which is the substance of the O'Brien production.

Previewed to a limited trade press audience in RKO-Radio studio projection room in Hollywood. The reaction of commentators, including one woman, was very favorable.—Gus McCarthy.

Produced and distributed by RKO-Radio. Produced by Bert Gilroy. Directed by David Howard. Screen play by Oliver Drake. Story by Bernard McConville. Frederic Knudtson, film editor. Photographed by Harry Wild. P. C. A. Certificate No. 4880. Running time, 62 minutes, when seen in Hollywood. Release date: January 20, 1939. General audience classification.

CAST

Boone	George O'Brien
Letty	Laraine Johnson
Ives	Carlyle Moore
Whopper	Chill Wills
Teagle	Tom Chatterton
Judge	Edward LeSaint
Dutton	William Royle
Whiskey	Harry Cording
Kirby	Glenn Strange
Buck	Monte Montague
Tucson	Bobby Burns

Federal Man-Hunt

(Republic)

Melodrama

This is a fast-paced melodrama that breaks away from the usual gangster vs. district attorney theme. Gangsters play only a small part; most of the plot concerns the adventures of a group of persons traveling cross country in an automobile. Among them are an escaped convict, a private detective and the convict's girl friend. The law finally catches up with them at the destination.

Romance and comedy are important adjuncts. Robert Livingston, formerly one-third of the "Three Mesquiteers," is the star as the private detective. The very presentable June Travis is the girl. Others include John Gallaudet, Ben Welden, Horace MacMahon, Charles Halton and Gene Morgan.

"Pete Rennick," serving a 20-year term for robbery, contrives a jailbreak with the help of "Anne," who believes he is innocent. "Pete" has "Anne" pick up a package, which she thinks contains evidence of "Pete's" innocence, but which actually is the stolen money. "Anne" meets "Bill," who helps her to escape. "Bill" and "Anne" book passage to San Diego in an automobile. "Bill," a secret detective, is seeking evidence of the illegally run passenger service for the Bus Owners Association.

In a secluded spot the car picks up "Pete.." At a lunch wagon stop "Pete" opens the package. The money spills out. "Anne" realizes that "Pete" is a thief. "Bill" phones his partner, "Hawlings," to have the police intercept the car, but it reaches a hideout. Following a series of melodramatic incidents, "Pete" and "Lauber," with "Anne" and "Bill" held as hostages, set out for an airport. "Bill" stops the criminals when he drives the car into the get-away airplane.

Reviewed in projection room in New York.—Paul C. Mooney, Jr.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Nick Grinde. Screen play by Maxwell Shane. Original story idea by Sam Fuller and William Lively. Production manager, Al Wilson. Photography by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Edward Mann. Art director John Victor Mackay. Musical director, Cy Feuer. Costumes by Irene Saltern. P. C. A. Certificate No. 4875. Running time, 64 minutes. Release date, December 26, 1938. General audience classification.

CAST

Bill	Robert Livingston
Anne	June Travis
Rennick	John Gallaudet
Goldie	Ben Welden
Soapy	Horace MacMahon
Lauber	Charles Halton
Hawlings	Gene Morgan
Kilgore	Matt McHugh
Mrs. Banning	Sibyl Harris
Scoop	Jerry Tucker
Mrs. Ganter	Margaret Mann
Beeber	Frank Conklin

King of the Underworld

(Warner Brothers)

Mobster vs. Medico

When two warring ideologies meet in the same screen script, the action is bound to be vibrant. In this thriller plot there are paired against each other a ruthless gangster and a woman physician who believes in preserving principles.

Humphrey Bogart as a "gorilla" chief adds another portrait to his gangster gallery, but in lighter tints than customarily. Kay Francis is the plot's protagonist as well as the gang chief's nemesis. A new romantic lead is provided in the English-accented James Stephenson, who should have considerable feminine drawing power. John Eldredge, Jessie Busley, Charley Foy and Murray Alper are outstanding members of the supporting cast. The screen play by George Bricker and Vincent Sherman was adapted from a story by W. R. Burnett, who wrote "Little Caesar." Lewis Seiler's direction has paced the story in a rapid, mounting stride to a finish that reaches a high in ingenious and suspenseful action.

"Joe Gurney" is an underworld lord of Napoleonic complex; "Carol Nelson" is his medico Wellington. "Carol's" first husband falls for the "easy money" of becoming the gang's physician. The police kill him in a raid and his medical spouse, although innocent, is suspected. "Carol" traces the gangsters to a small town hideout. When "Gurney" is wounded "Carol" is enlisted as the gang leader's "sawbones." With the assistance of "Bill Forrest," a hitch hiking writer, who against his will has been given the task of ghost writing "Gurney's" biography. "Dr. Nelson" uses an eye drop solution that temporarily blinds the gangsters. The police arrive; "Gurney" is killed, and the doctor and her new boy friend are rescued.

Seen in New York at a mid-day performance at the Rialto theatre, where an audience of practically all men and boys gave the picture its undivided attention.—Joseph F. Coughlin.

Produced and distributed by Warner Brothers. Director, Lewis Seiler. Screen play, George Bricker, Vincent Sherman. Adapted from a story by W. R. Burnett. Cameraman, Sid Hickox. Film editor, Frank Dewar. Dialogue director, Vincent Sherman. Soundman, E. A. Brown. Art director, Charles Novi. Gowns by Orry-Kelly. Technical adviser, Dr. Leo Schulman. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 4405. Running time, 69 minutes. Release date, January 14, 1939. Adult audience classification.

CAST

Joe Gurney	Humphrey Bogart
Carol Nelson	Kay Francis
Bill Forrest	James Stephenson
Niles Nelson	John Eldridge
Aunt Margaret	Jessie Busley
Dr. Sanders	Arthur Aylesworth
Sheriff	Raymond Brown
Mr. Ames	Harland Tucker
Mr. Robert	Ralph Remley
Eddie	Charlie Foy
Butch	Murray Alper
Porky	Joe Devlin
Mugsy	Elliott Sullivan
Slick	Alan Davis
Slats	John Harmon
Jerry	John Ridgely
Interne	Richard Bond
Dist. Attorney	Pierre Watkin
Dr. Ryan	Charles Trowbridge
Dr. Jacobs	Ed Stanley

Burn 'Em Up O'Connor

(MGM)

Auto Racing Thriller

Discount the first reel, which is mostly smart aleck stuff and a little kindergarten comedy, and thereafter "Burn 'Em Up O'Connor" becomes a unique and exciting mystery melodrama, leavened by romance, told against a thrill-packed background of auto racing.

Remember "70,000 Witnesses" of a few years ago and you have a general idea of how this production goes.

Three of "Delano's" racing drivers are killed in the Indianapolis Memorial Day, Roosevelt Road and Vanderbilt Cup events, and the fourth, "Jerry (Burn 'Em Up) O'Connor,"

(Continued on page 48)

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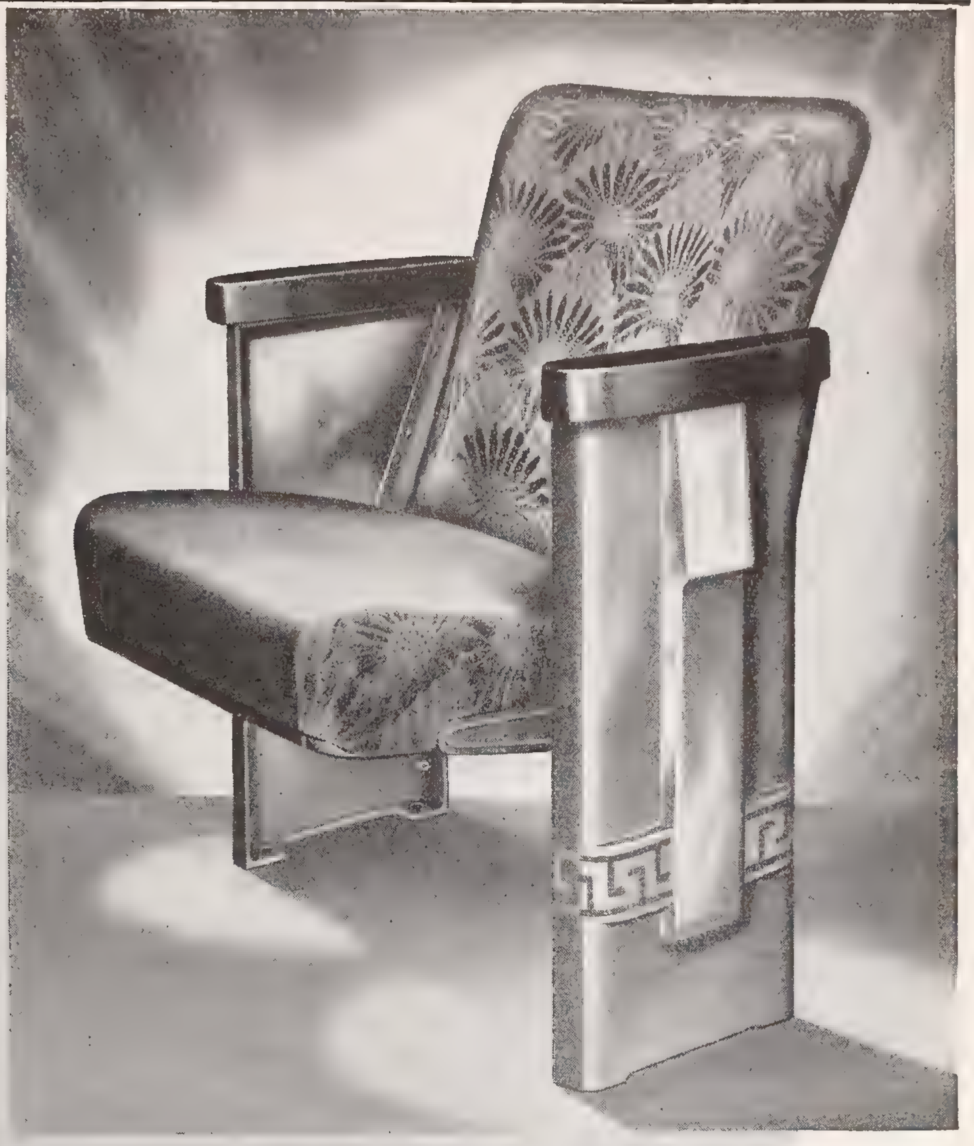

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(*Continued from page 46*)

seems destined for the same fate in the San Francisco Grand Prix. But the picture's comedy relief character, a dumb mechanic, solves the riddle which blinded the drivers and caused their death. Saving "Jerry" from being a victim and pinning guilt on "Delano's" avenging old friend, "Doc Heath," "Jerry" finds romance with "Jane," and with "Delano" plans new speed triumphs.

The story and production effects are the exploitable elements in "Burn 'Em Up O'Connor." There's a plethora of thrills for the action addicts, a liberal quantity of romance for women and dabs of comedy to please both. Names aren't of any great importance, although Dennis O'Keefe, who has come along pretty consistently the past year, and Cecilia Parker, the "Judge Hardy" daughter, are featured. Such experienced players as Harry Carey, Nat Pendleton, Addison Richards and Charley Grapewin have important parts, but novitiates Tom Neal and Tom Collins are merely sent through the training school paces.

For a Saturday afternoon attraction for juvenile audiences and on nights when excitement is called for on the program, "Burn 'Em Up O'Connor" should prove a suitable booking.

Previewed in the Uptown Theatre, Hollywood. A few walked out during the first reel and there was a little tendency on the part of a few who remained to tell the players what to do, but generally the Friday night audience seemed to think the show pretty fair average entertainment in which the element of mystery was more expertly cloaked than usually. G.M.

Produced and distributed by MGM. Directed by Edward Sedgwick. Screen play by Milton Merlin and Byron Morgan. From the book "Salute to the Gods" by Sir Malcolm Campbell. Ben Lewis, film editor. Photographed by Lester White. P. C. A. certificate number 4920. Running time, 65 minutes when seen in Hollywood. Release date: January 13, 1939. General audience classification.

CAST

Jerry O'Connor	Dennis O'Keefe
Jane Delano	Cecilia Parker
Buddy Buttle	Nat Pendleton
P. G. Delano	Harry Carey
Ed Eberhart	Addison Richards
"Doc" Heath	Charley Grapewin
Jose "Rocks" Rivera	Alan Curtis
"Hank" Hogan	Tom Neal
"Lefty" Simmons	Tom Collins
Tim McElvy	Frank Orth

Chasing Danger

(20th Century-Fox)

Melodrama

There isn't much that can be done about "Chasing Danger." Below standard as an item of entertainment, the picture provides little, other than a name or two, that might constitute the basis of a legitimate exploitation campaign.

The story is melodramatic, with the elements of romance, comedy, action, excitement and adventure. The background is unique. But for some unaccountable reason, remembering that the picture is a major company product, the elements are not combined to make the whole effective.

The picture is promising at the outset. Two American newsreel camera men are assigned to cover an Arab revolt in the desert. But once the pair, "Mitchell" and his comedy assistant, become involved with exotic and mysterious "Renee," everything that happens thereafter is either known by any intelligent audience or can easily be anticipated.

"Mitchell", in addition to covering the pictorial news, sets out to discover who is fostering and financing the revolt. That brings in a character, "Duvac," similar to the match king who disappeared from a plane a few years ago. After everyone watching the picture learns that "Duvac" is the man behind the goings on and that "Renee" is his undercover agent, "Mitchell" finds it out.

Previewed in the Uptown Theatre, Los Angeles. Patrons of this house, long accustomed to looking at previews, good and otherwise, were not slow to demonstrate their opinion that "Chasing Danger" was in the second classification. However, for a Saturday afternoon attraction to audiences composed mainly of youngsters, the show might prove of some worth.—G.M.

Produced and distributed by 20th Century-Fox. Directed by Ricardo Cortez. Screen play by Robert Ellis and Helen Logan. Story by Leonardo Bercovici. Norman Colbert, film editor. Photographed by Virgil Miller. P. C. A. Certificate No. 4938. Running time: 60 minutes when seen in Hollywood. Release date: to be determined. General audience classification.

CAST

Steve Mitchell	Preston Foster
Renee Claire	Lynn Bari
Waldo	Wally Vernon
Andre Duvac	Henry Wilcoxon
Hazila	Joan Woodbury
Carlos Demitri	Harold Huber
Teeda	Jody Gilbert
Gurra Din	Pedro de Cordoba
Captain Fontaine	Stanley Fields
Corbin	Roy D'Arcy

The Mysterious Miss X

(Republic)

Mystery Melodrama

Michael Whalen and Chick Chandler move over from Twentieth Century-Fox to Republic to be teamed in "The Mysterious Miss X," formula type mystery melodrama flecked with comedy.

The story concerns their adventures when as stranded actors they are mistaken by American police for Scotland Yard officers during depredations of an unknown killer. Supporting them are Mary Hart, Mabel Todd, Frank M. Thomas, Regis Toomey, Don Douglas, Wade Boteler, Dorothy Tree, Eddie Acuff, Pierre Watkin and Harlan Briggs.

Gus Meins directed from a screenplay by Olive Cooper, based on the original story idea by George W. Yates. Herman Schlom was associate producer.

Highspots of the picture are the situations created by Miss Todd and Chandler, who had an enthusiastic response from the audience for his antics. Throngs in the Neighborhood Theatre welcomed the fare.

"Keith Neville" is mistaken for an inspector of Scotland Yard and "Casey" for his assistant, during a murder investigation in a small town. They let the mistake ride, to prevent their being made suspects in the killing, during which $50,000 disappears. "Neville" falls in love with the daughter of the chief suspect and agrees to aid in the investigation. The solution comes after an automobile chase, another murder and a knock-down-drag-out fight, while mysterious figures in black veils flit about.

Previewed at the Forum Theatre in Los Angeles.—V. K.

Produced and distributed by Republic. Associate producer, Herman Schlom. Director, Gus Meins. Screen play, Olive Cooper. Original story idea by George W. Yates. Production manager, Al Wilson. Photographer, Ernie Miller. Supervising editor, Murray Seldeen. Film editor, Lester Orlebeck. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumer, Irene Saltern. P. C. A. Certificate, No. 4924. Running time, when seen in Hollywood, 60 minutes. Release date, January 10, 1939. General audience classification.

CAST

Keith Neville	Michael Whalen
Julie	Mary Hart
Dan Casey	Chick Chandler
Miss Botts	Mabel Todd
Ross	Frank M. Thomas
Jack Webster	Regis Toomey
Fredericks	Don Douglas
Chief McDougal	Wade Boteler
Alma	Dorothy Tree
Policeman	Eddie Acuff
Winslow	Pierre Watkin
Graham	Harlan Briggs

Song of the Buckaroo

(Monogram)

Western

Here is a picture full of the ingredients that interest audiences that like action. Given better than average production, fast moving, counterbalancing dialogue with rapid-fire movement and making good use of vocal and instrumental musical interludes, "Song of the Buckaroo," first 1939 release for Tex Ritter, promises to do much towards increasing the player's standing in the ranks of western stars.

Novelty that gets out of the trodden formula paths highlights the story. "Texas Dan," an outlaw waging war on outlaws, is wanted in many communities. When he decides to go straight, members of his own gang doublecross him, first by robbing a bank and then holding up a stage. "Texas," wounded, is found at the scene of the stage holdup by his faithful henchman, "Cashaway." Dressed in the murder victim's clothes, "Tex" loses his old identity. In a frontier town, "Texas," whose story is known only to "Cashaway," is soon a prominent citizen, a bank official, in love with "Evelyn" and posing as the father of "Mary Ruth." He is nominated for mayor, and, following a typically conducted singing campaign, is elected. Thereupon "Max" makes his reappearance and all is set for the big thrill action scene. Forcing "Tex" to help them rob his own bank, he turns the tables on them and following a wild fight in which "Cashaway" sacrifices his life, the bandits are slain.

The climax has "Sheriff Wade" reading the obituary of bad man "Texas Dan" and the prospect of a happy domestic life for the new found character "Evelyn" and waif "Mary Ruth."

In addition to the exploitation value of the Ritter name there is the well produced and understandable outdoor adventure production. Showmen have an opportunity to create further interest by publicizing the unique piano playing talents of the child prodigy, "Mary Ruth."

For Saturday afternoon showing or any time the youngsters predominate in attendance, "Song of the Buckaroo" looks like a feature that will prove highly satisfactory.

Previewed in the Monogram studio projection room in Hollywood.—G. M.

Produced and distributed by Monogram. An Edward Finney production. Director, Al Herman. Story and screen play by John Rathmell. Photographer, Francis Corby. Sound, Glen Glenn. Film editor, Fred Bain. Technical director, E. R. Hickson. Musical director, Frank Sanucci. P. C. A. Certificate No. 4864. Release date, December 7, 1938. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Texas Dan	Tex Ritter
Evelyn	Jinx Falkenberg
Mary Ruth	Mary Ruth
Sheriff Wade	Tom London
Rev. Bayliss	Frank LaRue
Max Groat	Charles King
Neal	Bob Terry
Cashaway	Horace Murphy
Perky	Snub Pollard
Tex Allen	Dave O'Brien
Anna Alden	Dorothy Faye

Boy Slaves

(RKO Radio)

Child Labor Melodrama

This is a powerful presentation of the case against child labor, specifically as practised in Southern turpentine camps under the system of economic enslavement lately legislated against with less than wholesale success. The conditions depicted have been described eloquently in the lay press and by magazine feature writers, a circumstance favorable to the box office prospects of a film light in marquee personalities, but the description here achieved by a well-pointed camera is more eloquent and likely to be more effective in arousing public interest than any written account has been or can be.

Produced and directed in somberly realistic style by P. J. Wolfson, the screen play by Albert Bein and Ben Orkow tells a straight story about a group of boys who progress from a state of nomadic vagabondage into the brutal service of a turpentine camp where a technically legal type of peonage goads them to resistance which ends tragically for one of their number and for a guard.

Up to the point of their ultimate surrender to an honest policeman, the picture is gripping and forceful. It closes in a courtroom episode which give a kindly judge an opportunity to address the audience on the evils of the system, but it has made its points before that.

Anne Shirley gets top billing and performs admirably her relatively small acting chore, but it is James McCallion as the tough leader of the youthful gang and Roger Daniel as the suspected stool pigeon who register most strongly. A number of experienced character men play the unprincipled camp bosses impressively.

Save for identification of the scene as a turpentine camp, the setting is geographically vague. The time is now. The boy gang is as tough and unrestrained as any seen in the several recent pictures featuring hardboiled kids, but there is no possibility of man, woman or child mistaking the moral implications of their experiences.

Previewed at the Pantages Hollywood Theatre to the manifest satisfaction of those present. —W. R. W.

Produced and distributed by RKO Radio. Produced and directed by P. J. Wolfson. Musical director, Roy Webb. Photographer, J. Roy Hunt. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Recorded by Richard Van Hessen. Film editor, Desmond Marquette. Assistant director, Doran Cox. P. C. A. Certificate No. 4777. Running time, when seen in Hollywood, 70 minutes. Release date, February 10, 1939. General audience classification.

CAST

Nellie, an orphan girl		Anne Shirley
Jesse Thompson, a runaway boy		Roger Daniel
Tim	boys of the road	James McCallion
Miser		Walter Ward
Lollie		Charles Powers
Knuckles		John Fitzgerald
Tommy		Frank Malo
Atlas		Paul White
Pee Wee		Walter Tetley
Albee, a turpentine-camp owner		Charles Lane
Graff, Albee's overseer		Alan Baxter
Drift Boss		Fred Kohler, Sr.
Sheriff		Arthur Hohl
Camp Cook		Olin Howland
Harvey		George Breakstone
Jesse's Mother		Helen McKellar
Freddie		Jimmy Zahner
Snob		Charles Peck
Small Town Judge		J. M. Kerrigan
Motor Cop		Adrian Morris
Brakeman		William Pawley
Truck Drivers		Paul Guilfoyle Rube Demarest
Farm Woman		Leona Robert
Store Clerk		Irving Bacon
Deputies		Frank O'Connor Frank Fanning Walter Shumway George Chandler
Plainclothesmen		Budd Fine Monte Vandergrift
Farmer		Carl Stockdale

Heart of Paris

(Tri-National)

Problem Theme

A carefully wrought characterization by Raimu is the outstanding feature of this French adult importation which Tri-National Films is releasing in this country. Raimu portrays a well-meaning but befuddled person who befriends a heretofore friendless girl and in so doing involves himself and his family in endless trouble which eventually causes him to turn on the girl he befriended. The rising French actress Michele Morgan plays the girl.

The picture's title in France was "Gribouille," which refers to a kind and valiant dreamer. The title "Heart of Paris" probably has more exploitation value for this country.

There are sufficient, and intelligently written, English titles to compensate for a lack of knowledge of the French tongue. The film's appeal lies chiefly in selected audiences appreciative of an adult problem theme.

"Morestan" is the good natured proprietor of a Paris sporting goods shop and the father of two grown children, a boy and girl. Called for jury duty he helps free "Natalie," a young woman accused of having killed her "lover." Unable to obtain employment, "Natalie" asks aid of "Morestan," who gives her a job in his shop. He tells his family that "Natalie" is the daughter of an old friend.

The son, who attended the trial, believes his father is carrying on an illicit relationship, but learns he has falsely accused his parent. The son is attracted to the girl. The fiance of "Morestan's" daughter also discovers "Natalie's" identity and insults her, which causes a fist fight with the son. When the son steals from his father, the latter blames the dereliction on "Natalie" and strikes her on the head with a statuette.

"Morestan," dazed, tries to tell a gendarme that he has committed a tragedy but his wife tells him that "Natalie" is unhurt.

Reviewed in a projection room in New York. P. C. M., Jr.

Distributed by Tri-National Films. An Andre Daven Production. Directed by Marc Allegret. From a story by Marcel Achard. Adapted by H. G. Lustig. Music by Georges Auric. English titles by Clement Douenias. Running time, 85 minutes. Release date, January 12, 1939. Adult audience classification.

CAST

Camille Morestan	Raimu
Natalie Roguin	Michele Morgan
Claude Morestan	Gilbert Gil
Presiding Judge	Jean Worms
Lurette	Carette
Prosecutor	Marcel Andre
Defense Counsel	Jacques Gretillat
Marinier	Jacques Baumer
Robert	Andrex
Francoise Morestan	Jacqueline Pacaud
Louise Morestan	Jeanne Provost

Disbarred

(Paramount)

Melodrama

Primary name value in "Disbarred" is represented by Gail Patrick, Otto Kruger, Robert Preston and Sidney Toler. The supporting cast members are of little exploitation consequence.

One of the Paramount studio's "General Manager's Office" group of production, the picture is melodramatic in character and topical in content. There is only the barest suggestion of love interest and meager comedy is of the sinister variety.

"Disbarred" exposes the shady practices of unethical criminal lawyers. Tossed out of the legal profession for his part in defending underworld characters, "Cradon" moves to another city and discovers the brilliant woman lawyer, "Joan Carroll." Rounding up his old cohorts, but keeping his identity secret, "Cradon" makes "Joan" his mouthpiece in defending the community's criminals. "Joan's" loyalty to her oath more than balances her thanks to "Cradon" for giving her an opportunity. At the climax she switches over to the district attorney's side and prepares to prosecute her mentor on a murder charge.

There is a ring of familiarity to almost every episode pictured in "Disbarred." Consequently, there is no novelty with which to pique patron interest.

Previewed at Forum theatre, Los Angeles. The audience appeared to be sitting through the picture only because it wanted to see the regular program.—G. M.

Produced and distributed by Paramount. Stuart Walker associate producer. Directed by Robert Florey. Bill Faralla assistant director. Screen play by Lillie Hayward and Robert Presnell. Story by Harry Sauber. Photographed by Harry Fishbeck. P. C. A. Certificate No. 4781. Running time, when seen in Hollywood, 62 minutes. Release date: January 20, 1939. General audience classification.

CAST

Joan Carroll	Gail Patrick
Tyler Cradon	Otto Kruger
Bradley Kent	Robert Preston
Mardy	Sidney Toler
Abbey Tennant	Helen McKellar
Roberts	Clay Clement
Harrigan	Edward Marr
Drew	Oland Howland
Miss LaRue	Virginia Dabney
Jackson	Charles D. Brown
Blanchard	Frank M. Thomas
Reporter	Harry Worth
Reporter	John Hart

Lincoln in the White House

(Vitaphone)

A Must for American Screens

One of the biggest stage hits in New York is Robert E. Sherwood's "Abe Lincoln in Illinois." In this inspiring screen miniature, Lincoln continues from where the Sherwood play left him, on his departure from Springfield for Washington. In a collection of concise and significant sequences, the President is seen and heard from the occasion of his inaugural address on March 4, 1861, to "The Gettysburg Address." Rich incidents detail the humanity, humor, simplicity and sincerity of the Lincoln character, whether in a political conference with the cabinet or in domestic conversation with Mary and Tad. The President is shown in his idealistic determination to issue the Emancipation Proclamation, his interview with a mother, come to plead for her son, who is to face the firing squad for falling asleep on sentry duty, the perfect Lincoln reply to General Grant's critics and the penciling of the draft of the Gettysburg speech on rough wrapping paper. Frank McGlynn, Sr., whose portrayal of the President has become almost second nature to him, plays his part with sympathetic and effective feeling. Dickie Moore, John Harron, Raymond Brown, Erville Alderson and Sibyl Harris competently re-create the other historical characters. William McGann has directed sensitively from a moving screen play transcription by Charles L. Tedford. There are handsome mountings and warm color shadings. The outstanding subject should receive enthusiastic endorsement from theatre audiences in general and from patriotic, educational and religious organizations in particular.—Running time, 20 minutes.

Penny's Picnic

(MGM)

Appetite Builder

Again that feminine wizard of pots and pans, Prudence Penny, cooks up dishes tasty enough to set before a king, or any appreciative movie goer. Prudence goes out to the great outdoors to do her home making tricks. With a set of ordinary cooking utensils and a wood fire, she serves up a meal that has practically everything from soup to nuts. Some glowing color helps to make the dishes more appetizing and there is the salty comment of Pete Smith to add relish. —Running time, 10 minutes.

Petra, the Lost City

(United Artists)

Historical Ghost Town

Picture goers and novel readers who have been thrilled and mystified by the stories of ghost cities will relish this anthropological expedition among the haunted ruins of Petra, lost city of Biblical times. The crumbling ruins of temples and palaces bear silent testimony to the tenacity by foreign conquerors. Today the spot is desolate and deserted and no self-respecting Arab would be found sleeping or dead near it. Through sensitive camera manipulation and expressive color daubing, the eerie atmosphere is expertly presented.—Running time, one reel.

Mutts to You

(Columbia)

Three Stooges

That comedy trio, the Three Stooges, past masters of the art of slapstick, cavort in the manner to which they are accustomed in this two-reeler. The story, a minor item with the Stooges and serving only as background for their antics, has the boys operating a dog washing shop, involves them in a kidnapping case and has made provisions for the inevitable chase. The boys continue to pummel each other with complete abandon, never seeming to tire of their favorite indoor or outdoor sport. Included in the cast are Bess Flowers, Lane Chandler and Vernon Dent. Running time, 18 minutes.

Jerusalem

(United Artists)

Timely

In view of unsettled conditions in the Holy Land, this excursion to the sacred but sore spot of the Near East possesses timely interest. The pictorial inspection reveals a geographical summary of the troublesome district. Visited are such historic spots as the Garden of Gethsemane, the tomb of the Blessed Virgin Mary, the Wailing Wall and a temple dedicated to the worship of Allah. Running time, one reel.

RCA RECONSTRUCTS SIX REPRODUCING SYSTEMS

New Series with Technical Improvements Announced at Three-Day Sales Convention

The Photophone theatre sound reproducing division of the Radio Corporation concluded a three-day sales convention in New York on Thursday with the announcement of a new series of six reproducers built from the present series with new technical advances, including "shock-proof" drive mechanism, double-exciter lamps, a new optical system. Special attention has also been given the external appearance of soundhead housing, amplifier rack and volume control box.

Harry L. Sommerer, RCA Photophone head, told the 50 company sales executives and salesmen attending the convention that greater convenience of operation in the projection booth is created by the new reproducers, and that they are available for all size theatres.

The convention opened Tuesday morning at the RCA manufacturing headquarters in Camden, running through Wednesday, when a banquet was held at the nearby Tavistock Country Club. On Thursday the delegates were transported to New York to visit the World's Fair grounds, NBC studios and other associated RCA company offices.

Addressing the delegates were: Henry C. Bonfig, commercial vice-president of RCA Manufacturing Company; Homer B. Snook, reproducer sales manager; Edward C. Cahill, service manager; Edward Auger, reproducer sales executive; E. T. Jones, Photophone advertising manager; Fred Wilson, manager of field sales activities for RCA Manufacturing; Max Batsel, chief Photophone engineer; Morris J. Yahr, technical chief, and Lynn Brodton, RCA equipment designer.

"Shock-proof" Drive

To augment the rotary stabilizer in effecting a constant film speed, a new drive mechanism has been designed which Mr. Batsel, who conducted a demonstration of the equipment described as "shock-proof." This was introduced, Mr. Batsel added, for the purpose of making it "impossible for gear-backlash to be transmitted to the constant-speed film sprocket, thus insuring constancy of film speed."

A double exciter lamp unit gives an emergency spare light for quick change-over in case of failure. The optical focuser on the new equipments can be locked into place after adjustment. Gear failures are said to be virtually eliminated by an integral gear box assembly built into the new sound-head which keeps gears running in an oil bath.

"Standby facilities for the equipment have been provided to relieve possible breakdowns," said Mr. Batsel.

The new type drive mechanism is mounted in a new type of integral gear box in such a way that it can be removed easily as a unit for servicing or replacement. The sound bracket assembly, including the optical system and the drum shaft, can also be removed in one piece.

Mr. Batsel explained the new self-locking focal adjustment mechanism. A light shield in front of the optical system avoids "96-cycle" hum resulting from modulation of the sprocket holes in the film. A new type of pre-focused exciter lamp bulb has been utilized, doing away with the necessity for adjusting the lamp laterally.

The sound head has a new styled housing over the electric driving motor. This cover is removable for inspection or servicing.

On the right side of the soundhead is a glass window which permits a view of the interior, so designed that it is illuminated at the edges, eliminating glare and permitting a clearer view of the interior.

The photoelectric cell transformer has been shielded in a cast iron chamber in the soundhead, insuring virtual absence of noise from static in the sound-head, according to Mr. Batsel.

A new system of mounting the soundhead beneath the projector mechanism has been devised. A separate, removable plate is provided atop the soundhead to which the mechanism is fastened. It is then only necessary to remount the removable plate on the sound-head, securing it with four screws on the outside. This contrasts with the older method of running long bolts from the projects into the soundheadhead, it was said. The removable plate also serves as an oil collection plate, gathering oil drips from the projector mechanism and feeding them into a tube which empties into a removable container.

The external styling is by John Vassos and Lynn Brodton.

Mooney Release Revives Film

Riding along with the publicity attending the release from California prison last week of the labor figure, Tom Mooney, Pathe Films is distributing, through "state rights" exchanges, the two reel film, "The Strange Case of Tom Mooney." This film was made in 1933, and released at the time through First Division Exchanges, now in liquidation.

The distribution in New York and Boston is being handled by Treo exchange, 630 Ninth Avenue, New York City, which has booked the film with the Translux Theatre in Boston and the Broadway and 49th Street Translux in New York.

Paramount Newsreel put out a "special" on the Mooney release, issued on the coast and as far west as Kansas, on the day of his release.

Movietone News released 118 feet in Monday's issue, Number 35; Pathe, 215 feet, in its Tuesday issue, Number 50; Universal, 45 feet, in its Tuesday issue, Number 735; and News of the Day, 300 feet, in its Tuesday issue, Number 233.

The Leo Morrison agency is said to be arranging a theatre tour for Mr. Mooney.

Talley Names Fitzgibbon

Truman Talley, producer of Movietone News, has appointed Steve Fitzgibbon New York studio manager. Mr. Fitzgibbon has been in English and European production, in association with producer Robert T. Kane. E. I. Sponable continues as technical director of the studio and of Movietone News.

SHORT PRODUCT PLAYING BROADWAY

Week of January 7

CAPITOL	
King Vulture	Columbia
CRITERION	
Unusual Occupations, No. 2	Paramount
Home on the Range	Columbia
Mutiny Ain't Nice	Paramount
MUSIC HALL	
Donald's Golf Game	RKO Radio
Going Places, No. 58	Universal
Stranger Than Fiction, No. 58	Universal
PARAMOUNT	
Sport Parade of 1938	Paramount
Unusual Occupations, No. 3	Paramount
Cops Is Always Right	Paramount
RIALTO	
Great Library Misery, The	Vitaphone
Dave Apollon and Orchestra	Vitaphone
Self Control	RKO Radio
RIVOLI	
Cavalcade of Stuff	Grand Nat'l
Tannhauser	Paramount
Mother Goose Goes Hollywood	RKO Radio
ROXY	
Fashion Forecast (Winter Styles)	20th Cent.-Fox
STRAND	
Swing Time in the Movies	Vitaphone

Civic Leaders Join Hays Service Plan

How to develop the greatest usefulness of the motion picture is the challenge faced by the industry today "with part of the world on fire, with foes even in our own household, with danger of contagion from a distance," Will H. Hays, president of the Motion Picture Producers and Distributors of America, told leaders of national civic, educational, religious, welfare and youth organizations Wednesday at a luncheon meeting in the Waldorf-Astoria hotel in New York.

At the session, a reunion of national groups that first met with Mr. Hays 17 years ago with the twofold objective of improving the quality of pictures and of audience appreciation, Dr. James E. West, Chief Scout Executive of the Boy Scouts of America, presented a resolution, adopted by the gathering, expressing appreciation to the industry for the progress it has made over the years.

"I want your best thought," Mr. Hays told the civic leaders, "on what there is we can do in thoughtfully planning ahead, to meet the new conditions with the wisdom of experience and the efficacy of honest purpose.

"We have opportunities now, we believe, for further intensifying the service of motion pictures. In doing this we shall meet the challenge of the future with a stepped-up determination to do all that we can to develop the maximum usefulness of the motion picture."

To facilitate the work, a small committee will prepare a statement of suggestions to be submitted to Mr. Hays.

IN COURTS

Tully Asks $50,000 In "Home Town" Suit

Jim Tully, author, has filed suit in the United States district court in New York against Paramount, Odessco Productions, Inc. and William K. Howard in which the author seeks damages of $50,000 and an injunction restraining the defendants from allegedly exploiting his name in connection with the motion picture, "Home Town."

The plaintiff charges violation of the Civil Rights Law of New York, claiming that Mr. Howard and Odessco have produced the film and contracted with Paramount for its distribution.

Warners Sued on Song In "Garden of the Moon"

Louis Herscher and Robert Wolf Gilbert, members of the American Society of Composers, Authors and Publishers, have filed suit in federal court in Los Angeles for $60,000 damages and an accounting of profits of "Garden of the Moon," title song for the Warner Brothers picture. Named as defendants were Warner Bros., Music Publishers Holding Corporation and Al Dubin, Johnny Mercer, Harry Warren and Jean Herbert, composers and lyricists.

The plaintiffs charged that Harms, Inc., Warner subsidiary, entered into a royalty agreement with them for the song, "Garden of the Moon," musical rights first having been obtained by them from H. Bedford Jones and Barton Browne, who wrote the story. However, the complaint charged, Harms, Inc., put the Herscher-Gilbert song on the restricted list, and substituted music and lyrics written by the Warner song writers.

Injunction Denied Sunray

Application of Sunray Films, Inc., for an injunction to restrain the exhibition of the film, "The Glory of Faith" by Select Attractions, Inc., Leo Malchin, doing business as French Film Exchange, and Charles Swarzza, doing business as Island Theatre Circuit, has been denied by New York Supreme Court Justice Louis A. Valente. Sunray claimed that the picture competes unfairly with its film, "Little Flower of Jesus."

Radio-Vaudeville Suit

A suit involving a plan to obtain participation of radio advertisers in vaudeville production was revealed in New York supreme court this week when Fanchon and Marco, Inc., defendants, applied for permission to take depositions of Boris Morros and Milton Feld in Los Angeles. Sidney C. Davidson and Fred Suhr, plaintiffs, seek $75,000 damages, claiming that the defendants breached a contract whereby the plaintiffs were to negotiate with radio advertisers to participate in a vaudeville show called "Alice in Radioland," which would stage programs for radio advertisers' products.

Dismiss Short Subjects Suits

Two suits against Weinberg Enterprises, Inc., which formerly owned the Cameo, Yonkers, N. Y., and Joseph Weinberg, charging unlicensed exhibition of 20 short subjects have been dismissed by Federal Judge John C. Knox for failure to prosecute. The cases were settled out of court some time ago. Plaintiffs were Universal, Big U Film Exchange, United Artists and Walt Disney Productions. The actions asked for at least $250 damages for each alleged exhibition.

RCA Suits Charge $500,000,000 Waste

Three minor stockholders' suits have been instituted in New York supreme court against present and former officials and directors of the Radio Corporation of America charging that they "negligently and fraudulently permitted the dissipation and waste of corporate assets." In one action the loss to the corporation is estimated at about $500,000,000. In the two other suits no estimates are made.

The actions were brought by Rose Druckerman, owner of 25 shares of Radio common; Leo J. Coslow and Jacob Fox. They are suing on behalf of themselves and all other stockholders and ask that the defendants be required to repay the corporation any amounts found to have been taken from its treasury improperly.

In formal answers the individual and corporate defendants denied any wrongdoing. The present and former officials assert that they acted at all times in the best interests of RCA. They also assert that their acts were approved and ratified by the stockholders of the corporation and, in the case of the 1932 consent decree, by the federal courts.

Dismiss "Stowaway" Suit

Federal Judge John C. Knox has dismissed the song infringement suit of Charles McCord again Robbins Music Corporation, Twentieth Century-Fox, Mack Gordon and Harry Revel, on consent of the plaintiff, without costs. The suit had been filed seeking $50,000 damages, an injunction and accounting, charging the defendants with having infringed the plaintiff's song "I'll Always Remember Ronkonkomo," in the song, "Good Night My Love" in the 20th Century-Fox film "Stowaway."

Laguna Suit Settled

Michelina Laguna's suit in federal court in New York against Twentieth Century-Fox for alleged infringement by that company in the picture, "The World Moves On," has been settled out of court for a nominal sum after the plaintiff had won judgment in a Mexican court of 20,000 pesos on a story he had written, "La Paz en Laguerra."

Balaban & Katz Dividend

Balaban and Katz have paid over $22,000 in dividends on 13,000 shares of 7 per cent preferred stock. It is expected that this stock will be called soon, as the bank loan secured by the company to retire 13,000 shares at 110, the call price, rapidly is being paid off. No dividend was paid on the common stock.

Ryder Heads Coast SMPE

Loren Ryder, head of the Paramount sound department, has been elected chairman of the Pacific Coast Section of the Society of Motion Picture Engineers for 1939. A. M. Gundelfinger was elected secretary and Wesley Miller was elected to a two-year term as manager.

Krasna to RKO

Norman Krasna, who recently resigned as a Metro-Goldwyn-Mayer associate producer, has signed a contract as a writer at RKO Radio. His contract stipulates that he will work only with director-producers. His first assignment is with George Stevens.

Fay Bainter has signed a new Warner contract, calling for three pictures a year.

OBITUARIES

Walter Kelly Dies In Philadelphia

Walter C. Kelly, 65, known on the stage as "The Virginia Judge," died at Women's College Hospital January 5th from injuries suffered in a Hollywood automobile accident three weeks ago. At his bedside was his brother, John B. Kelly, Democratic city chairman of Philadelphia.

Mr. Kelly toured America and Europe for many years with Marie Dressler when vaudeville was a popular form of entertainment. In 1935 Mr. Kelly entered motion pictures appearing in "McFadden's Flats," "The Virginia Judge," on which he collaborated in the writing of the original screen play, and "Laughing Irish Eyes." He retired in 1936. He also appeared in several stage plays.

Harry Burns, Editor And Director, Dies

Harry Burns, veteran director-actor and trade paper editor, died in Hollywood January 9th of a heart attack. Mr. Burns went to the coast in 1915 and was director for Fox-Vitagraph. For several years he had been editor of the *Hollywood Filmograph.*

Most recently Mr. Burns had been on the advertising staff of the Quigley Publications in Hollywood.

Simon Dubinsky Dies

Simon Dubinsky, 82, died January 6th at Menorah Hospital in Kansas City. He was the father of Edward, head of the Dubinsky Brothers Circuit; of Barney and Bill of St. Joseph, and Irwin of Leavenworth, Kan., all associated with the Dubinsky theatres. Mr. Dubinsky was born in Russia, son of a herb practitioner, in Kiev.

C. Edwin Brandt

C. Edwin Brandt, 68, actor, died January 8th at Mt. Sinai Hospital in New York. Mr. Brandt studied under Dion Boucicault and played Svengali in "Trilby." He appeared in many stage plays.

Cooper Signed for "Geste"

Through an arrangement with Samuel Goldwyn Paramount has signed Gary Cooper to play in "Beau Geste." Fred MacMurray and Ray Milland have also been assigned to the film.

Schwartz Named Receiver

Creditors of Film Automatic Machine Corporation have been directed to present their claims to Edward Schwartz, named receiver, by Federal Judge Guy L. Fake in the United States district court in Newark.

MGM Signs Cantor

Metro-Goldwyn-Mayer signed Eddie Cantor on Tuesday for one picture, to be made within a year. The production is not yet chosen. Cantor's last film was "Ali Baba Goes to Town," made for Twentieth Century-Fox as the first of two pictures on a contract abrogated by mutual agreement.

Chapman Assists Glett

R. F. Chapman, Audio Productions director, has been appointed executive assistant to Charles L. Glett, vice-president of Eastern Service Studios.

BRITISH EXHIBITORS ASK NEW TRADE POLICIES TO RESTORE ATTENDANCES

Blame Overseating, Double Bills, Circuit Power and Product Shortage for New Low Holiday Receipts

by AUBREY FLANAGAN
in London

The adventures of British exhibitors over the recent holiday season, customarily the season in which, so to speak, they have paid the rent, has confirmed the long held belief that the new year's immediate need is for a new system of economics.

What was put into the film stocking proved but a sorry kind of jest, but, bitter as it was, it came almost as a logical climax to a period which has seen trade consistently and mercilessly diminishing.

Box office receipts for the festive season touched a new low, probably for all time.

Since the September crisis an acute stage of the redundancy problem, the growing dominance of the circuits, and the grim shortage of product have been probably the governing factors in intensifying the situation. To these have been added the excessively mild opening of the winter and changing social habits of the paying proletariat.

Gains by Circuits

Outside economists, however, are not so gloomy. They last declare that for four or five years theatre attendances have been on the steady increase, and that there is still a vast untapped market, point to the high dividends declared and maintained by such groups as Associated British, refuse to believe the trade's own problems are insoluble and suggest that the film industry's financial record is no worse than that of most other groups of businesses involving commercial risks.

It would seem, however, that the financial rosiness is found almost exclusively on the balance sheets of the circuits and larger film groups. The records of the independent exhibitors would not seem to justify over-much optimism.

Two Houses' Business Compared

Examination of the business registered in the past four months by two totally different types of houses reveal that the slump is not localized.

Hall "A" is a modern 700-seat house in a leading seaside town, with a moneyed clientele and a choice of the best product available. Its average weekly takings over a long period were £250 ($1,250). From September to December inclusively, this year, the average dropped to £190 ($950). This figure includes a record low of £81 ($405) and six weeks in which the theatre was in the red.

Hall "B" is an 850-seater in an industrial district with the poorest working class patronage, charging admission prices between fourpence and a shilling. Its average weekly takings over a long period were £220 ($1,100). Over the September-December 1938 period they dropped to £151 ($755), including a record low of £36 ($180). The house shows first-run pictures of the standard of "Hurricane" and "Test Pilot," yet had ten weeks in the red.

In London's West End, where at the holiday season the salaried and the wage-earners notoriously have in previous years spent their festive pocket money, Metro's "The Citadel" was probably unique in the fact that it drew record crowds to the Empire, Leicester Square. Otherwise West End trade has continued between 20 and 33 per cent of normal. A fair and average example of takings comes from one "super"—not far removed from the Empire—which on Boxing Day, notedly the year's peak box office day, would have taken between £700 ($3,500) and £900 ($4,500) under normal conditions. This Boxing Day it did not reach £200 ($1,000).

NO BENEFIT IN FILMS ACT, SAYS ROWSON

Of 32,000,000 Britons viewing motion pictures, only eight million see British films, Simon Rowson declared, addressing the British Kinematograph Society Monday night in London.

Mr. Rowson said there is no noticeable benefit from the new film legislation, with no increase either in the volume or value of British production.

Ben Jay, independent with houses of normal caliber on the East Coast and in the Home Counties, declares that trade has dropped from over the £200 ($1,000) a week mark to below £150 ($750) in the average second or third run position, and still is dropping.

Sees Habits Changing

Mr. Jay sees in the condition a reflection of a changing habit of film patrons. They are, he declares, more discriminating, so that fixed patronage no longer obtains. The high standard set by the West End "supers" with their two "A" films in one program makes them intolerant of the conventional shows to which they have long been used locally.

Kenneth Nyman, president of the Cinematograph Exhibitors Association, speaking as an independent, takes a keen view of the effect of the late 1938 weather, which by its initial mildness kept people away from the cinemas and then by a sharp drop in temperature diverted amusement money to the purchase of protective clothing and drugs and the payment of doctors' bills. On the wider field, however, Mr. Nyman contends, in non-redundant positions exhibitors might be able to carry on anyway.

Thirty Million Adult Non-Patrons

Outside economists, however, quote Simon Rowson, statistician, as authority for the statement that there are more than thirty million adults who do not go to cinemas regularly. Each million added to the ranks of weekly cinema-goers would bring in an extra two million pounds in grosses in a year without increased capital outlay. To this exhibitors baldly reply, "Where are the films to show them?" The 1938 total of films registered as available to the 5,000 cinemas was abnormally low at 644, or 152 less than the previous year.

Other students of the industrial scene plead that the film industry should take a lesson from the brewers and the fruit trade, and launch a national advertising campaign, but no section is more apathetic to this plan than the exhibitors themselves.

The number of regular patrons has been estimated by Mr. Rowson as 4,500,000, which in 5,000 theatres would average 900 seats capacity. Attendances by 15,000 patrons approximate 23,000,000 weekly, or 1,196,000,000 each year, the total paid by them reaching £46,000,000 ($230,000,000), an average of tenpence per seat. Of this nearly £7,000,000 ($35,000,000) goes in entertainment tax. Outside economists plead that the increase of trade is apparent by examining the figures for 1934, which were 957,000,000 admissions.

Noted, too, is that in the autumn-winter-spring season, when cinema-going normally would be at its highest, a minimum of £40,000,000 ($200,000,000) per annum is spent by the public on football pools.

These figures, however, say the exhibitors, do not take toll of the intense redundancy race or of the fact that the reservoir of available films is lower than ever before, or of the internecine warfare between circuits and independents on the question of two "super" pictures on a program.

Readjustment of values and policies, say exhibitors, is imperative for 1939. A closer coordination of building policies, a united trade platform on "super" programs and provision of a greater number of films, both American and British, are, they declare, essential for survival. A smaller, though no less active section is for complete overhauling of the film hire situation.

New Capital for Odeon

New capital approximating $25,000,000 is to be provided Odeon Theatres, Ltd. (Oscar Deutsch), to enable Odeon to proceed with its merger and expansion plans, it is understood, such as the deal with Gaumont-British and others, and construction of a number of theatres, possibly 25, it is understood.

Odeon's move to build new houses ends rumors of a transaction similar to the discussed merger of several months ago between Paramount's Astoria chain and Odeon.

▽

Action of Elizabeth Allen against Metro British charging breach of contract, loss of publicity and damage to her professional reputation arising from the filming of "The Citadel," has been tabled.

Exhibitors To Meet

The Independent Theatre Protective Association has scheduled January 24th and 25th as the dates for its annual meeting. Officers of the Association have received a draft of the distributors' trade practice proposals for study, but have withheld comment on it.

Five regional meetings were convened by the Kansas-Missouri Theatres Association in Kansas starting last Monday to discuss legislative and other problems. The meetings were held at Topeka, Salina, Stockton, Pratt and Independence. Beginning next week four meetings will be held in Western Missouri, Kansas City, Joplin, Sedalia, and probably Marysville.

Louis R. Lipstone, musical director and production head for Balaban and Katz Theatres, has been named head of the Paramount studio music department succeeding Boris Morros. Mr. Lipstone joined B & K in 1917 as first orchestra conductor and in 1926 he was made general musical director.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Men at Work

British studios are at work on eight pictures. Most important of these are MGM's "Good-bye, Mr. Chips," and the Mayflower production, "Jamaica Inn," in which Alfred Hitchcock is directing Charles Laughton at the Associated British studios, Elstree.

Max Miller, British comedy star, was continuing work under the Warner-First National banner at the Teddington studios, with the period piece "The Good Old Days," directed by Roy William Neill.

At the Welwyn Studios of Associated British, overflow lot of the Elstree organization, Jack Buchanan was being directed by Thornton Freeland in "The Gang's All Here," his first for that company.

Islington's contribution was another Will Hay comedy, in which the star was being directed under the Gainsborough banner, by Marcel Varnel, in "Ask a Policeman."

At Worton Hall George Smith started work on "It's No Use Crying," an independent production being directed by Maclean Rogers.

David Macdonald continued on the British National film "Official Secret" at the Walton-on-Thames studios, and at the Highbury studios Jack Raymond commenced work on "The Mind of Mr. Reader" for Grand National release. Raymond is collaborating with Major Charles Q. Steel in the new company, Jack Raymond Productions, Ltd., to make six pictures in Great Britain under contract to Grand National.

Joins CAPAD

John Sutro, associated with London Films, has also joined the board of directors of CAPAD, newly formed production organization of producers. The board includes Arthur J. Rank, Stephen Courtauld, Captain the Hon. Richard Norton, Michael Balcon and Havelock Allan.

Films already completed by CAPAD are "The Gaunt Stranger," "The Ware Case" and "Let's Be Famous."

Scheduled for production soon are "There Ain't No Justice," "The Four Just Men," "The Return of the Four Just Men," "Epitaph for a Spy" and "A Young Man's Fancy."

Anna Lee, actress wife of film director Robert Stevenson, is to play in two films lined up for the next two months at the Ealing Studios. Both will be produced by Michael Balcon. The first, "The Four Just Men," is to be directed by Walter Forde and is a screen adaptation of an Edgar Wallace story. The second. "Young Man's Fancy," is to be directed by Robert Stevenson, who has held back production a month in order that Forde can use Anna Lee in his film. Miss Lee will play a character based upon Zazel, the original "human cannon ball," whose act thrilled London audiences in the nineties.

Featurettes

A series of two-reel featurettes grouped under the title of the "Roving Reporter" is planned by Technique Films to be made this year. It includes such titles as "Reporter Finds Love," "Reporter on Pay-Day" and "Reporter on Dancing." The technique sought is to deal in a racy manner with the hobbies and human side of the man in the street and celebrities of the day. They also announce the forthcoming production of a history of British motor-racing and a study of the growth of the Irish Free State.

THEY INTENDED TO CREATE THE FOG

Shooting has been completed on Irving Asher's second film for Columbia, "The Spy in Black." Poetic justice was lent the scene this week when the final night's shooting was planned to include artificially created rain and fog atmosphere. Nature, however, with a characteristic local gesture, provided Denham both with rain and fog that night; no efforts of effects or trick men were therefore needed, and scenes were shot with the genuine article in the effects tank at Denham Studios.

Unity Films

A new production organization, Unity Films, managing director of which is Miss Elsie Cohen, long known in repertory and continental cinemas in Britain, plans production of a film entitled "One Out of Millions."

The story deals with a boy from the South Wales mining district who comes to London to seek a fortune but finds disenchantment.

Directing the picture will be the author of the story, George Michael Hoellering, producer of the Hungarian film "Hortobagy."

Two Units

With a speed-up of production on the MGM British film "Good-bye, Mr. Chips," two units are working on the picture on separate sound stages at Denham.

Most recent sequences have been shot with the aid of the Highgate Officers Training Corps, 300 of whose members appear in a full dress review scene during which they pass by a uniformed general and a whiskered Mr. Chips, in the person of Robert Donat.

Itemized

Production has progressed on Max Miller's "The Good Old Days," in which the Cockney comedian has the role of a barnstormer of the 1840 era. Recent scenes have included Max Miller, with his company of touring players, arrested and put in the stocks at a Puritanically-minded country village, and a pie-eating contest for which the Teddington casting department combed the country for fat men.

* * *

George Smith and Maclean Rogers, producer and director, respectively, of pictures released under RKO and Columbia quota schedules, have joined hands to produce more modest films for exhibitor quota. The first of these is "No More Cows," a light comedy in which Jack Hobbs, Bruce Seton and George Carney will appear.

* * *

The production of a film bearing the ambitious title "Merchant Navy" is planned by Conway Productions, independent unit.

* * *

A story of racketeering in the British boxing world, "There Ain't No Justice" by James Curtis, is among the pictures shortly to be made by Michael Balcon at the Ealing Studios. Balcon plans to train his chosen star at the National Sporting Club.

* * *

Work has been completed on the George Formby comedy "Trouble Brewing," recently in production at the Ealing Studios under the direction of Anthony Kimmins.

Blames European Crisis For British Film Slump

Irving Asher, London Films associate producer, who arrived in New York from abroad Friday, scouted reports from London that the new quota law had had the effect of reducing British production. He ascribed the slump to the recent European crisis. Activity is being resumed, he said, and British production will stage a comeback in a few months.

Mr. Asher may make four triple quota films for Columbia in 1939-'40, at Denham, on an extension of the contract under which he made two films for Columbia last year. He conferred with Jack Cohn, Columbia vice-president, on Saturday, and left Sunday for the coast for conferences with Harry Cohn, president.

Canada's License Fee Less Than U. S. Charge

Colonel O. M. Biggar, solicitor for the Canadian Performing Rights Society (equivalent to ASCAP in the U. S.), has answered the strong protests of the Canadian Association of Broadcasters to the proposed increase in the society's license fees for 1939 to $154,588 from the present total of $83,081, by declaring that the new charge is only 75 per cent of the levy collected in the United States.

The new Canadian rate averages 14 cents per licensed receiving set in use in the Dominion as compared with the previous fee of eight cents charged by the Canadian Society and, according to Colonel Biggar, the levy in Canada is considerably less than that charged in other English-speaking countries. In Australia, he said, the charge is 33 cents, while that in New Zealand is 18 cents.

MONOGRAM
PICTURES

1914 1939

W. RAY JOHNSTON

Celebrates 25 Years of Service to the Showmen of America

SILVER JUBILEE YEAR

YEAR BY YEAR DISTRIBUTION ACHIEVEMENTS OF THIS PRODUCER-DISTRIBUTOR

1914	MILLION DOLLAR MYSTERY	***JAMES CRUZE***
1915	BEATING BACK	***AL JENNINGS***
1916	SILAS MARNER	***JEANNE EAGELS***
1917	THE DEEMSTER	***DERWENT HALL CAINE***
1918	THE MASKED RIDER	***HARRY MYERS***
1919	LIGHTNING BRYCE	***JACK HOXIE***
1920	BEFORE THE WHITE MAN CAME	***ALL INDIAN CAST***
1921	THE GOLDEN TRAIL	***JANE NOVAK***
1922	TEN NIGHTS IN A BARROOM	***JOHN LOWELL***
1923	MAN AND WIFE	***NORMA SHEARER***
1924	EASY MONEY	***MARY CARR***
1925	FLAME FIGHTER	***HERBERT RAWLINSON***
1926	SCOTTY OF THE SCOUTS	***BEN ALEXANDER***
1927	SHANGHAI ROSE	***IRENE RICH***
1928	CASEY JONES	***RALPH LEWIS***
1929	PHANTOM IN THE HOUSE	***RICARDO CORTEZ***
1930	WORLDLY GOODS	***LILA LEE***
1931	MOTHER AND SON	***CLARA KIMBALL YOUNG***
1932	THE THIRTEENTH GUEST	***GINGER ROGERS***
1933	SWEETHEART OF SIGMA CHI	***MARY CARLISLE***
1934	JANE EYRE	***VIRGINIA BRUCE***
1935	THE HEALER	***RALPH BELLAMY***
1936	THE HARVESTER	***ANN RUTHERFORD***
1937	HOOSIER SCHOOLBOY	***MICKEY ROONEY***
1938	GANGSTER'S BOY	***JACKIE COOPER***

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

"BLONDIE": Penny Singleton, Larry Simms, Arthur Lake, Gene Lockhart—Here is one picture that I wasn't ashamed to stand at the door and greet my patrons as they came out. It is a perfect cast and a howl from start to finish. There were no boats sinking, train wrecks, fires and no shooting, which goes to show such is not needed to make a good picture. Everybody okayed it as one of the best family pictures that I have ever played. Capacity business Sunday and above the average Monday. That's something for holidays for me to rave about. Running time, 72 minutes. Played January 1-2.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

CITY STREETS: Edith Fellows, Leo Carrillo—Rather poor midweek business on Christmas week.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CRIME TAKES A HOLIDAY: Jack Holt, Marcia Ralston, Douglas Dumbrille—I'm sorry I can't pat you on the back for this one, Columbia. But, then, every producer makes his mistakes and this is only one mistake I have chalked up against you. Running time, 59 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

FLIGHT INTO NOWHERE: Jack Holt, Jacqueline Wells—Good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil, John Beal—They seem to put out consistently good "A" pictures and their "B" pictures are exceptionally entertaining also. I always try to give my honest opinion and to Columbia I say: "Keep up the good work." Running time, 83 minutes. Played December 20-21.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

IN EARLY ARIZONA: Bill Elliott, Dorothy Gulliver—A good action western that had enough gun play and killing in it to suit even my most active cowboys and cowgirls. Running time, 53 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

OVERLAND EXPRESS: Buck Jones, Marjorie Reynolds—Same old stuff. Didn't do much on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RANGER COURAGE: Bob Allen, Martha Tibbetts—A good cowboy picture, put out by a good company. Orchids to you, Columbia, not necessarily for this picture but for your consistently good product year in and year out. We hope that there are real big things in store for you later on. Running time, 58 minutes. Played December 24.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

WHEN G-MEN STEP IN: Don Terry, Jacqueline Wells—Good action business. Did average midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

First National

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Oliva de Havilland, Basil Rathbone, Claude Rains, Ian Hunter—This did a fair business on Christmas.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

AMAZING DR. CLITTERHOUSE, THE: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins—A nice little show that we played rather late but print was in nice shape so it went over OK. Pleased on a weekend date. Running time, 87 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

BELOVED BRAT: Bonita Granville, Dolores Costello, Donald Crisp, Natalie Moorhead—My people criticized this as being too sad in spots.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane—Good comedy which pleased all. Business above average. Running time, 90 minutes. Played December 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan, Robert Armstrong—This ran into the pre-Christmas slump and didn't do much.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SUBMARINE D-1: Pat O'Brien, Wayne Morris, George Brent, Doris Weston—Good picture. Fair midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Grand National

ARIZONA DAYS: Tex Ritter—Only fair. Not nearly as good as "Sing, Cowboy, Sing." Am a little disappointed in Ritter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

SOMETHING TO SING ABOUT: James Cagney, Evelyn Daw—Have read some bad reports in this department on this picture but I didn't find it that way at all. My patrons really enjoyed it. Evelyn Daw is very good in this. I see she is in Smith Ballew's latest western. She deserves better than this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

Metro-Goldwyn-Mayer

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—Had a full house on this picture. If that is what the people want, make more of them. Some people like spinach. Played December 29.—A. H. Records, Majestic Theatre, Hebron, Neb. Rural patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull, Bobs Watson—Remember, I said in my report on "Love Finds Andy Hardy" that Mickey Rooney was headed for big things? Well, he is in the big time now. Every exhibitor knows his value now. I cashed in by playing "Slave Ship," a revival, simply because Rooney was in it and business was great. No sense in telling the exhibitors that this picture is one in a million and doing record breaking business all over the country because they must all know it by this time. If you haven't played it by all means do now. Your churches will go to town with you on this one. Spencer Tracy deserves special mention, as does little "Pee Wee," who in more ways than one stole the show, although he couldn't exactly steal it from Mickey Rooney. However, Rooney put it all over veteran Tracy. All I can say is play it, advertise it and watch the money roll in. Running time, 93 minutes. Played December 18-19.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

CHASER, THE: Dennie O'Keefe, Ann Morriss, Lewis Stone—Was good and pleased, but no draw. Played December 27.—A. H. Record, Majestic Theatre, Hebron, Neb. Rural patronage.

CHASER, THE: Dennie O'Keefe, Ann Morriss, Lewis Stone—A good "B" class picture that was enjoyed by all. We played it with "Boys Town" to a very satisfied audience. This picture divulges the old automobile accident insurance racket. Might hold its own for one day and should last three or four on a double feature. Running time, 75 minutes. Played December 18-19.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce, Warren William, Binnie Barnes—A very well made picture which failed to pay expenses on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Milizia Korjus—A gorgeous production that is absolutely a flop with us. Music lovers will rave when they see it but the masses do not go for such entertainment. Miss Korjus' voice is the finest we have heard on the screen. Rainer outdoes anything that she has ever attempted, and Gravet was excellent. Still they would not come in to see it. A wonderful picture but no draw. Running time, 104 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LORD JEFF: Freddie Bartholomew, Mickey Rooney, Charles Coburn, Gale Sondergaard, Herbert Mundin—Plenty good; everyone pleased.—A. H. Records, Majestic Theatre, Hebron, Neb. Rural patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Lewis Stone, Cecilia Parker, Judy Garland, Fay Holden, Ann Rutherford, Lana Turner—A real picture packed with perfect entertainment, which opened to nice business but due to a cold wave fell off badly the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne, Billie Burke, Patsy Kelly—A well made and entertaining picture which, like most Metro pictures, took a nosedive here on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Melvyn Douglas, Robert Young, Fay Bainter—Good. Pleased all. Extended runs in any spot. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—Small blizzard and cold weather hurt box office on this one. But the picture pleased everyone. It is filled with action from start to finish. Running time, 106 minutes. Played December 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—The title and the stars made a perfect combination. Played this on a Saturday when I usually have a double feature with western, but was so fast moving that the yokels didn't miss their hoss-opera. Gable does a bit of capable mugging and Loy even forgets to look so damn beautiful in one spot. You'll be happy if you play it. Running time, 101 minutes. Played November 11-12.—Bob Cox, Park Theatre, Dexter, Maine. Small town and rural patronage.

Monogram

BAREFOOT BOY: Jackie Moran, Claire Windsor, Marcia Mae Jones, Ralph Morgan—This homey, down to earth offering was well liked by everybody. Top honors should be given to Marcia Mae Jones, for it is she who unravels the story, produces the spine tingling thrills as well as the hearty laughs. Use it on a double bill and you will not be disappointed. Running time, 64 minutes. Played December 25-26.—R. V. Rule, Gym and Community Theatres, Beaverton and Houghton Lake, Mich. Small town and country patronage.

LAND OF FIGHTING MEN: Jack Randall—Randall is fast becoming one of my best cowboy stars. Glad to hear he'll sing no more.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

WHERE THE WEST BEGINS: Jack Randall—A fair picture, nothing to brag about, and a lot better ones are available. Running itme, 54 minutes. Played December 25.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Paramount

BARRIER, THE: Leo Carrillo, Jean Parker, James Ellison—Just what a small town audience loves, a very fine outdoor story, and was enjoyed by all my patrons. Running time, 8 reels. Played December 24.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Ben Blue, Rufe Davis—Good picture. Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COLLEGE SWING: Martha Raye, George Burns and Gracie Allen, Bob Hope, Edward Everett Horton,

(*Continued on following page*)

(Continued from preceding page)

Betty Grable, Jackie Coogan—Lively musical that did fairly well on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DOCTOR RHYTHM: Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine—A pleasing picture which couldn't buck the Christmas slump.—Roy W. Adams, Mason Theatre, Mason, Minn. Small town patronage.

DOCTOR RHYTHM: Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine—This certainly is not one of Crosby's better pictures. Still it seems to please and did little better than average business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

FRONTIERSMAN: William Boyd, Russell Hayden, George Hayes—In the opinions of my rural western fans, this was pretty punk. This had a little too much music or singing by the St. Brendan Boys' Choir, who are good but not for westerns. It's too bad that we can't get Hopalong in a good western any more as we have to double-feature all the Hopalongs now to get the people in, when before all we had to do was advertise a Cassidy western and that was enough. Running time, 74 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland, Lynne Overman, Dorothy Howe—Played it the week before Christmas to very poor business in opposition to Keno.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HER JUNGLE LOVE: Dorothy Lamour, Ray Milland—One of my patrons said this was the best show that we have played here since 1912 when I opened up in the silent days. Play this by all means and watch the box office. Running time, 9 reels. Played December 29.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott, Dorothy Lamour—Poorest crowd for the year. Some fair comments on same, but played too late. Personally though it good entertainment. Played December 15.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

IF I WERE KING: Ronald Colman, Basil Rathbone, Frances Dee, Ellen Drew—Play this picture even if only you and your ushers see it. It's worth being in this business to see the smooth job that Colman does on a tender part, not to mention Rathbone in a role that even Barrymore would have trouble with. Not a money picture but one that makes people talk. Running time, 100 minutes. Played December 19-20.—Bob Cox, Park Theatre, Dexter, Maine. Small town and rural patronage.

PARTNERS OF THE PLAINS: William Boyd, Russell Hayden, Gwen Gaze—Just as fine a western as one could wish and no music either. These series are hard to beat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PROFESSOR, BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—The kids raved about this but it did rather slim business on Christmas Eve.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RIDE A CROOKED MILE: Akim Tamiroff, Frances Farmer, Leif Erikson—Good melodrama which pleased only average business. Paramount should have retained the original title, "Escape from Leavenworth." Running time, 70 minutes. Played December 30-31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAY IT IN FRENCH: Ray Milland, Olympe Bradna, Mary Carlisle, Irene Hervey—My patrons enjoyed this light comedy, and although business was way off the second night it was no fault of picture. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SPAWN OF THE NORTH: George Raft, Dorothy Lamour, Henry Fonda, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—This is a very good picture and those who came enjoyed it 100 per cent. But my business was the lowest I ever played to on a Saturday and Sunday, due to the fact that I was the last to play it in this vicinity, it having played in six houses within from ten to 28 miles around me. What a nose dive it did for me. A few more of these and Milan will have a new garage. Played December 18-19.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—Excellent business. And it was a fine picture, too. The scenery and the thrilling action sequences were wonderful. And we really liked Lamour better than in any picture for a long time. In this she didn't have the sarong and her beauty to help, so was completely on her own and she did a nice job. Running time, 112 minutes. Played December 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STOLEN HEAVEN: Gene Raymond, Olympe Bradna, Lewis Stone, Glenda Farrell—Played this on Cash Night and seemed to be well liked. Of course, I can see plainly that in some situations it wouldn't be liked, and was a little afraid of it myself. But had several compliments on it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

THANKS FOR THE MEMORY: Bob Hope, Shirley Ross, Charles Butterworth—Very light entertainment, and I mean light. Had several clever situations and lines in this but, on the whole, I thought it rather poor and messy. Neither Hope nor Ross are strong enough here to carry a picture alone and this proves it. Business poor and I can't blame the people when I have to show this type of stuff. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THANKS FOR THE MEMORY: Bob Hope, Shirley Ross, Charles Butterworth—Here is a cute little picture that will tickle you all the way. Well staged, snappy and different. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Republic

LADIES IN DISTRESS: Alison Skipworth, Polly Moran, Bob Livingston—Entertaining picture. Pleased the Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NIGHT HAWK, THE: Robert Livingston, June Travis, Robert Armstrong—Just another gangster melodrama which failed to draw. Running time, 60 minutes. Played December 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PALS OF THE SADDLE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay—There is plenty of action plus a good story well acted in this dressed up Western, the first in which John Wayne appeared, and I am sure it pleased the men and children but a little too rough for the fair ones who do not approve of the shooting and the killing which is always predominant in most of these. A little music or comedy would improve this series and make them acceptable to all classes. Running time, 58 minutes. Played December 30-31.—R. V. Rule, Gym and Community Theatres, Beaverton and Houghton Lake, Mich. Small town and country patronage.

SANTA FE STAMPEDE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), June Martel—Up to the average of Three Mesquiteers. A good western.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TENTH AVENUE KID: Bruce Cabot, Beverly Roberts, Tommy Ryan—This is our first picture in which this new juvenile star (Tommy Ryan) appeared, and we liked it. Although his voice is a little husky, he has a good personality, a swell singing voice and he acts like a veteran. A second Mickey Rooney and I shall not hesitate to book any picture in which he appears hereafter. Running time, 67 minutes. Played January 1-2.—R. V. Rule, Gym and Community Theatres, Beaverton and Houghton Lake, Mich. Small town and country patronage.

RKO Radio

BREAKING THE ICE: Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—A nice little picture enjoyed by all.—A. H. Records, Majestic Theatre, Hebron, Neb. Rural patronage.

GO CHASE YOURSELF: Joe Penner, Lucille Ball—Only fair. Joe is OK once in a while but our booking office made the mistake of booking three within almost three weeks and, boy, did the people get sick of seeing too much of Joe Penner. He might hold out as the co-feature on a good bill for a couple of days. You know Joe; use your own judgment. Running time, 70 minutes. Played December 20-21.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

I'M FROM THE CITY: Joe Penner, Kay Sutton—My first Penner picture. My people don't know him, only on the radio. Would consider it fair entertainment.—A. H. Records, Majestic Theatre, Hebron, Neb. Rural patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travis, Richard Lane—A very good slapstick comedy with Joe Penner as his best. Played on prize nights to capacity business both nights. Played December 21-22.—Jim Haney, Milan Theatre, Milan, Ind.

MR. DOODLE KICKS OFF: Joe Penner, June Travis, Richard Lane—One of Joe Penner's best pictures but that doesn't mean an awful lot. Penner is OK maybe once a year, but if played too often he gets tiresome, and I don't mean maybe. 'Nuff said. Use your own judgment. Running time, 77 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SAINT IN NEW YORK: Louis Hayward, Kay Sutton—A fair series and suited for the co-feature on a double feature bill. Nothing to brag about and I wouldn't endorse it for real good business. Running time, 70 minutes. Played December 22-23.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Andrea Leeds—A swell show and a perfect cast. Hepburn and Rogers were both superb and the entire movie was grand. This picture actually moved our audiences, and in order to do this any exhibitor knows that the picture and actors and actresses must be good to accomplish such a feat. Adolphe Menjou deserves special mention. Running time, 90 minutes. Played December 25.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Twentieth Century-Fox

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall, Binnie Barnes, Ian Hunter, John Russell, Cesar Romero—And to think that last season we eliminated this one. Then this year we go back and pick it up and what a pickup! One of the grandest pictures we ever played, with a swell cast and a honey of a boy in little John Russell. Where do they find these lovable little fellows? Let's have more of him. And Barbara was wonderful as she always is with a big job of picking a husband, having to choose between Marshall and Hunter. And don't forget Binnie Barnes or Cesar Romero. Running time, 70 minutes. Played December 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BARONESS AND THE BUTLER, THE: William Powell, Annabella, Helen Westley, Henry Stephenson—Played on Bargain Night and my rural trade did not like it. Picture is OK, I guess, but just not good for a small town like mine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

BATTLE OF BROADWAY: Victor McLaglen, Brian Donlevy, Louise Hovick, Raymond Walburn—Boy, oh boy, how McLaglen slipped from his days of "The Informer." Too bad, too, because he wasn't a half bad actor. But when they stick him in such a picture as this "Battle of Broadway" he doesn't stand a chance. At its best, it's justa "B" picture and you know what that means. I think if given half a chance McLaglen could be "Big Time" again. Why not give the fellow a break, Fox? Running time, 84 minutes. Played December 24.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

CHECKERS: Jane Withers, Stuart Irwin, Una Merkel, Marvin Stephens—A swell little picture with the star of kiddy actors. Temple is all washed up now but Withers can still hold her own in any picture. Give Withers the parts, cast and stories that you gave Temple when she was in her prime and you will be doing something, Fox. These Withers pictures are OK, and they do a nice little business here. Running time, 78 minutes. Played December 26.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

CITY GIRL: Ricardo Cortez, Phyllis Brooks—Very fine little program picture. Played on Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—Just a fair offering. The gals are sweet but they made an unearthly sound trying to sing. It pleased 50 per cent.—A. H. Records, Majestic Theatre, Hebron, Neb. Rural patronage.

FOUR MEN AND A PRAYER: Loretta Young, Richard Greene, George Sanders, David Niven, William Henry—We played this during Christmas week so, of course, we couldn't expect too much from it. It is a different type of picture and some of my patrons enjoyed it and others didn't care for it. It is a rather old picture, anyway, so don't put too much confidence in it. Running time, 85 minutes. Played December 22-23.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

GATEWAY: Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—Much better than we expected. Action and comedy were plentiful and the story was different. Running time, 73 minutes. Played December 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

I'LL GIVE A MILLION: Warner Baxter, Peter Lorre, Marjorie Weaver, Jean Hersholt—Only a fair picture. I can't imagine Lorre in the part he plays anyway. Running time, 75 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr, Bill Robinson—The first Temple picture here in two years, and it didn't draw half of what the last one here did. This was a very satisfying picture that doesn't rate the adverse criticism, in my opinion, that some of the exhibitors have been giving it, but then I'm no judge, as I haven't seen her other pictures of late. This pleased about all who saw it here and that is something. Running time, 71 minutes.—A. E. Eliason. Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—Believe Jane is slipping a little here. Used to be good for extra grosses but they will have to give her a change of picture type. She is always doing the same things. Running time, 77 minutes. Played December 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LIFE BEGINS AT COLLEGE: Ritz Brothers, Gloria Stuart, Tony Martin, Joan Davis—A good picture put out by the Ritz Brothers but, my oh my, was the picture cut up and in bad shape when we received it. True, it was a year old when we played it, but even at that no exchange should permit a print to be sent to an exhibitor in the condition that the one was in that I received. However, if you can get a print that is OK, the picture itself is all right. Running time, 94 minutes. Played December 26.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, Jimmy Durante, George Murphy, Edna Mae Oliver—Shirley Temple, I am sorry to say, is all washed up. However, this picture did do better than average due to the fact that the children did not have any school and we packed them in on the matinees. Build her up as much as possible and try and squeeze every last cent out of her pictures as she is due for a big downfall any time now. In fact I think "Just Around the Corner" was the start of her way downward. Running time, 71 minutes. Played December 27-28.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon, Bert Lahr—Not as good as I was expecting. Business also not so good. Did not like Bert Lahr.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

LOVE AND HISSES: Ben Bernie, Walter Winchell, Simone Simon, Bert Lahr—A picture that is old but good. Yes, fellas and gals, yowsah, yowsah, this picture is O.K. Flash! Flash! Theatres all over the country played that Bernie and "yours truly" picture to capacity audience. Why couldn't it be done again? There's a thought for you exhibitors. Running time, 84 minutes. Played December 27-28.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Buddy Ebsen—Was a nice picture. It draws and pleases and that is what counts. The last reel had a beautiful ending. Played December 25.—A. H. Records, Majestic Theatre, Hebron, Neb. Rural patronage.

MYSTERIOUS MR. MOTO: Peter Lorre, Mary Maguire—Seemed to please on a weekend. Had enough action and suspense to keep my western fans on edge and in their seats, even though it was a mystery picture. Running time, 62 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart, Jack Haley, Randolph Scott—This did a good business on Thanksgiving but we had many complaints from patrons who expected to see the Kate Douglas Wiggin story of this name. There ought to be a law.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROAD DEMON: Henry Arthur, Joan Valerie—One of those good little entertaining pictures that pleases all. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SHARPSHOOTERS: Brian Donlevy, Lynn Bari—Enough comedy and action in this to please here. A good program picture for a small town. Running time, 62 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SLAVE SHIP: Mickey Rooney, Wallace Beery, Warner Baxter, Elizabeth Allan—Now is the time to book in this feature, exhibitors, as Mickey Rooney is now at his height and you can cash in plenty on his popularity. Plug Mickey Rooney and not the picture and you should do swell business. We did anyway. Running time, 92 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—Gave good satisfaction and did capacity business. If a picture draws the crowds, it's a good picture to me. The public is the judge. Personally, I did not like it. Played December 25-26.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

TRIP TO PARIS, A: Jed Prouty, Shirley Deane, Russell Gleason—These series are always good. They draw the family type of trade. Played December 31.—A. H. Records, Majestic Theatre, Hebron, Neb. Rural patronage.

United Artists

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carrol, Eugene Palette—My personal opinion of this is that movie critics should stick to their trade and not attempt to write stories for the industry. This had a few laughs in it but on the whole it was nothing and went over the same way. Running time, 84 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Universal

FRANKENSTEIN (reissue): Boris Karloff; **DRACULA** (reissue): Bela Lugosi—This just about paid expenses on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE TOUGH GUYS: "Dead End Kids," Robert Wilcox, Helen Parrish—Very good. No business before Christmas, which was the tough part for the exhibitor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE TOUGH GUYS IN SOCIETY: "Dead End Kids," Mary Boland, Edward Everett Horton, Mischa Auer, Helen Parrish—A swell little picture that was a little too tough for our audience. Those who saw the picture were loud in its acclaim, but we could not get them in. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE TOUGH GUYS IN SOCIETY: "Dead End Kids," Mary Boland, Edward Everett Horton, Mischa Auer, Helen Parrish—Without a doubt the funniest and best from Universal this year. This kept my patrons in a continuous state of uproar and high humor. It isn't the best picture of the year but it will take its place here in this situation as one of the funniest. Running time, 68 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SERVICE DE LUXE: Constance Bennett, Vincent Price, Charles Ruggles, Mischa Auer, Helen Broderick, Joy Hodges—A very clever piece of entertainment that would have hit the tops had Miss Bennett had a better known leading man. The audience was about evenly divided as to comment. All in all we feel that it will make money in any situation for a short run. Running time, 86 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STATE POLICE: John King, Constance Moore—Good action picture. Fair midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds, Dorothea Kent, Helen Parrish—A very nice little comedy that pleased 100 per cent here. The drawing power of the picture was very poor but those who came enjoyed themselves. Joel McCrea might have been a little too dumb in this but that is a very minor detail. Personally, I got quite a kick out of this and especially from the looks of some of the young gals who came with their boy friends and had to take it on the chin. Running time, 78 minutes.—A. E. Eliasen. Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds, Dorothea Kent, Helen Parrish—A dandy program picture and will please anywhere.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Warner Brothers

COWBOY FROM BROOKLYN, THE: Dick Powell, Pat O'Brien, Priscilla Lane, Dick Foran—Here was a surprise box office picture. Gross about 50% above normal. Guess it was the cowboy title. Also we have not used either Powell or O'Brien lately and they were well liked formerly. The picture was good with plenty of laughs. Running time, 80 minutes. Played December 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RACKET BUSTERS: George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel—Good action picture. Running time, 71 minutes. Played December 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise—Very nice picture but no business. Probably too close to Christmas. San Francisco earthquake scenes were well done. Running time, 100 minutes. Played December 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford, Alan Hale—Here's another that you can go to town on. Has all the elements needed at the box office, and color to boot. Alan Hale makes the picture and color doesn't hurt Claire Trevor a bit. Action flavored with action and with a bit of action added was the recipe for this opus. Should ring four bells at the B.O. Running time, 79 minutes. Played December 26-27.—Bob Cox, Park Theatre, Dexter, Maine. Small town and rural patronage.

Miscellaneous

WORLD IS OURS, THE: We liked this subject very much. In fact, believe it was the only good thing we got out of our contribution and expenses of $25 for Movie Quiz. Wasn't that a bust.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Columbia

ANKLES AWAY: Andy Clyde—Not very funny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small patronage.

HOME ON THE RAGE: Broadway Comedies—Andy Cldye in a good slapstick comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

(*Continued on following page*)

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(Continued from preceding page)

MIND NEEDER, THE: Charley Chase—Not very funny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

VIOLENT IS THE WORD FOR CURLY: Three Stooges—A comedy that went over with a bang with our weekend audience. Very good. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ALADDIN'S LANTERN: Our Gang—This was a fairly good short, especially enjoyed by the kiddies. This is especially suited for a Saturday matinee when all of the kiddies in town will be at your theatre. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

BURIED TREASURE: Captain and the Kids—A nice little cartoon with those famous comic strip people, the Captain and the Kids. This should prove to be a very profitable series so give them all you've got. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

DAY AT THE BEACH, A: Captain and the Kids—The best Captain and the Kids cartoon we have had this season. Very good. Running time, eight minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FORGOTTEN STEP, THE: MGM Miniatures—Another out of the ordinary Miniature by this company. Very good. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HIDE AND SHRIEK: Our Gang—Rather tame stuff.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOLLYWOOD HANDICAP: MGM Miniatures—An excellent Miniature by this company with all Negro singers. Out of the ordinary and very good. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOT ON ICE: Pete Smith Specialtiies—A grand hockey reel. Everybody liked it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOT ON ICE: Pete Smith Specialties—This one-reeler on ice hockey is very good and it pleased all. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUSIC MADE SIMPLE: Robert Benchley—Not as good as some of his others.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THINK IT OVER: Crime Doesn't Pay—A darn good series. They prove very interesting, are educational and last but most important they teach one that crime positively does not pay. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Paramount

BULLDOZING THE BULL: Popeye the Sailor—A good Popeye cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COWBOY AND SHORTY: Paragraphics—A funny cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

EASY ON ICE: Headliners—Henry King and band. Just a fair band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FROLICKING FROGS: Grantland Rice Sportlights —A good sport reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HAL KEMP AND HIS ORCHESTRA: Headliners —A dandy band act. One of the good ones.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUTINY AIN'T NICE: Popeye the Sailor—Good cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ON WITH THE NEW: Betty Boop Cartoons—Betty Boop and not so hot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUT OF THE INKWELL: Betty Boop Cartoons—An interesting little cartoon with the famous Betty Boop. Don't be afraid of this short, as they all eat this type up. Running time, seven minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

POPULAR SCIENCE: No. 1 (New Series)—Entertaining science reel in full color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PUDGY IN THRILLS AND CHILLS: Betty Boop Cartoon—Average Betty Boop which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNUSUAL OCCUPATIONS: No. 3.—Very good.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

BRAVE LITTLE TAILOR: Walt Disney Cartoons —If anybody had made this but Disney we would say a fair colored cartoon. However, way below the Disney average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME, THE: No. 1—One of the best shorts on the market today. I gave it all of my marquee space on both sides, gave it just as much space in the paper as my feature picture, put out 1,000 heralds on this short alone, and gave it mention on another 1,000 heralds. I had a special sheet board for it and had plenty of 11 x 14s and a window streamer up on it. This is the short that will pay off in cold dollars and cents when exploited correctly. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

United Artists

LITTLE HIAWATHA: Silly Symphonies—A very fine Disney. Enjoyed by all.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

DOWN ON THE BARN: Mentone Musical Comedies—Above the average for this series. These Mentones are always spoiled with one or two singers appearing alone in order to lengthen the running time. The audience is always restless when this occurs, which proves they are not even listening. This one, however, is worth showing.—R. V. Rule, Gym and Community Theatre, Beaverton and Houghton Lake, Mich. Small town and country patronage.

LATIN HI-HATTIN': Mentone Musical Comedies—We did not care for this one because it is about 75% Spanish. Therefore, it should be well liked in Mexican neighborhoods. Running time, 16 minutes.—R. V. Rules, Gym and Community Theatres, Beaverton and Houghton Lake, Mich. Small town and country patronage.

MUSIC AND MODELS: Mentone Musical Comedies —A fine two-reel vaudeville subject. The best of the Mentones so far this year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RHYTHM CAFE: Mentone Musical Comedies—These Mentone Musicals are all good. You cannot miss on this series. Excellent. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CLYDE McCOY AND HIS ORCHESTRA: Melody Masters—Think McCoy is the real McCoy when it comes to dance bands for the movies. He seems to have what it takes to put over one of these reels.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DEFYING DEATH: Floyd Gibbons' "Your True Adventure"—Very interesting True Adventure subject.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ISLE OF THE PINGO PONGO: Merrie Melodies —One of the best color cartoons we have had. These Merrie Melodies are as good as the Walt Disney stuff.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUGGLING FOOL, THE: Vitaphone Varieties—Very interesting subject. Maybe it's because we like vaudeville but it is a fact that we would like to see more such shorts. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAJOR LIED 'TIL DAWN: Merrie Melodies—A fairly good color short, although it does not compare with some of the other real clever shorts that Vitaphone has put out. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MAJOR LIED 'TIL DAWN: Merrie Melodies—A knockout colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAJOR LIED 'TIL DAWN: Merrie Melodies—We have seen better by this company. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RAY KINNEY AND HAWAIIANS: Melody Masters—Good musical reel featuring Hawaiian orchestra and girl dancers doing the hula hula.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STARLETS: Broadway Brevities—A special children's short subject that has feature entertainment. Book it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWING CAT'S JAMBOREE: Vitaphone Varieties—Another Vitaphone knockout that makes young and old want to be a jitterbug.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

London Films Separated From Pinewood-Denham

The new English production company, Denham and Pinewood Studios, Ltd., formed from the merger of the two plants, this week formally ratified the deal, and announced intentions of making "agreements" with Pinewood, Prudential Assurance, Equity Assurance, and London Films, all of them financially interested. Studio operations were revealed to have been separated from those of London Film Productions. The new company is capitalized at $3,750,000. First directors named were H. E. George and Captain Richard Norton.

Wurtzel Dropping Three Of Six 20th-Fox Series

Sol Wurtzel has decided to abandon three of the six series of pictures contemplated at Twentieth Century-Fox. Those being dropped are the Sports Adventures, Big Town Girls and Roving Reporters.

The three series retained are the Charlie Chans, the Mr. Motos and the Jones Family group.

Two Showmen in Legislature

There are two representatives of show business in the New York State legislature this year. They are Assemblyman William T. A. Webb, of Delaware County, manager of a Smalley Circuit theatre in Sydney, and Senator Phelps Phelps, radio commentator, of Manhattan. Mr. Webb is a Republican, Mr. Phelps a Democrat.

Film in Tabernacle

Paramount has made arrangements with Heber Grant, Mormon church head, for a special preview showing of Cecil B. DeMille's "Union Pacific" in the Mormon Tabernacle in Salt Lake City, about April 1st. This will be the first instance of a feature screening in the place of worship.

"Four Daughters" Sequel

Warner Brothers will have a sequel to "Four Daughters" to be known as "Four Wives." Its cast will include most of the players appearing in the original. For the writing of the sequel, the studio has signed Lenore Coffee, co-author of the original screen play.

Tex Ritter to Tour

Tex Ritter, Monogram singing cowboy star, this month starts a series of personal appearances throughout the west and south. The tour begins in Oklahoma, followed by Texas, Arkansas, Tennessee, Mississippi, Missouri, Illinois, Kentucky, Virginia, North and South Carolina. Additional engagements will follow later.

Rogers to Make Film

Charles R. Rogers is planning to make a picture of the life of Jane Addams and her celebrated Hull House, having signed Professor James Weber Linn, member of the University of Chicago faculty, and nephew of Miss Addams, to aid him in the filming of the famous settlement worker's life. Next year marks the 50th anniversary of the founding of Hull House.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 138

Question No. 138 *was:* (*A*) *Is screen illumination increased by forcing carbons above capacity?* (*B*) *What candle-power are SRA carbons of various diameters capable of producing?* (*C*) *What will be the result of poor contact between carbons and carbon jaws?* (*D*) *What should be provided by theatre managements for cleaning arc lamp carbon contacts?*

The following made acceptable answers: S. Evans and C. Rau; G. E. Doe; J. R. Prater; C. Oldham; H. Edwards; J. A. Zacheritz; M. and J. Devoy; L. H. Kelley; M. B. Stout; G. Burdis; L. Johnson; C. A. Whitlock; W. W. Limmroth; W. Schoeneman; R. Feasel; G. H. Payne; S. Hewitt; H. I. Pendlebury; F. A. Ludney; L. E. Dodson and H. H. Todd; A. W. Baxter; D. and W. Porter; S. True; M. B. Dillon; N. F. Sheldon; C. Hawkins; T. and W. Turk; P. and L. Felt; C. H. Lowrie; D. N. Logman; M. D. McGuire; T. W. Redhouse; E. Exline; L. M. Richardson; F. H., S. and P. Dalbey; N. S. Reid and T. Watkins; O. Ordel and L. B. Daniels; T. Lavenburg; M. and B. Walker; F. Hess; W. Winkler and R. R. Robbins; P. Somers and L. Daily; F. W. Brandenburg; R. E. Bullard and J. K. Robinson; L. D. Tomlinson; D. Powers, H. N. Owens and J. Walsh; T. D. Brady and C. L. Williams; K. Irwin; E. and F. Wentworth; G. Thompson; S. M. Tomberg; G. N. Cohen; L. D. Schmidt and L. B. Wineberg; J. C. Lathrope; E. Lomax; D. A. Shea and H. T. Plum; P. Slobodny; L. A. Beachwood and M. F. Robinson; S. T. Adams; G. V. O'Brien; L. C. Finney; M. B. Dillon; P. L. Goldstein and M. Samuels; H. T. Mandrake; S. M. Stillman; R. W. Groton; H. M. Brown and R. Davis; W. S. Daniels and L. Day; G. L. Goss; W. B. Hunter; F. J. Bernstein and M. D. Cohen; R. Smith, B. L. Oden and T. S. Taylor; S. Robbins; A. and B. Richardson; L. F. and G. Brown; J. R. Davidson, L. Kent and W. R. Matthews; H. M. Jackson and B. L. Morris; G. L. Baxter; T. L. Ward and W. Jones; W. B. Hennesy; M. Samuels and W. R. Allen; H. J. Benjamin; D. R. Spencer; E. J. Brandell; T. J. Powers.

(A) P. and L. Felt reply, "If carbons are overloaded, instead of increase in screen illumination there is apt to be a decrease for the reason that spindling will almost certainly occur, which will decrease the crater area without appreciably increasing unit area brilliance thereof.

Overloading carbons therefore may safely be set down as at the least showing small if any increase in illumination, with the probability the other way. It therefore represents waste of electric power. More than that, it has the effect of raising the already high temperature of not only the conductors inside the lamphouse, but also the carbon jaws, thus increasing liability to roughening or pitting of the contact surface and increasing resistance of the parts. As a secondary consideration the resulting increase of temperature inside the lamphouse adds unnecessary heat to the light-collecting element (mirror or collector lens), which certainly is no advantage, to say the least."

That answer is a real one, since it not only answers the question competently, but proceeds to analyze the various effects in detail.

(B) L. H. Kelley answers, "Within their specified current range, SRA carbons are capable of producing from about 5,800 to 6,880 candle-power for the 10-mm trim; about 6,750 to 9,950 candle-power for the 12 mm trim; about 10,200 to 12,000 candle-power for the 13-mm trim; and about 14,250 to a trifle more than 15,000 candle-power for the 14-mm trim."

BLUEBOOK SCHOOL QUESTION NO. 144

(A) Is sound transmitted through the air in straight lines? Explain.

(B) What happens when sound waves reach the wall of an auditorium? Explain in detail.

(C) What is the effect when sound meets an auditorium wall that has reflective value as applies to sound waves? Explain in detail.

(Note in answering questions such as these, it is necessary not only to give the bare answer, but also to tell us what happens insofar as has to do with ultimate results, and why it happens.)

(C) G. E. Doe says, "The net result will be over-heating of carbons and carbons jaws, which will increase temperature inside the lamphouse and thus increase possibility of lens breakage (if any), as well as damage to mirror, since I believe that slow but sure damage is inflicted by any increase in the already high temperature inside the lamphouse. Also, it is likely there will be some harm worked to the conductors. Certainly their resistance will be increased, which means added resistance, with consequent loss of power.

"The most serious damage, however, will be probability of roughening of contact surfaces, which certainly represents added resistance and probability of reduction of light production."

As to Section D, J. R. Prater's answer would be hard to improve upon. Here it is:

"The best method of cleaning arc lamp carbon contacts depends on the type of lamp and the amount of amperage used. With high amperage high-intensity lamps where the contact jaws are easily removable for cleaning, the management should provide a motor equipped with a rotary wire brush. This does the job thoroughly and quickly, also makes it easy for the projectionist to give carbon contact jaws the daily cleaning they must have to give best results.

Occasionally a small bit of metal may form into a ball on the contact surface of a carbon jaw. Such formations are very hard and are best removed with the careful use of an emery wheel, which should be mounted on the opposite end of the motor shaft—carrying the wire brush. The addition of an inexpensive drill chuck, cloth buffer, and many other attachments suited to individual projection room needs make this motor a very practical and really indispensable part of the work bench.

"With lamps operating at lower amperages, the carbon contact jaws are usually more difficult to remove and take apart; also, they oxidize more slowly and can be cleaned easily while in the lamp. For such lamps, the management should provide crocus cloth and metal rods slightly smaller in diameter than each size of carbon used, each rod preferably slotted lengthwise to a depth about equal to its radius, for two or three inches back from one end. One edge of a piece of the crocus cloth can be inserted in the slot and enough cloth wrapped around the rod to make its diameter equal to that of a carbon. By clamping this in the carbon jaw under normal, or with a bit less pressure, and turning the rod while it is pushed back and forth a few times, the contact jaws will be cleaned bright and smooth at the proper curvature just to fit the carbon. Crocus cloth may be wrapped on a carbon and used similarly, but this is more difficult to do and does not do as good a job because of the oversized diameter."

Theatre Building Active In Ontario

Theatre building is on the upswing in Canada, and especially in the province of Ontario, as shown by a new survey of that territory. A list of Ontario theatres recently completed, or in construction, follows:

The Riviera, in Preston, completed by J. O. Scott, who is also rebuilding the Royal, in Peterborough, at a cost of about $40,000. Mr. Scott is operator of the Weston, in Weston.

In St. Catherines, a city of 25,000, three theatres are being erected, one by H. Freedman, owner of the Circle, in Toronto, and a past president of the Independent Theatres Association; another by Philip Kamin, a hotel proprietor; the third by Hanson Theatres Corporation.

Premier Theatres, Ltd., will build a new house in Port Colburne, to replace the Strand, which was burnt down early in December.

Hanson Theatres Corporation is erecting a 1,000 seater at Dunville; William Karp of Montreal is converting an Ottawa structure into a 400 seat theatre, at a cost of $20,000; I. Grader is erecting a 465 seat house at Welland, which will be run by 20th Century Theatres, Ltd., of Toronto; E. Anderson is remodeling and enlarging his Andre theatre, at Caledonia; Thomas E. Walton has remodeled his National theatre in downtown Toronto.

There is more building in the north of the province. In Sudbury, a new theatre is under work, which will be operated by J. Cohen, of Toronto. Famous Players Canadian Corporation opened its second house in Galt. The Capitol is the other. In Timmons and in Ansonville, new houses were opened.

Film exchanges in Chicago were praised for vigilant observance of fire rules, at a meeting held recently on the new building code which the city has adopted.

Every National Advertiser in the country would grab your screen in a minute –

. . . but you alone can use it for advertising!

Use it . . . but be sure when you do, that you put on that valuable screen the *quality* of advertising that brings in profits. ℂ For twenty years National Screen Service has been showing you how to do that with Pre-vue Trailers . . . the most effective seat-selling advertising yet devised. The Pre-vue reaches everybody it is aimed at, at every performance, while they are in your place of business . . . *your theatre!* ℂ The cost of the Pre-vue is *so low per seat sold* that an actual check-up per person reached is amazing to every exhibitor who stops to make the comparison. ℂ Sell your pictures on your screen with Pre-vues by NATIONAL SCREEN SERVICE because *Pre-vue Trailers sell seats!*

ATLANTA 167-73 Walton St., N.W.
BOSTON 36-38 Melrose St.
CHARLOTTE 219-21 Mint St.
CHICAGO 1307 So. Wabash Ave.
CINCINNATI 119 West Central Pkway.
CLEVELAND 2336 Payne Ave.
DALLAS 2012-16 Jackson St.

DENVER 2144 Champa St.
DES MOINES 1003½ High St.
DETROIT 2949 Cass Ave.
KANSAS CITY 1706 Wyandotte St.
LOS ANGELES 2018 So. Vermont Ave.
MEMPHIS 500 So. 2nd St.

MINNEAPOLIS 1105 Currie Ave.
NEW ORLEANS 1431 Cleveland Ave.
NEW YORK 630 Ninth Ave.
PHILADELPHIA 1201-07 Vine St.
SAN FRANCISCO, 168 Golden Gate Ave.
ST. LOUIS 3318 Olive St.
SEATTLE 2418 Second Ave.

WASHINGTON, D. C., 920 New Jersey Ave., N.W.

NATIONAL
Screen

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

"BIG PROPOLISHUNS"

One of our favorite circuit ad heads tells a story of his theatre days concerning the promoter who was arranging a benefit band contest of a Saturday. It would start with 50 bands, at least, marching in a giant parade right by the theatre to the city park where the competitions were to be held. Thousands were expected to line the streets. The theatre's share of the expense would be "just a few hundred bucks", said the high-pressure guy, a mere nothing to the extra business the house could anticipate because of the crowds.

The adman turned him down. Two hundred hard-earned dollars to encourage people to see a parade and listen to a band concert free of charge was not his idea of an advantageous exchange for the boxoffice. Summing it up, the adman said he never cared much for these "big propolishuns". He prefers tieins that are less colossal where the returns can be figured more favorably in relation to the outlay.

* * *

We know a manager (he isn't the only one of his kind, of course) who is inoculated with the virus of "big propolishuns". At the drop of a hat or less, the lad immediately goes into his act—the giant tieups and promotions he is lining up for the next show or for next week. That these tremendous plans never seem to come off in the expected spectacular manner does not dampen his misplaced enthusiasm. He continues to have delusions of exploitation grandeur.

Much effort, time and money is wasted by ambitious theatremen in frenzied pursuit of giant promotions at the expense of less costly and often more profitable exploitation closer to home.

▽ ▽ ▽

THEY SURE HAS, GRAN' PAPPY

It's one of the smarter stunts by the McCarthy Twentieth Century-Fox ad forces in advance of "Jesse James", that reprint of Vol. 1, No. 1 of the famous dime novel for distribution on local dates. Earl Wingart sends over a copy—"just to bring back your boyhood memories". It sure do, Earl.

Those were the days when the up and coming juvenile divided his time between swapping dime novels, reading them in school concealed between the jumbo covers of the geography book, hiding them in the barn to escape parental wrath.

Today's youngster taps his Dad—the old softie—for movie money to thrill to the same didoes on the screen. Ah, mi, times have certainly changed.

▽ ▽ ▽

POOR OLE SHOWMANSHIP

The term showmanship must possess an hypnotic rhythm that makes it the easy prey of almost anyone who can pronounce it. It just rolls off the tongue, stamps the user as one privy to all the esoteric lore of the first Barnum and, more often than not, allows him to cash in on his supposed savvy at attractive space rates.

Turning typographical handsprings before the readers of a printing trade paper, the confident Zenn Kaufman, who once wrote a book about showmanship in business, starts his article by saying:

"When you hear the word showmanship, you quickly think of Barnum, hokum and other high-pressure selling. You picture an oily-haired real estate salesman high-pressuring an old couple out of lifelong savings in exchange for an acre of first-class swamp land. In fact, the word showmanship has even carried a certain flavor of dishonesty."

On the contrary, when we read articles in outside publications on showmanship, we picture what a soft touch it must be for insufficiently informed authors who write about it.

▽ ▽ ▽

AS YOU SAY, GENTLEMEN

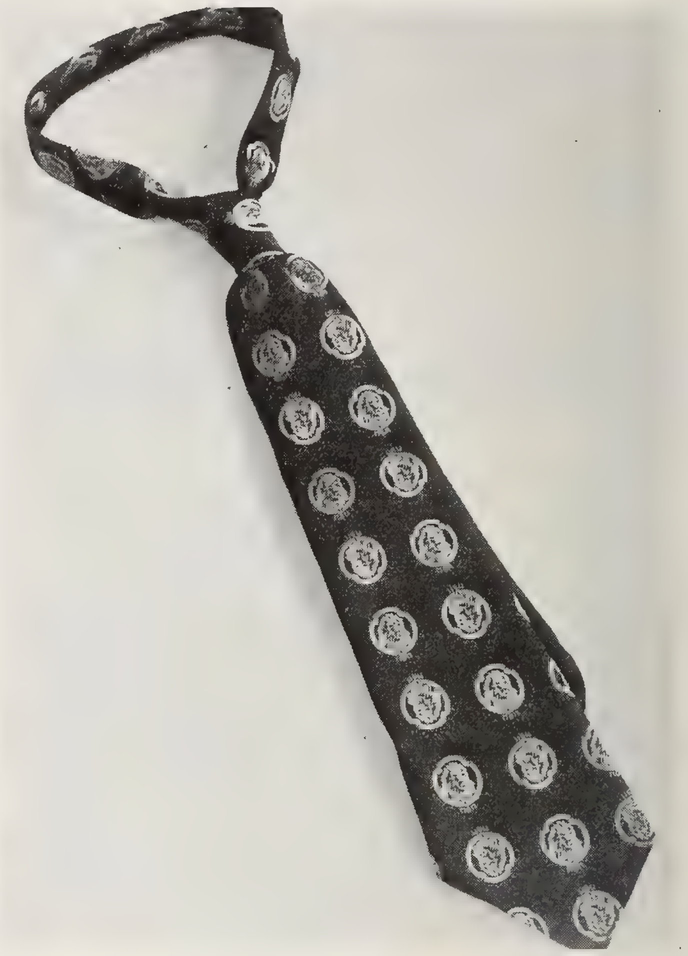
Although the initial announcement of the 1939 Quigley Awards was slated to be made in a later issue, there was enough inquiry to indicate that the members would rather hear about it right now. We bow to the will of the customers, and on a following page break out with the first blast about the new policy, to start on February first.

Folks do say that the new setup should about top anything in the history of the Awards. Well, we hope so.

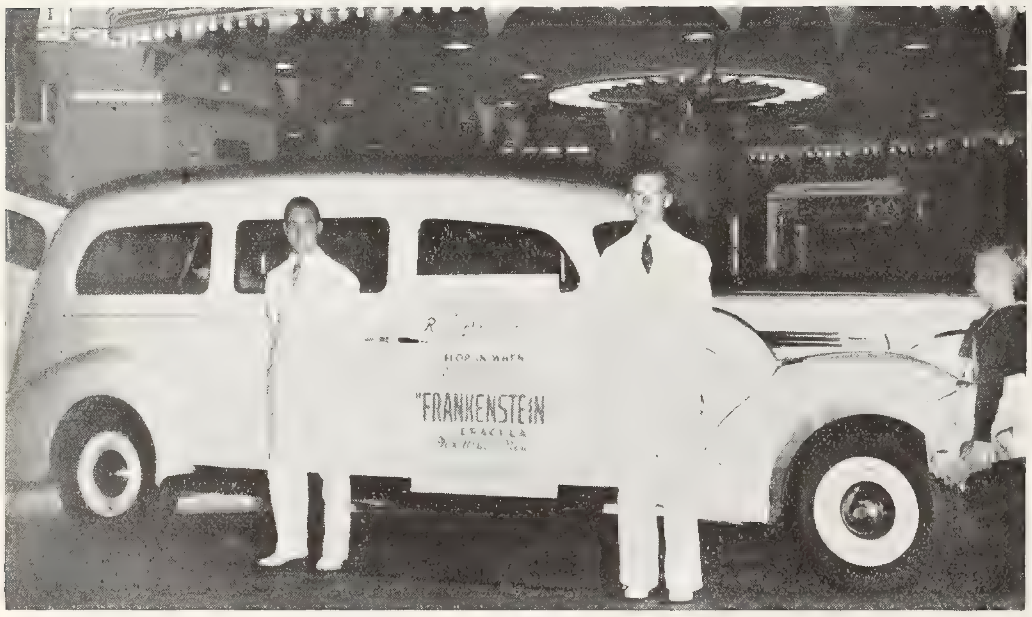
A-Mike Vogel

Round Table In Pictures

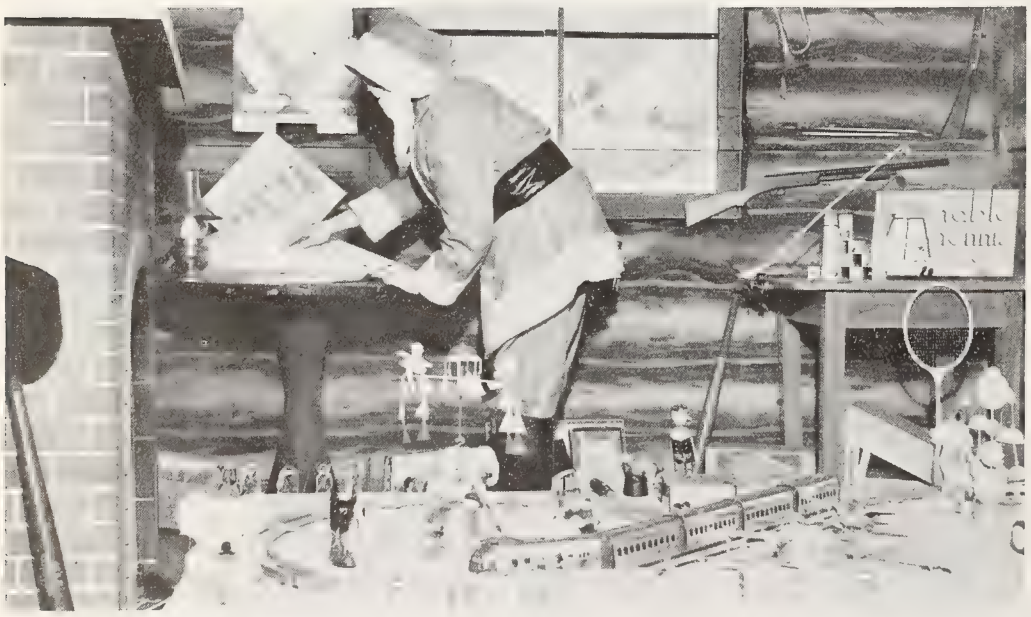
Riding along on the crest of the current jitterbug craze, John L. Mitchell, at the Genesee Theatre, Waukegan, Ill., tried a novelty slant which he says proved very effective. Locating a group of local dancers who were doing a modernized square dance, John presented them on stage in competition with his jitterbug couples. Shown above are the entrants who were photographed by local newspaper cameraman, story and picture running in paper.



Received with great appreciation among European and South American branch offices of the company was the Christmas gift to exhibitors of special M-G-M necktie, sent out over the holidays by the Prague office and reported here by A. Lapiner of the branch publicity department. The neckwear was also used as prizes in contest for exhibitors.

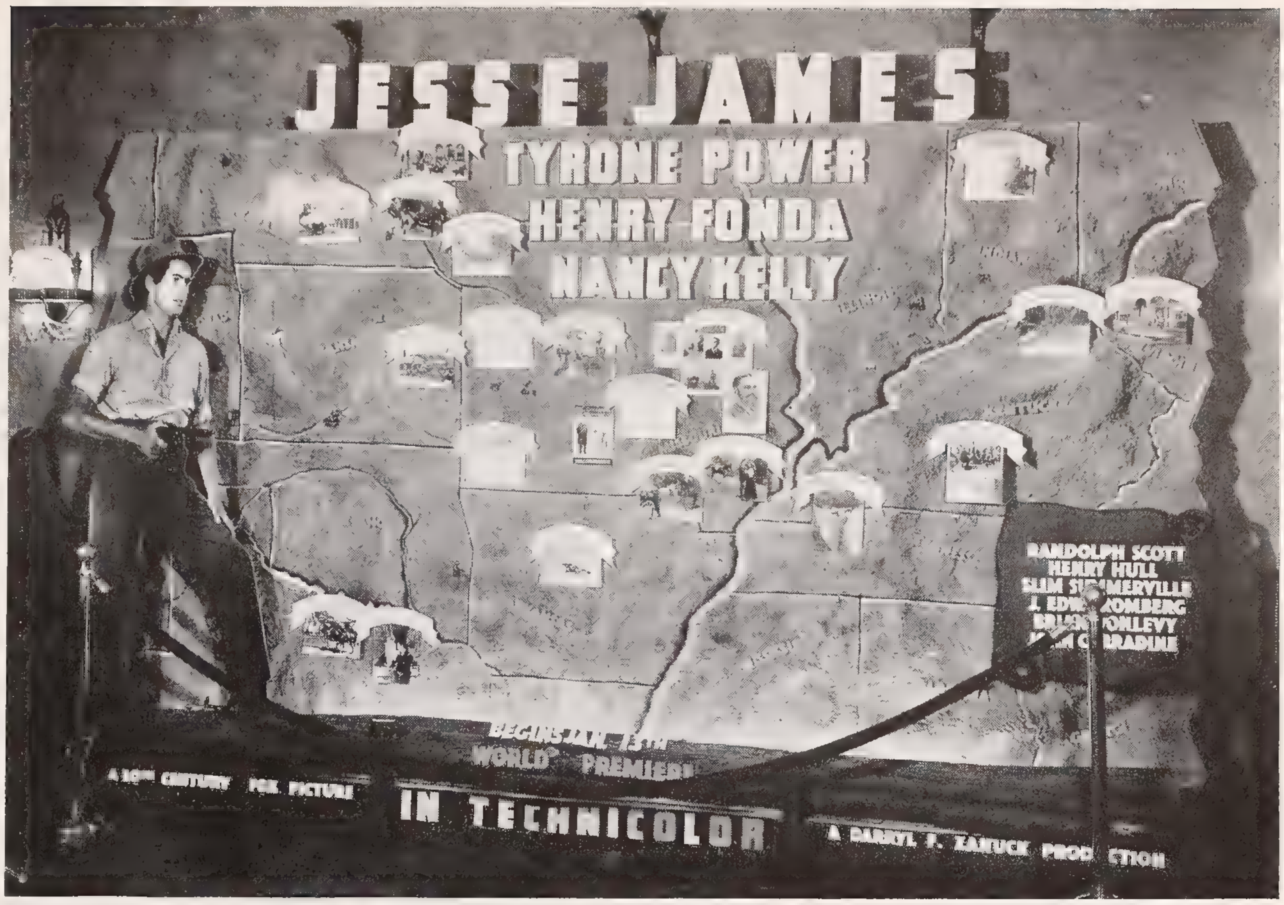


Directly at left may be seen the way Manager Dave Martin at the Fox West Coast Paramount Theatre, Hollywood, Cal., plugged his "Frankenstein" and "Dracula" date while at the Fox Bruin. Promoted ambulance with internes in constant attendance stood beside the automobile which was parked in front of theatre ahead and during entire run of picture. Humorous copy tied the bally to date.



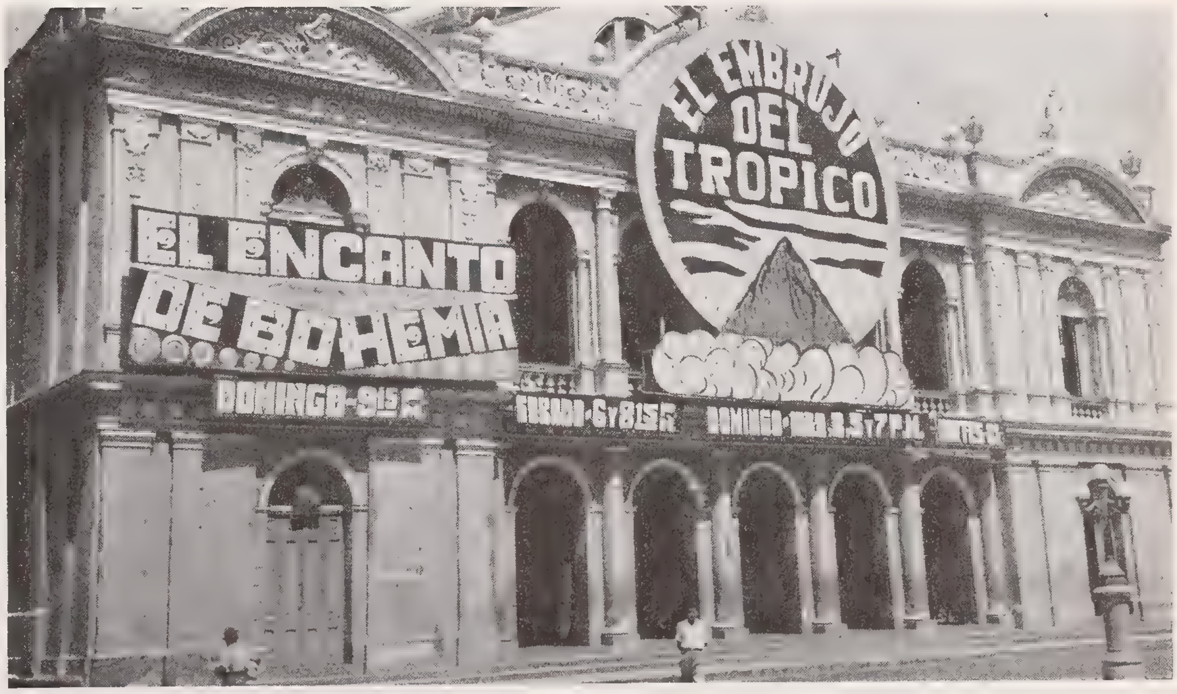
Another good Christmas stunt for the files is the reproduction at left of W. C. Ricord, Jr.'s lobby display at Grauman's Egyptian Theatre, Hollywood. One of the theatre's staff dressed as Kris Kringle was stationed at desk next to toys with register in which kiddies were invited to sign their names. Through this medium, Ricord was enabled to swell the number of names on his mailing list.

Located in the grand lounge of the New York Roxy to advertise the world premiere of "Jesse James" is this enormous setpiece showing various portions of the United States and mainly those in which James traveled or in which he staged his numerous exploits. Tying in map with story, individual scene stills representing episodes were placed on the map over the spots referred to in the picture and properly identified. Map, in relief, has various colors for rivers, etc., with colored lamps in back of the logs on the base pointing up the illumination. Size of setpiece can be determined by 6-foot standing cutout of Jesse James to left. Further dramatic effect was incorporated above title with the word "Wanted" on flasher. Setpiece designed by Homer H. Harman, Roxy ad head, and executed by George Hirsch of Poster Craftsman.

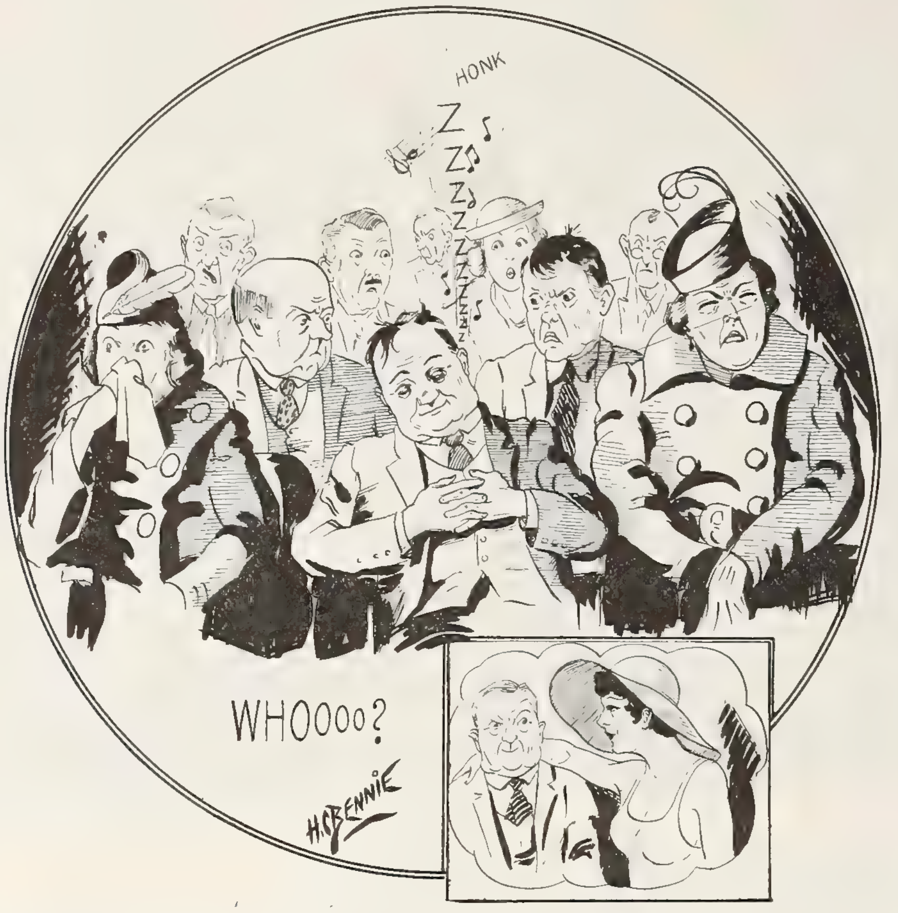

JESSE JAMES
TYRONE POWER
HENRY FONDA
NANCY KELLY
RANDOLPH SCOTT
HENRY HULL
BEGINS JAN. 13TH
WORLD PREMIERE
A 20TH CENTURY FOX PICTURE
IN TECHNICOLOR
A DARRYL F. ZANUCK PRODUCTION

Included in the campaign put on by Joe DiPesa, Loew publicist, Boston, for "Out West with the Hardys", was a six-day contest in the Boston Traveler. *Readers were asked to write a letter on "Why the Hardys Should Visit Boston". Five judges shown in the usual left-to-right are Charles Coyle, director of public relations, Chamber of Commerce; Martin Adamo, president, N. E. Drug Council; Walter Seaver, managing director, Hotel Lenox; Frederick Sullivan, member of Boston School Committee, and Willard Davis, editor,* Hotel and Travel News, *looking over entries received.*

Dressing theatre fronts is in order in Santa Anna, El Salvador, S. A., just as it is here. At right may be seen treatment accorded the opening of "Tropic Holiday" at the Teatro Nacional by Manuel Vieytez. To be noticed with interest is the background of the picture's title, which happens to be the Paramount trademark. Illuminated sign is approximately 20 feet in height and may be seen for blocks distant. In addition to being outstanding in the field of exploitation in South America, the Teatro Nacional is also known for being one of the oldest and most beautiful places of amusement in that sector.


EL EMBRUJO DEL TROPICO
EL ENCANTO DE BOHEMIA

SHOWMEN'S LOBBY LAFFS



This cartoon is from the brush of H. C. Bennie, Almena, Kansas.

Rosenthal Reports Numerous Activities

Boys' club drum corps paraded to the Majestic Theatre, Bridgeport, Conn., to herald the opening of Morris Rosenthal's "Drums" date. Headed by police escort, boys covered main streets, winding up in front of house where they played a half-hour concert.

Boy Scoutmasters attended in a group, dedicating opening day to Boy Scout Day in honor of Sabu, who is a scout. Y.M.C.A.s posted letters of endorsement and had discussions before various groups week ahead of opening, bookmarks were distributed by public libraries, librarians in all branches talking about India and "Drums" and heralds were inserted by Liberty boys.

For his lobby, Rosenthal promoted use of various types of drums which were prominently displayed; all telegraph clocks carried a card with title and playdates and large compo board drum for display purposes was landed in local hat store window.

"LET'S HEAR FROM YOU"

Prominent Organizations Endorse "Dawn Patrol"

Representatives of important national organizations interested in fostering an opinion favorable to peace have put themselves on record as whole-heartedly approving the spirit and theme of "Dawn Patrol," which they recently witnessed at a Hays' office preview.

Following the termination of the screening, the attending bodies expressed themselves enthusiastically about the film and promised their cooperation in disseminating its message to their roster of members. In addition, the Hays' organization is sending a letter to its mailing list, urging parents to have their children see the picture.

Contest Highlights "Brother Rat" Date

Contest in the Cleveland Plain Dealer was planted by manager Ed Miller and publicist Manny Pearlstein, Warner's Hippodrome for the opening of "Brother Rat." Entrants were requested to submit the longest list of colleges and their football team nicknames that they could. Opening story consisting of two columns broke two days in advance of opening, subsequent stories followed daily during run.

Theatremen contacted the president of the local V. M. I. alumni, who in turn notified all members of the showing. An exhibit at the main branch of the Public Library, featured stills from the picture and books relative to military schools. Tieup was also effected with the Cleveland Press Squadron of the Junior Aviators that netted the theatre considerable valuable newspaper space.

"LET'S HEAR FROM YOU"

Joint Christmas Party Held in Baltimore

Robert Marhenke, manager of the Broadway Theatre, and Walter Cohen at the Leader Theatre, Baltimore, held a joint Christmas party for local kids. Through cooperation of leading merchants, ice cream, candy and cake were promoted for the special show, tickets for which were distributed through the police department.

Mayor Howard W. Jackson and other local dignitaries attended the special show at which the invocation was delivered. Beside the current attraction, cartoons and stage attractions were booked; show was broadcast over WEBM and WFBR, additional publicity gained through the personal appearance on stage of the local St. Patrick's boys' choir which sang Christmas carols.

Ties "Duke" to Hockey Matches

Matching the two leading amateur hockey teams of Philadelphia in a game at the Arena for the Edward Small trophies was a novel stunt engineered by Charles Perry for the opening of "The Duke of West Point" at the Aldine there.

To gain maximum interest in the promotion, Perry arranged the game between the Chester and Philadelphia teams, both top-flight members of the Eastern Hockey League, with members of the Ramblers, local professional team, acting as officials. Rivalry is strong between the two teams and the meeting was fully covered in local papers.

Two trophies were presented in the name of Edward Small, one going to the winning team and the other awarded to the individual high scorer with the game advertised in advance as for these "Duke of West Point" cups. Reduced tickets for the game were offered in advance at the Arena and downtown centers as a means of bolstering the attendance.

Appropriate military touch tying in with the picture was given to the event through the cooperation of the Betsy Ross Girls' Drum and Bugle Corps. Prior to the game the picture was screened for members of the two teams, as well as the Philadelphia sports writers, motion picture critics and radio commentators.

Lawson Robertson, track coach of the American Olympic team and of the University of Pennsylvania, acted as master of ceremonies at the screening and game. Posters and banners were placed at strategic places in the arena calling attention to the hockey game and picture for a week prior to the film's opening.

"LET'S HEAR FROM YOU"

Dummy Camera Exploits "Too Hot to Handle"

Steve Fitzgerald, Grove Theatre, Chicago as an advantage on "Too Hot to Handle" sent usher out with dummy wooden camera on legs. Standing on busy street corners, lad waited until a sufficient crowd had gathered and then unfurled a banner with copy on the picture and playdates.

Envelopes were distributed on front of which appeared the title and inside was small sheet with stencil copy on the picture. Transparency was placed on footlights with red lamps in same, this was lit up during showing of the trailer, and attraction board was covered with red crepe paper so that the stars' name and title were in red.

"LET'S HEAR FROM YOU"

Hosiery Tieups Made On Warner Pictures

National tieup on "Wings of the Navy" and "Yes, My Darling Daughter" has been effected by Warner Bros. with Artplus Hosiery, a national campaign being scheduled by the hosiery company including ads in class magazines. Mats and counter cards will be distributed to dealers and exhibitors throughout the country. Supplementing the campaign will be a window display contest for "Yes, my Darling Daughter."

THE 1939 AWARDS

In answer to those Round Tablers who ask more immediate information on the 1939 Quigley Awards, the new setup in brief is as follows:

So as not to conflict with the windup of the 1938 Competitions, the 1939 Awards will start on February 1.

The 1939 Awards will again be judged on a quarterly basis with the exception of the first period, which will run from February 1 to March 30.

The most important change is that the 1939 Competitions will be judged on a basis of single ideas or promotions and not on campaigns put over during the three-month Quarters, as in 1938. The single idea or promotion may be an unusual window display, contest, newspaper ad or series of ads, page one publicity break, street stunt, lobby or front decoration, etc., etc., and etc.

Preliminary winners will be voted every two weeks during each Quarter. Winners of the Quarterly Awards will be selected from among these preliminary winners and the Grand Awards voted from among the Quarterly winners.

Classifications are out. Everyone starts from scratch. From now on, it's "what you do, not where you are". The 1939 Awards go for the most unusual showmanship, whether it comes from the tiniest hamlet or the biggest city, the last-run neighborhood or the de luxe first-run.

More on the 1939 Awards in following issues.

—A-MIKE

World Broadcast On 'Beachcomber'

Motion picture talent and radio were welded January 1 in an unusual radio broadcast which was heard throughout the world. Paramount arranged the broadcast with the RCA Magic Key Program featuring a sketch from "The Beachcomber" in which Charles Laughton and Elsa Lanchester, the stars, both participated from different countries.

Laughton performed his role from a British station in London, while Miss Lanchester in New York to attend the premiere at the Rivoli, faced the NBC microphone here. Program was heard from New York to Honolulu and all over the world via short wave broadcast picking up different corners of the world for special New Year greetings from NBC.

Among the other outstanding highlights featured on the program were Kirsten Flagstad, Olsen and Johnson, Walter Damrosch and symphony orchestra, Walter Hampden, et al.

"LET'S HEAR FROM YOU"

"Heart" Radio Contest Promoted by Pollock

Station WSAY cooperated with Les Pollock, Loew's, Rochester, N. Y., using a radio contest with the novelization of "Young in Heart," guest tickets being awarded to those submitting the best letters giving reasons on why they would like to see the picture. Contest which was planted a week ahead of opening is reported to have been highly successful. Same station also tied in on a curbstone quiz broadcast staged in front of theatre with public address system carrying voices to surrounding throngs.

"Young in Heart" charms were distributed through telegraph boys at busy street intersections, picture copy attached to the charms. Tieup stills mounted on cards with suitable lettering were placed in bookstores, libraries, cosmetic counters, etc., etc. Taxi bumper signs were used, heralds distributed through Liberty boys in a house-to-house canvass and transcription was planted four times in advance of opening over Stations WHEC and WSAY.

"LET'S HEAR FROM YOU"

"If I Were King" Script Used for Lobby Display

William F. O'Connell, manager of the Warner Highland Theatre, Chicago contacted the Paramount Studios for a script of "If I Were King" which was then used as lobby display with appropriate copy, after run, being donated to one of the local dramatic clubs.

Study charts were also displayed in lobby and store windows in the neighborhood. Publishing company was contacted for back numbers of their magazine containing ads on the picture. These were sniped with theatre name and playdates and then distributed in lobby.

Through the cooperation of local drug store, all mirrors carried cards reading "If I were king, I would eat at," etc, etc. Church ministers were circularized as were school principals, requesting that the picture be drawn to the attention of their respective flocks and children.

"LET'S HEAR FROM YOU"

Jamboree Ushers In "Scouts to the Rescue"

Boy Scout jamboree was promoted by Sam Warshauer, manager of the Pelham Theatre, Bronx, to herald the opening of "Scouts to the Rescue." Scouts paraded through the Bronx with canvas banners and buglers proclaiming the start of the serial.

In front of theatre, scouts were stationed, demonstrating various drills and flag-waving signals. Colors were presented and scout oaths given from the stage after which entire audience stood and joined in the singing of the national anthem.

Bell Lands Artist For Lobby Studio

Loew publicist Ray Bell said it with color in one of his promotions for "Sweethearts" at Loew's Palace Theatre, Washington. Week prior to the opening, Bell engaged a locally well-known artist who improvised a studio in the lobby of the theatre to paint portraits of MacDonald and Eddy.

Following completion of the portraits, arrangements were made with the Washington Daily News for a six day contest in which the film's highly developed technicolor was stressed and readers were asked to state whether they preferred color to black and white and why. Best letter sent in by female reader was awarded portrait of Nelson Eddy and best letter by male entrant was awarded the painting of Eddy.

In addition to interest created by the artist working in his lobby studio and the newspaper space garnered by contest, this promotion stressed an important phase of the film—the beauty of color which added to the interest in the picture.

"LET'S HEAR FROM YOU"

Moss Traps Customers For "Brother Rat"

For "Brother Rat" at the Fox Carmel Theatre, Hollywood, Manager Dick Moss created a laugh-provoking lobby display consisting of a cage with mouse trap in it and display piece on the picture caught in the trap. Card on outside of cage read "We set a trap and caught the biggest laugh hit of the year," etc., etc.

Other of Moss' activities included an old fashioned cuckoo clock which heralded the opening of "Room Service." Card read "If you think this is a cuckoo, wait till you see" etc. Marx Brothers nut sundae was featured at local drug store and apartment hotel managers in the neighborhood informed their guests about the picture.

How Strongly Shall the Short Be Sold At the Boxoffice?

M-G-M Presents New Theory of Shorts Exploitation

> *In the course of gathering feature material for these pages, it came to us that an article on how extra business could be obtained by proper merchandising of short subjects might be had from Metro-Goldwyn-Mayer, leaders in this field of exploitation. The answer set forth on this page is from advance proofs of an article on the subject entitled "Soft Peddling the Short", in Short Story magazine, the M-G-M house publication.*
>
> —A-Mike

JOHN EXHIBITOR has been taken to task—and frequently—by well-meaning but misguided industry Messiahs for his failure to apply sufficient selling effort to his short subjects.

Given exploitation support comparable to features, shorts, they argue, would develop increased boxoffice returns, thus making possible a general improvement in the quality of short project. All of which means that any responsibility for mediocrity in short product is placed at the exhibitor's door.

One notable dissenter to this prevailing line of reasoning is Metro-Goldwyn-Mayer, who finds the exhibitor not guilty as charged and the accusation as presented faulty.

To begin with, Metro believes that it is the producer who must be held accountable for any inferiority in short product, that larger boxoffice returns cannot be expected until the exhibitor is given better-produced and more intelligent shorts with which to work and, finally, that the producer himself must first apply showmanship to shorts befor it can be expected of the exhibitor.

Company Defends Exhibitor

What is more to the point, Metro refuses to condemn the exhibitor for laxity in shorts merchandising. Rather do they approve in principle the exhibitor's good judgment in not over-emphasizing his shorts, feeling that high-pressure selling campaigns in behalf of shorts too often are done at the expense of the feature attraction.

There is no denying the fact that the drawing power of any given program will always be determined chiefly by the feature. It is also true, however, that good shorts, properly publicized, can and do contribute a certain extra percentage to the total patronage. Therefore, Metro does advocate the selling of shorts—but as an integral part of the complete show.

With their final escape from the stigma of slapstick and their increasing use of informative or educational material, it is Metro's contention that probably seven out of ten shorts today will be found to possess special group appeal which, with a minimum of effort on the exhibitor's part, can be turned to direct boxoffice account. There have been cases where a single telephone call to a leader in some particular group or organization has resulted in members turning up in droves at the boxoffice for the sole purpose of viewing a ten-minute short on a subject of special interest to them.

Cites Pete Smith Examples

It is because dog lovers as a class are so numerous and so devoted to their hobby that Metro has seen fit to release five Pete Smith dog subjects in the past two and one half years. The boxoffice advantage of shorts offering specific group appeal has been the determining factor in the selection of the majority of Smith's material, such as his Prudence Penny pictures, his subjects on the candid camera craze, archery, bowling, etc. Similarly, the present widespread interest in various phases of psychic phenomena was responsible for the launching of Carey Wilson's "What Do You Think?" pictures. Subject matter of other shorts may be of civic, scientific, historical or sociological nature but in all cases it remains for the alert exhibitor to bring them to the attention of the group concerned.

Aside from their possible group appeal, Metro believes that the factual or documentary treatment of the new type of short frequently endows them with more exploitation opportunities than are offered by the accompanying feature.

For this reason Metro maintains that every showman worthy of the name will automatically appraise the boxoffice potentialities of his complete program so as to utilize any special selling angles presented by his shorts as a means of supplementing his feature campaign and gaining added publicity for the show as a whole.

Metro does have one decided criticism in the matter of shorts merchandising which is reserved for those few exhibitors who continue to conceal this part of their program under the time-worn stock phrase, "Also selected shorts".

The only major producer with a special department devoted to the promotion of shorts on a national basis, Metro feels justified in the complaint that any advance interest created by their publicity efforts is entirely dissipated when the exhibitor fails to at least identify his shorts. And with shorts now receiving twice as much attention in newspapers and magazines as they did a year ago, it seems reasonable to agree with Metro's conviction that surely somebody must be interested in shorts!

"LET'S HEAR FROM YOU"

Tops in Entertainment

Novelty gag was conceived by Robert Busch, Oklan Square Theatre, Chicago to aid in the exploitation of "Valley of the Giants." To each patron leaving theatre in advance of opening, envelopes were distributed each of which contained a miniature top. Copy on envelope read "The tops in entertainment," followed by title, playdates.

Kid Bicycle Club Started by Taylor

Reported as one of the best good-will builders ever conceived by W. C. Taylor, manager of the Texas and Ritz Theatres, in Hillsboro, Texas, is his newly organized "Bicycle Safety Club." Through cooperation of school officials, bicycle racks have been placed in schools, safety reels secured from the State and these together with comedy shorts form the nucleus of Taylor's Saturday shows. The Mayor, city police officials and principal of the local school system have addressed the children each week.

With his first meeting held on December 3, there were about 250 members present, second meeting jumping to 318, with a further anticipated rise in attendance as the club gets under way. Dubbing it the THM Club (thoughtful, helpful and mindful), Taylor distributes buttons to each member who in turn must sign a pledge card, agreeing to live up to all the safety rules.

Club is limited to boys and girls ranging in age from six to sixteen and club was launched with a monster parade of bannered bicycles headed by Taylor with police escort.

"LET'S HEAR FROM YOU"

V. M. I. Alumni Aid "Brother Rat" Date

Personal letters were mailed to all V.M.I. alumni residing in Charleston, West Va., by Manager R. E. England as part of his advance exploitation on "Brother Rat" at the Virginian Theatre, and urging them to attend the opening. Also staged was a special parade a day ahead, using the Charleston high school band in their cadet uniforms with police escort and headed by the Virginian personnel wearing the "Brother Rat" caps and service uniforms carrying a six-sheet cutout with dates on either side.

Special lobby display was constructed, cards tacked to stair risers, tieups effected with leading department stores on the "Brother Rat" dolls, with special window displays of stills, and numerous other merchants came through with effective windows.

"LET'S HEAR FROM YOU"

License Numbers Mean Guest Tickets

Johnny McManus, Loew's Midland Theatre, Kansas City, Mo. effected a tieup with the Journal whereby each day police sargeant presented to paper the license number of the car driver whom he considered the most careful one of the day. Paper listed the number together with name and address of the winner, who upon identification was awarded guest tickets.

"LET'S HEAR FROM YOU"

"Boys Town" Co-op Page

Promoted by John V. Ward, Capitol Theatre, Niagara Falls, Ontario, was a full cooperative ad page for his opening of "Boys Town." Banner across top read "The boys of today are the men of tomorrow." Following were the ads, each store tying in their ads with picture title. Top of page carried column theatre ad with cut of Tracy and Rooney.

YOU ARE INVITED TO JOIN UP

ARTHUR R. MORTON
is the manager of the Scollay Square Theatre in Boston, Mass., one of the houses of the M & P Theatres Circuit. In 1930 he obtained a job as usher at the Washington St. Olympia Theatre, in the same city, then was transferred to the Scollay as Captain of ushers. Subsequently, he became assistant chief usher, chief usher, assistant manager, publicity man and finally secured his present spot. His background speaks well for him and we anticipate hearing from him often on what he is doing for the box office grosses.

▽

MERL C. HARTUNG
started on door at the Worth Theatre, Fort Worth, Texas, in 1929. Gradually, he went up the ladder, acting as assistant chief usher, chief usher and assistant manager. He absented himself from the theatre for a while, returning to school, then holding various jobs as sign painter, assistant organ tuner, department store grocery salesman. However, he again turned toward showbusiness and became an usher at the Majestic, usher and doorman at the Palace in Forth Worth. In 1936 he moved to the Isis as doorman, then received a promotion to manage the Rose theatre, where he now is doing a fine job of work.

▽

SAMUEL STEPANIAN
is the managing director of the Methuen in Methuen, Mass., at which house he has worked since 1932. He started there as an usher and soon was promoted to assistant manager. Due to the ill health of the manager Sam took over the managerial duties. He played an active part in publicity stunts put on by local theatres and states he is deeply interested in anything pertaining to showbusiness.

▽

DURWARD ("SONNY") TAYLOR
acts as assistant manager as well as artist at the Grand Theatre, Pecos, Texas. He began his activities in the theatre in 1928, at the Majestic in Dallas, from which situation he went to the Publix circuit holding the job of doorman at the Melba, next moving to the Palace. Later he was with Lowe's State in Houston working on the service staff and in the publicity department. His following jobs in smaller houses consisted of doing publicity work and he also availed himself of opportunities to learn projection. He is now making use of this knowledge while he serves in the capacity of chief projectionist among his other duties at the Grand.

▽

JOHN C. EBERSBERGER
started his career in showbusiness about nine years ago when he secured an usher's job at the Jeffrey Theatre in Chicago, Illinois. He claims to have worked in practically every Warner Bros. theatre in the city, advancing to the position of assistant manager of the Rhodes. Recently he was promoted to a managerial post and is now located at the Rex in Sheboygan, Wisconsin.

Odesso Holland to Johnny Sanders in Olney, Texas. Sanders manages the Chief and Navajo Theatres, in Gallup, New Mexico.

▽

LOUIS EDOUARD PIRET
hails from Brussels, Belgium, where he manages the Crystal Palace Theatre, one of the houses of the Cobec circuit. He also has the additional duty of taking charge of publicity for all of the circuit. In 1934 Louis secured an usher's job and thus began his career in showbusiness. Doing a good job in that capacity he was soon promoted to assistant manager and a few months later found him in a managerial post. His speedy progress indicates that Louis is doing a great job all around and we appreciate the contributions forwarded with his application.

Birthday Greetings

A. E. Ableson
Joseph B. Alderman
George L. Allen, Jr.
M. Augenblick
Peter L. Baffes
Henry W. Benttel
L. W. Bevel
Robert F. Black
Clarence R. Bosch
Jack D. Braunagel
David M. Brotman
Max Chimes
Lee Edward Churchin
M. E. Cowan
Andrew Cseh
Rene Daigneault
C. W. Davis
Claude L. Davis
Walter F. Davis
Leonard Derene
Frank E. Drachman
Albert E. Fain
Joseph Feeney
Elmer Field
Claude L. Flater
David Goodman
Chris Hadfield
Kenneth Higgins
Walter Hinks
Ted Hodeo
Robert E. Holmes
C. J. Hubley, Jr.
Robert W. Huffman
Charles D. Hulbert
George O. Johnson
Dave Jones
Harry E. Jones
Joseph Josack
Arthur Joy
Mark T. Kempenich
Stanley J. Klein
Albert Laile, Sr.
Frank Linn
Jack Lykes
Ferm Lynn
P. E. McCoy
Chet E. McSwain
Alexander Mans
C. Russell Marsh
James May
Miller Merriweather
Chuck Milan
William Leroy Miller
J. Edwin Milstein
John R. Minhinnick
William F. Moody
Fred E. Moree
William M. Pinckard
James N. Raskin
W. Lynn Reynolds
Harry M. Rouda
J. J. Rosenfield
Herman Semel
William M. Sholl
C. R. Stoflet
W. L. Stratton
Eugene O. Stutenroth
Lawrence Waters
Moe Weiss
Mrs. Laura Wernick
John C. White, Jr.
Bert C. Wild
Frank L. Willis
Gene Yarnell

JAMES W. GRANTHAM
who owns and manages the New Baxter Theatre in Baxter Springs, Kansas, had a very good reason for entering showbusiness. It seems he owned the lot where the theatre stands and after having a couple of buildings there decided to build a DeLuxe house and so nine years ago up went the New Baxter. This was leased to Fox and others but finally, in 1935, Jim, himself, took over and is right proud of the way the theatre is going over, undoubtedly due to his efforts, say we.

▽

MOE WEISS
manages the Parkside Theatre in Brooklyn, N. Y., one of the houses of Century Circuit. An usher's job at the Roxy in New York City, was his starting point and from there he went to work for Randforce as assistant manager, which soon developed into a managerial post. His next move was to his present circuit as house manager and then was promoted to manager. Let's hear from you often, Moe and a personal visit from you will not be amiss since you are so close to Round Table headquarters.

▽

JOSEPH M. GILLIS
is the manager of the Lyric Theatre, Summit, New Jersey. He started as an usher six years ago at the Roth-Madison in Madison, N. J., then moved to the Station Theatre in Newark, acting as doorman for the Mark Block Circuit. Returned to the Roth-Madison last year for two months and then a transfer brought him to his present spot. Immediately upon joining the Round Table Joe sent in contributions, which makes him a member in good standing and we want to keep you on our books as such, Joe. So keep in touch.

▽

RICHARD WILLIAMSON
came by his job as manager of the Cliftona Theatre in Circleville, Ohio, after being trained for it by Mr. E. Briner, owner of the house. After a period of studying the ins and outs of showbusiness he was supposed to act as assistant manager and tackled his job so adeptly and quickly that it wasn't long before he was promoted to manage. We hope to hear from you soon and often, Dick.

▽

CLAYTON S. CORNELL
takes care of advertising and publicity and also acts as booker for the Rialto and Temple Theatres, the former house situated in East Rochester and the latter in Fairport, New York. Four years ago he started with Schine's Riviera in Rochester, N. Y. as usher and then became the assistant manager of the Lake. Acting in the same capacity, he was transferred to the Cameo and State, then became house manager of the Riviera. He resigned from there and went into theatrical advertising and publicity, handling ads and publicity for 15 Rochester theatres as well as several out-of-town accounts in newspapers. He left there recently for his present situations.

FILM "BICYCLING" IS ON INCREASE, SAYS BUREAU

"Unauthorized Hold-overs" Outnumbered Two to One, Report Shows; New Exhibitors Factors

"Bicycling" violations outnumber "unauthorized hold-over" violations two to one, according to the annual report of the Copyright Protection Bureau for the year ended Oct. 31, 1938. The report was submitted this week to the large distributors, for which the Bureau functions in running down unauthorized exhibitions, under the operating supervision of Gabriel L. Hess, Hays office lawyer.

"This is apparently a return to the predominance of 'bicycling' which existed for a few years after 1927 when the distributors organized the Bureau," said a statement from Jack H. Levin, director of the Bureau. "Thereafter, and until 1936-37," he continued, "there were more violations of the hold-over type.

"Violations were found in only 16.75 per cent of the theatres investigated during the current year," said Mr. Levin, "as compared with 44.6 per cent during such years as 1930 and 1937, although there was a slight increase from the percentage of 12.03 for the year 1937. The activities of the Bureau centered in 34 states during the current year.

Three Factors Cited

"This new predominance of bicycling," said the report, "presumably lies in (1) an influx of new exhibitors, (2) the acquisition of one or more additional theatres by exhiitors previously operating single units or small circuits, and (3) the increase in the number of theatres operating in the United States by several thousand since 1935."

The report also discusses investigations of showings under non-theatrical auspices, and the cooperation secured both from the adjutant general of the War Department and from the commandant of the United States Coast Guard Service in respect of preventing unauthorized exhibitions at CCC Camps and Coast Guard units.

The Bureau cooperated with exhibitor organizations and individual exhibitors in a number of states who sought its aid in respect of "free shows," although, upon investigation, said Mr. Levin, it was generally found that such shows were given by means by 16 mm. prints of motion pictures which did not belong to the major distributors maintaining the Bureau. A special investigation of the illicit distribution of duped and bootleg prints was reported as still pending.

"Vital Law" Established

The report of Mr. Hess discusses a number of opinions handed down by the higher federal courts in the past year in which "vital law" was established for the exhibition right under copyright, dwelling particularly upon Patterson v. Century Productions, in which the supreme court of the United States refused last March to review a decision of the circuit court of appeals for the second circuit upholding under the doctrine of unauthorized "copying," and exhibition right for a copyrighted non-photoplay travelogue film.

Mr. Hess said:

"One of the basic problems confronting distributors of copyrighted motion pictures in respect of unauthorized exhibitions disclosed by the Copyright Protection Bureau, and indeed a problem upon which is based the entire structure of distribution in the industry as at present constituted, has been to secure the satisfactory judicial interpretation of the present Copyright Law so as to include an exclusive right to control the exhibition of copyrighted motion pictures. It took nine years, since I first commenced infringement actions of this nature in the various district courts of the United States, before a wholly complete and satisfactory solution was reached during the current fiscal year in the Circuit Court of Appeals for the Second Circuit (N. Y., N. J. and Conn.) in the case of *Patterson* v. *Century Productions* (C. C. A. 2, 12/6/37), 93 F. 2d 489, affg. (S. D. N. Y. 1937) 19 F. Supp. 30. A petition for a writ of certiorari was denied by the supreme court of the United States (1938) 303 U. S. 655, 58 Sup. Ct. 759."

McGuire Installs Officers Of Projection Society

On Monday, the following officers of the American Projection Society were installed by P. A. McGuire, of International Projector Corporation: Edward McD. Bendheim, president; Alfred R. T. Bishop, vice-president; Frank McMahon, secretary; James Ambrosio, treasurer, and Jack Chulchian, sergeant-at-arms. The board of governors consists of Ed Ferris, Ed Levene, Fred Smith, Alex Polin and Tony Rugino. The society was founded in 1914 and chartered in 1915.

As honorary member of the society, Mr. McGuire installed its officers for the sixth year. W. Byrne, who has served as president for five years, expressed regret that his duties as business agent for local 306 made it difficult for him to continue as an active agent of the organization. President Bendheim, in his address, pointed out that it was just as important today as it was 25 years ago for the projectionist to be progressive.

Dinner for Phil Fox

Phil Fox, branch manager for Columbia in Albany, will be tendered a dinner by 250 industry friends in the DeWitt Clinton Hotel there Monday in honor of his forthcoming marriage to Miss Ida Perlstein of Boston, January 29th. Mr. Fox has served as chairman for various functions in Albany and worked in that capacity on the Si Fabian and Schine dinners.

Stanley Opens Agency

Fred Stanley, veteran Hollywood trade newspaper reporter and editor, has opened a publicity agency under the name of Fred Stanley and Associates at 8776 Sunset Boulevard.

IN NEWSREELS

MOVIETONE NEWS—No. 34, Vol. 21. — President Roosevelt addresses Congress....Fashions from Peru ....Lew Lehr....Texas Christian defeats Carnegie Tech....St. Mary's wins over Texas Tech....Tennessee scores over Oklahoma.

MOVIETONE NEWS—No. 35, Vol. 21. — President speaks at Jackson Day dinner....Aircraft carriers off for fleet maneuvers....Tom Mooney pardoned.... Felix Frankfurter appointed to supreme court.... Cordell Hull returns from Lima conferences.... Fashions....Aviation....Lew Lehr....Hockey....Sled dog racing....Ski jumping.

NEWS OF THE DAY—No. 232, Vol. 10.—President Roosevelt warns dictators in message to Congress ....Troubled Tunis takes limelight....Tournament of Roses marks golden jubilee....Football.

NEWS OF THE DAY—No. 233, Vol. 9—Tom Mooney freed after 22 years in prison....Sky daredevils thrill crowd at Miami air races....President speaks at Jackson Day dinner——Felix Frankfurter named to supreme court....Sled dogs on icy trail....Toboggan thrills for city kids....Skiing.

PARAMOUNT NEWS—No. 45.—President warns U. S. ....Daladier starts tour of French territory sought by Italy....Arabs in new allegiance to British crown . ..Winter grips European countries....Football.

PARAMOUNT NEWS—No. 46.—Air races in Miami ....President speaks at Jackson Day celebration.... Cordell Hull returns....Coast Guards rescue shipwrecked crew....Felix Frankfurter appointed to supreme court....French naval and military forces in demonstration....Tom Mooney freed from prison.... Snow fans on move.

RKO PATHE NEWS—No. 49, Vol. 10.—Congress hears President's message....Don Budge defeats Vines in pro debut....Olson acts on Tom Mooney pardon.... Carroll opens Hollywood night club....Texas Christian and Tennessee win Bowl games.

RKO PATHE NEWS—No. 50, Vol. 10—Governor Olson Frees Tom Mooney—Frankfurter appointed to supreme court....Jan Masaryk, Cordell Hull arrive in New York....Storm lashes Pacific coast towns.... Capital holds Jackson Day dinner....Two chosen in RKO talent search....Air meet held in Miami.

UNIVERSAL NEWSREEL—No. 734, Vol. 11.—President warns U. S. to unite....Taxi strike in New York....Tunis natives riot against Italy....Bathing girls in Florida take New Year's dip....Senoritas display heirlooms....Tournament of Roses parade held....Football.

UNIVERSAL NEWSREEL—No. 735, Vol. 11.—President warns party to unite....Thrills mark air meet in Miami....Cordell Hull lauds Lima results....Tom Mooney freed by Governor Olson....Felix Frankfurter named to supreme court....Storm batters west coast....Society at Philadelphia ball....Motor plows battle snows....Ski stars shine in meet.

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, three were listed as unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "California Frontier," "Charlie Chan in Honolulu," "Forbidden Music," "Going Places," "Songs and Bullets," "Tough Kid," "Wild Horse Canyon." Class A-2, Unobjectionable for Adults: "Crime Takes a Holiday," "Pacific Liner," "Zaza." Class B, Objectionable in Part: "Foolish Virgin" (French), "Kreutzer Sonata" (French).

Garrett to Monogram

Charles ("Charlie") Garrett has joined the foreign department staff in the New York home offices of Monogram Pictures. Mr. Garrett was formerly RKO representative in Havana, Cuba, and for the past three years on the publicity staff of Gaumont British of America.

In the New Year's Honors List of King George VI, W. J. Gell, managing director of Pathe Pictures, Ltd., was appointed a Commander of the British Empire.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..............Col
Adventure in Sahara, Mel...........Col
Adventure of Giacomo Casanova, Mel Amerital
Adventures of Jane Arden, Mel.....WB
Affairs of Annabel, Com...........RKO
Alexander Graham Bell, Mel.....20-Fox
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel..........................UA
Always in Trouble, Com..............GB
Always Goodbye, Mel...........20th-Fox
Amazing Dr. Clitterhouse, Mel.....FN
Ambush, Mel.......................Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com.......RKO
Arkansas Traveler, Com............Para
Arrest Bulldog Drummond, Mel...Para
Arizona Bracelets, West...........Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel......................Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel.....Foreign

B

Back Door to Heaven, Mel..........Para
Ballerina, Mel....................Foreign
Barefoot Boy, Mel.................Mono
Bar 20 Justice, West...............Para
Battle of City Hall, Mel............WB
Beachcomber, The Mel.............Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West................Univ
Blackwell's Island, Mel.............WB
Blockade, Mel.........................UA
Blockheads, Com. ....MGM
Blond Cheat, Com...................RKO
"Blondie," Com. ....Col
Blondie Steps Out, Com............Col
Booloo, Mel. ....Para
Border G-Man, West...............RKO
Boy Meets Girl, Com................WB
Boy's Reformatory, Mel............Mono
Boy Slaves, Mel.....................RKO
Boy Trouble, Mel ....Para
Boys Town, Mel.....................MGM
Breaking the Ice, Mus............RKO
Broadway Cavalier, Mel............WB
Broadway Musketeers, Mel...........FN
Broadway Serenade, Mus.........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel.................WB
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel ....Para

C

Cafe Society, Mel...................Para
California Frontier, West............Col
Campus Confessions, Com...........Para
Campus Dormitory, Com............Para
Captain Fury, Mel...................UA
Carefree, Mus-Com.................RKO
Carnival in Flanders, Com-Mel. Foreign
Castles, The, Mus..................RKO
Charlie Chan in Honolulu, Mel..20th-Fox
Chalked Out, Mel....................FN
Chaser, The, Com-Mel............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel..................MGM
College Girl, Mel................Foreign
Code of the Cactus, West........St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Streets, Mel............Univ
College Girl, Mel...................Henka
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel.........WB
Convicted, Mel........................Col
Convict's Code, Mel...............Mono
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West..........Rep
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West............GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel............GB
Crime Ring, Mel....................RKO
Crime School, Mel....................FN
Crime Takes a Holiday, Mel.........Col.
Criminal Investigator, Mel.........Mono
Crossroads, Mel..................Foreign
Crowd Roars, The, Com-Mel......MGM

D

Dangerous Cargo, Mel.........20th-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel..................Foreign
Dark Rapture, Mel.................Univ
Dark Sands, Mel.................Foreign
Dark Victory, Mel...................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel...................WB
Delinquent Parents, Mel.........St. Rts.
Desert Patrol, West................Rep
Deperate Adventure, Com-Mel.....Rep
Devil's Island, Mel.................WB
Disbarred, Mel......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel. ....WB
Down in "Arkansaw," Mus........Rep
Down on the Farm, Com......20th-Fox
Dramatic School, Mel. ....MGM
Drifting Westward, West.........Mono.
Drums, Mel. (C) ....UA
Duke of West Point, Mel..........UA
Duke Steps Out, Mel............St. Rts.
Durango Valley Raiders, West......Rep.
Dybbuk, The, Mel................Foreign

E

Each Dawn I Die, Mel.............WB
Edge of the World, Mel..........Foreign
Empire of the West, West..........GN
Empty World, Mel...................GB
Evergreen, Mus. ....GB
Everybody's Baby, Com........20th-Fox
Exile Express, Mel. ....GN
Exposed, Mel. ....Univ

F

Fast and Loose, Mel..............MGM
Fast Company, Com-Mel.........MGM
Federal Man Hunt, Mel............Rep
Federal Offense, Mel..............Para.
Female Fugitive, Mel.............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West......Rep
First Offender, Mel..................Col
Fisherman's Wharf, Mus..........RKO
Five of a Kind, Mel............20th-Fox
Flight at Midnight, Mel...........Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.......MGM
Flying Irishman, Mel..............RKO
Foggy Quay, Mel................Foreign
Forged Passport, Mel..............Rep.
40 Little Mothers, Mel...........Foreign
Four Daughters, Mel.................FN
Four Girls in White, Mel.........MGM
Four's A Crowd, Com..............WB
Freshman Year, Com-Mel.........Univ
Frog, The, Mel.......................GB
Frontiersman, West.................Para
Frontiers of '49, West...............Col
Frontier Scout, West................GN
Fugitives for a Night, Com.......RKO

G

Gambling Ship, Mel................Univ
Gang, The Mel..................St. Rts.
Gang Bullets, Mel.................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel..............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel. 20th-Fox
Ghost Town Riders, West.........Univ.
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com.................GB
Girls on Probation, Mel...............FN
Girls' School, Mel...................Col.
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Faith, Mel.........Foreign
Going Places, Com-Mel.............FN
Gold Diggers in Paris, Mus.......WB
Gold Is Where You Find It, Mel. (C) FN
Gold Mine in the Sky, West........Rep
Gone Harlem, Mel..............St. Rts.
Goodbye, Mr. Chips, Com-Mel....MGM
Grand Illusion, Mel..............Foreign
Grand Jury's Secrets, Mel.........Para
Great Man Votes, Com............RKO
Great Waltz, The, Mus..........MGM
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel.............WB
Harlem Rides the Range, West..St. Rts.
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Held for Ransom, Mel..............GN
Hell Bound, Mel.................St. Rts.
Hell's Kitchen, Mel..................WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel.................WB
Heroes of the Hills, West...........Rep
Hey! Hey! U. S. A., Com.....Foreign
Higgins, Family, The, Com.........Rep
Highway Patrol, Mel.................Col
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com.............MGM
Holiday, Com..........................Col
Home on the Prairie, West.........Rep
Homicide Bureau, Mel...............Col
Honolulu, Mus-Com...............MGM
Honor of the West, West..........Univ
Hotel Imperial, Mel..................Para.
Hound of the Baskervilles, Mel...20-Fox
Huckleberry Finn, Com-Mel......MGM

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel..................Col
Ice Follies of 1939, Com-Mel........MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel..................Para
I'll Give a Million, Mel........20th-Fox
I Married a Spy, Mel................GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West..............Para
In Old Montana, West..........St. Rts.
Inside Story, Mel..............20th-Fox
International Crime, Mel...........GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel...............Rep
I Take This Woman, Com-Mel....MGM
It's in the Air, Mel..............Foreign
It's Spring Again, Com.............UA
Ive Got a Horse, Mel...........Foreign

J

Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com. 20th-Fox
Juarez, Mel..........................WB
Just Around the Corner, Mus-Com. 20th-Fox
Juvenile Court, Mel.................Col.

K

Keep Smiling, Com.............20th-Fox
Kentucky, Mel. (C).............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Kipnapped, Mel. 20th-Fox
Knights of the Plains, West.....St. Rts.
King Kong, Mel...................RKO
King of Chinatown, Mel..........Para
King of Alcatraz, Mel..............Para
King of the Turf, Mel..............UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel..........WB
Kreutzer Sonata, Mel............Foreign

L

Ladies in Distress, Com............Rep.
Lady Buckaroo, West................GN
Lady Objects, The, Mel.............Col
Lady's from Kentucky, Mel.......Para
Lady of Windsor, The, Mel (C)...RKO
Lady Vanishes, Mel.................GB
Land of Fighting Men, West......Mono
Last Express, Mel..................Univ
Last Frontier, The, Mel............UA
Last Warning, The, West.........Univ
Lawless Valley, West..............RKO
Law of the Texans, West...........Col
Law West of Tombstone, West....RKO
Letter of Introduction, Com-Mel..Univ
Let Freedom Ring, Mus...........MGM

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Let Us Live, Mel....................Col
Liebe Im ¾ Takt, Com.........Foreign
Life Returns, Mel....................GN
Lightning Carson Rides Again, West Victory
Listen, Darling, Mel................MGM
Little Adventuress, The, Mel.........Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus...20th-Fox
Little Princess, The, Com. (C).20th-Fox
Little Miss Thoroughbred, Mel.....WB
Little Orphan Annie, Mel.........Para
Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel................RKO
Lone Wolf Spy Hunt, Mel...........Col
Long Shot, The, Mel.................GN
Lord Jeff, Com-Mel................MGM
Love Affair, Mel..................RKO
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel.....UA
Mad Miss Manton, Com...........RKO
Man About Town, Com............Para.
Man from Music Mountain, West..Rep
Man from Texas, West............Mono
Man in the Iron Mask, Mel..........UA
Man's Country, West...............Mono
Man to Remember, Mel............RKO
Man with 100 Faces, Mel............GB
Marie Antoinette, Mel.............MGM
Marines Are Here, Mel.............Mono
Marusia, Mus.....................Foreign
Me and My Gal, West.............Para
Meet the Girls, Mel.............20th-Fox
Meet the Mayor, Com...........St. Rts.
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West................Mono
Mexicali Rose, West.................Rep
Midnight, Mel.......................Para
Mis Dos Amores, Mus.............Para
Missing Guest, The, Mel...........Univ.
Mr. Chump, Com....................WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto in Porto Rico, Mel...20th-Fox
Mr. Moto's Last Warning, Mel.20th-Fox
Mr. Moto Takes a Chance, Mel.20th-Fox
Mr. Moto Takes a Vacation, Mel. 20th-Fox
Mr. Wong at Headquarters, Mel..Mono
Mr. Wong, Detective, Mel.........Mono
Mother Carey's Chickens, Com....RKO
Mounted Police, No. 1, Mel.........Col
My Bill, Mel.........................FN
My Lucky Star, Mus-Com.....20th-Fox
Mysterious Miss X, Mel............Rep
Mysterious Mr. Moto, Mel.....20th-Fox
Mysterious Rider, Mel.............Para

N

Nancy Drew, Detective, Mel........WB
Nancy Drew, Reporter, Mel........WB
Navy Secrets, Mel..................Mono
Never Say Die, Com................Para
Newsboy's Home, Mel............Univ
Next Time I Marry, Com...........RKO
Night Hawk, Mel...................Rep.
Night on the Danube, Com-Mel..Foreign
North of Shanghai, Mel.............Col
Numbered Woman, Mel............Mono

O

Off the Record, Com-Mel..........WB
Oklahoma Kid, Mel................WB
Old Mrs. Leonard and the Machine Guns, Mel...........................Col
One Third of a Nation, Mel........Para
One Wild Night, Mel...........20th-Fox
On Trial, Mel.......................WB
Orage, Mel........................Foreign
Orphans of the Street, Mel.........Rep
Outlaw Express, Mel...............Univ
Outlaw's Paradise, West.........St. Rts.
Out West with the Hardys, Com-Mel. MGM
Overland Express, West.............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)...........UA

P

Pacific Liner, Mel...................RKO
Painted Desert, West.............RKO
Pals of the Saddle, West...........Rep
Panamint's Bad Man, West.....20th-Fox
Pardon Our Nerve, Mel.........20th-Fox
Paris Honeymoon, Mus-Com.......Para
Paroled from the Big House, Mel. St. Rts.
Parting of the Trails, West........Mono
Passport Husband, Com........20th-Fox
Pecks Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel...........Foreign
Penny Paradise, Mel............Foreign
Penrod's Double Trouble, Mel........FN
Personal Secretary, Mel..........Univ
Persons in Hiding, Mel............Para
Phantom Gold, West.................Col
Phantom Ranger, The, West.....Mono
Phantom Stage, West..............Univ
Picardy Max, Mel..................RKO
Pioneer Trail, West..................Col
Pirates of the Sky, Mel............Univ
Plane No. 4, Mel.....................Col
Policy Man, Mel................St. Rts.
Port of Hate, Mel..............St. Rts.
Port of Seven Seas, Mel...........MGM
Prairie Justice, West..............Univ
Pride of The Navy, Mel............Rep
Pride of the West, West...........Para
Prison Break, Mel..................Univ
Prison Farm, Mel...................Para
Prison Nurse, Mel...................Rep
Prison Train, Mel...............St. Rts.
Prison Without Bars, Mel...........UA
Professor Beware, Com............Para
Professor Steps Out, The, Com-Mel. WB
Pygmalion, Com-Mel..............MGM

R

Racket Busters, Mel................WB
Racketeers, Mel........................Col
Radio Troubadour, Mus............Para
Rage of Paris, Com................Univ.
Rebellious Daughters, Mel.......St. Rts.
Red River Range, West.............Rep
Reformatory, Mel....................Col
Refugiados en Madrid, Mel......Foreign
Religious Racketeer, Mel........St. Rts.
Renegade Ranger, The, West......RKO
Restless Age, The Mel..............UA
Renfrew on the Great White Trail, West. ....GN
Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West.........Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para
Ride 'Em Cowgirl, West............GN
Riders of the Black Hills, West.....Rep.
Riders of the Rio Grande, West..Mono
Rio Grande, West...................Col
Road Demon, Mel..............20th-Fox
Road to Reno, Com...............Univ
Roaring Road, The, Mel............WB
Rollin' Plains, West................GN
Rolling Westward, West...........Mono
Romance of the Limberlost, Mel..Mono
Romance of the Redwoods..........Col
Room No. 111, Mel..............Foreign
Room Service, Com.................RKO
Rose of Tralee, Mel.............Foreign
Rothschild, Mel.................St. Rts.
Rough Rider Patrol, West..........Rep
Rough Riding Rhythm, West....St. Rts.
Royal Divorce, Mel..................Para

S

Sabotage, Mel........................Col
Sacrifice d'Honneur, Mel.........Foreign
Safety in Numbers, Com.......20th-Fox
Saint in New York, Mel...........RKO
Saint Strikes Back, Mel............RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel...............Para
Sante Fe Stampede, West..........Rep
Say It in French, Com.............Para
Scandal House, Mel............St. Rts.
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel...........Univ
Secrets of an Actress, Mel..........FN
Sergeant Madden, Mel.............MGM
Service De Luxe, Com.............Univ
Shadows Over Shanghai, Mel.......GN
Sharpshooters, Mel.............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel...........MGM
Shopworn Angel, Com-Mel.........MGM
Show Goes On, Mel..................GB
Silver on the Sage, Mel............Para
Sing, You, Sinners, Mus...........Para
Singing Blacksmith, Com-Mel. Foreign
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel....................WB
Six Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West..........GN
Sky Giant, Mel......................RKO
Sky Pirate, Mel.....................Mono
Slums of New York, Mel........Foreign
Smashing the Money Ring, Mel...WB
Smashing the Rackets, Mel.......RKO
Smashing the Spy Ring, Mel........Col
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel.........Univ.
Sons of the Legion, Mel............Para
South of Arizona, West.............Col
South Riding, Mel...................UA
Spawn of the North, Mel...........Para
Speed to Burn, Mel............20th-Fox
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel......................UA
Stagecoach Days, West.............Col.
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West.......Mono
Star Reporter, Mel.................Mono
Storm, The, Mel....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel..........Foreign
Straight, Place and Show, Com.20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, Com-Mel...........Univ
Street of Missing Men, Mel.........Rep
Streets of New York, Mel.........Mono
Student Nurse, Mel..................FN
Submarine Patrol, Mel..........20th-Fox
Suez, Mel. 20th-Fox
Sundown on the Prairie, West.....Mono
Sunset Strip Case, Mel..............GN
Sunset Trail, West.................Para
Sweepstake Millionaire, Com-Mel...Para
Sweepstake Winner, Com............WB
Sweethearts, Mus. (C) ....MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com..................MGM

T

Tail-Spin, Mel..................20th-Fox
Tarnished Angel, Mel..............RKO
Tenth Avenue Kid, Mel............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel..................Para
Texas Stampede, West...............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com.......Univ
There Goes My Heart, Com.........UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel...........Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel..........20th-Fox
Three Comrades, Mel.............MGM
Three Loves Has Nancy, Com-Mel. MGM
Three Musketeers, Mus-Com...20th-Fox
Three on a Weekend, Mel...........GB
3 Smart Girls Grow Up, Mus-Com Univ
Three Texas Steers, West...........Rep
Thundering West, The, West........Col
Time Out for Murder, Mel.....20th-Fox
Titans of the Deep, Mel.............GN
T-Kied Koff, Mel................Foreign
Tom Sawyer, Detective, Mel.......Para
Too Hot to Handle, Com-Mel.....MGM
Topa Topa, Mel.................St. Rts.
Topper Takes a Trip, Com...........UA
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel.........WB
Torchy in Chinatown, Mel..........WB
To the Rescue, West.................GN
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Toy Wife, The, Mel...............MGM
Trade Winds, Com-Mel..............UA
Treasure Island, Mel..............MGM
Trigger Pals, West..................GN
Tropic Holiday, Mus...............Para
12 Crowded Hours, Mel.............RKO
Two Gun Justice, West............Mono
Two Gun Troubador, West.....St. Rts.

U

Under Northern Lights, Mel.......Mono
Under the Big Top, Mel...........Mono
Union Pacific, Mel..................Para
Up the River, Mel..............20th-Fox
Utah Trail, The, West...............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel...........Foreign

W

Wagons Westward, Mel............Rep
Wanted by the Police, Mel.......Mono
Ware Case, Mel..................Foreign
Water Rustlers, Mel.................GN
We Are Not Alone, Mel............WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West...........Rep
West of Cheyenne, West............Col
West of the Sante Fe, West.........Col
Where the Buffalo Roam, West....Mono
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel............Col
White Banners, Mel................WB
White Fury, Mel.....................Rep
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West........Mono
Wings of the Navy, Mel..........WB
Winner Take All, Mus-Com.......20-Fox
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C)..........MGM
Woman Against Woman, Mel.....MGM
Women in the Wind, Mel...........WB
Women Make News, Mel...........Rep
Wuthering Heights, Mel............UA

Y

Yellow Sands, Mel.........Assoc British
Yes, Madam? Com..............Foreign
Yes, My Darling Daughter, Com...WB
You and Me, Mel...................Para
You Can't Cheat an Honest Man..Univ
You Can't Take It With You, Com. Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel............UA
Youth Takes a Fling, Com.........Univ

Z

Zaza, Mel...........................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Simms-Don Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Highway Patrol (G)	Jacqueline Wells-Robert Paige	June 27,'38	58	June 11,'38
Holiday (G)	Katharine Hepburn-Cary Grant-D. Nolan - L. Ayers - E. E. Horton-B. Barnes-J. Dixon	June 15,'38	94	May 21,'38
(Exploitation: July 16,'38, p. 84.)				
Homicide Bureau	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Stagecoach Days	Jack Luden-Eleanor Stewart	June 20,'38	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	*70	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Cheyenne	Chas. Starrett-Iris Meredith	June 30,'38	53	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64.) Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Steps Out	P. Singleton-A. Lake-L. Simms	Feb. 28,'39†		
First Offenders	W. Abel-B. Roberts-J. Downs			
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 22,'39†		
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver			
Lone Wolf Spy Hunt	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†		
Mounted Police, No. 1	Chas. Starrett-Linda Winters			
Old Mrs. Leonard and the Machine Guns*	F. Bainter-I. Lupino-F. Bowman			
Plane No. 4	Cary Grant-Jean Arthur			
Racketeers	Alan Baxter-Jacqueline Wells			
Romance of the Redwoods	Jean Parker-Chas. Bickford			
Sabotage	Jack Holt-Katherine DeMille			
Texas Stampede	Chas. Starrett-Iris Meredith			
Whispering Enemies (G)	Jack Holt-Dolores Costello		*64	Jan. 7,'39

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
(Reviewed under the title, "Climbing High.")				
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Show Goes On, The (G) 8003	Anna Neagle - T. Carminati - Leslie Banks	June 15,'38†	71	Aug. 1,'38
(Reviewed under the title, "The Three Maxims.")				
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Marget Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
Held for Ransom 222	Blanche Mehaffey-Grant Withers	June 17,'38	59	
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Life Returns 223	Lois Wilson-Onslow Stevens	June 10,'38	60	
Long Shot, The (G)	Marsha Hunt-Gordon Jones	Jan. 6,'39†	*69	Dec. 31,'38
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers	Dave O'Brien-Dorothy Page	Jan. 6,'39†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashing Through	James Newill	Jan. 20,'39†		
Empire of the West	George Houston			
Exile Express	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty	Jan. 20,'39†		
(See "In the Cutting Room," (Dec. 10,'38.)				
Lady Buckaroo	Dorothy Page			
Ride 'Em Cowgirl	Dorothy Page	Jan. 20,'39†		
To the Rescue	James Newill	Feb. 10,'39†		
Trigger Pals	Art Jarrett, Lee Powell-Al St. John	Jan. 14,'39†		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan - Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
Lord Jeff (G) 837	F. Bartholomew-Mickey Rooney-Gale Sondergaard - Chas. Coburn-Herbert Mundin	June 17,'38	85	June 25,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland-Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Man-Proof (A) 817	Myrna Loy - Franchot Tone - R. Russell-Walter Pidgeon	Jan. 7,'38	71	Dec. 18,'37
(Exploitation: May 21,'38, p. 56.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery-M. O'Sullivan-Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLean	Jan. 6,'39†	97	Jan. 7,'39
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65; Dec. 10,'38, p. 64.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter			
(See "In the Cutting Room," Dec. 31,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		33	Jan. 19,'35
Fast and Loose	Robt. Montgomery-R. Russell	Feb. 17,'39†		
Four Girls in White	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†		
Goodbye, Mr. Chips*	Robert Donat-Greer Garson			
Honolulu	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Huckleberry Finn	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Ice Follies of 1939	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Idiot's Delight 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Feb. 24,'39†		
Let Freedom Ring	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen			
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Sergeant Madden*	Wallace Beery-Marian Martin-G. Curtis-J. Brown-L. Johnson			
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G)	John Carroll-Mary Kornman	Dec. 7,'38†	*72	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Marines Are Here, The 3712	June Travis-Gordon Oliver	June 8,'38	60	
(See "In the Cutting Room," Apr. 23,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Song of the Buckaroo 3861	Tex Ritter-Jinx Falkenberg	Nov. 23,'38†		
(See "Little Tenderfoot," "In the Cutting Room," Nov. 19,'38.)				
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'38
Tough Kid (G)	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	*61	Jan. 7,'39
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G)	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory	Frankie Darro	Apr. 4,'39†		
Convict's Code	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†		
(See "Paroled to Exile," "In the Cutting Room," Dec. 31,'38.)				
Criminal Investigator		Mar. 29,'39†		
Drifting Westward	Jack Randall-Edna Duran	Jan. 25,'39†		
Man from Texas	Tex Ritter	Apr. 16,'39†		
Mr. Wong at Headquarters	Boris Karloff	Mar. 22,'39†		
Navy Secrets	F. Wray-G. Withers-B. Roberts	Feb. 8,'39†		
(See "In the Cutting Room," Jan. 7,'39.)				
Parting of the Trails	Jack Randall	Mar. 15,'39†		
Riders of the Rio Grande	Jack Randall	Apr. 30,'39†		
Rolling Westward	Tex Ritter	Mar. 1,'39†		
Sky Pirate	John Trent-Marjorie Reynolds	Mar. 9,'39†		
Star Reporter	Warren Hull-Marsha Hunt	Feb. 22,'39†		
Streets of New York	Jackie Cooper	Apr. 23,'39†		
Sundown on the Prairie	Tex Ritter	Feb. 1,'39†		
Under Northern Lights	John Carroll-Movita	Apr. 9,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†	60	
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Aug. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Frontiersman (G)	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	*72	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73.)				
Illegal Traffic (G)	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Orphan Annie (G)	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	*58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G)	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	*75	Dec. 3,'38
Say It in French (G)	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Set. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G)	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	*64	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38
Zaza (A)	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	*87	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
(See "In the Cutting Room," Dec. 31,'38.)				
Back Door to Heaven*	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 3,'39†	*88	Nov. 26,'38
Boy Trouble	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee	Jan. 27,'39†		
Bulldog Drummond's Secret Police	John Howard-Heather Angel			
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Campus Dormitory*	Betty Grable-William Henry	May 19,'39†		
Federal Offense	L. Nolan-J. C. Naish-H. Angel	May 5,'39†		
Grand Jury's Secrets	John Howard-Gail Patrick			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	Mar. 17,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray-Donald O'Connor-C. Ruggles			
King of Chinatown	Anna May Wong-Lloyd Nolan	Feb. 17,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 21,'39†		
Man About Town*	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
Me and My Gal	Buck Jones-Helen Twelvetrees	Apr. 14,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor	May 12,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Never Say Die	Bob Hope-Martha Raye	Mar. 24,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
One Third of a Nation	Sylvia Sidney-Leif Erikson	Feb. 10,'39†		
Paris Honeymoon (G)	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	*85	Dec. 17,'38
Persons in Hiding	L. Overman-Patricia Morrison	Feb. 24,'39†		
St. Louis Blues	L. Nolan-D. Lamour-T. Gulzar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Silver on the Sage	Wm. Boyd-Geo. Hayes	May 5,'39†		
Sunset Trail (G)	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	60	Oct. 22,'38
Sweepstake Millionaire	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†		
(See "Sudden Money," "In the Cutting Room," Dec. 31,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Navarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	
(See "In the Cutting Room," Nov. 19,'38.)				
Fighting Thoroughbreds	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	
(See "In the Cutting Room," Dec. 17,'38.)				
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	
(See "In the Cutting Room," Dec. 24,'38.)				
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Red River Range	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Forged Passport	P. Kelly-L. Talbot-J. Lang			
Higgins Family, No. 2*	Gleasons, Jas., Lucille, Russell			
Home on the Prairie	Gene Autry-Smiley Burnette	Feb. 10,'39†		
(See "Ridin' the Range," "In the Cutting Room," Jan. 7,'39.)				
Mexicali Rose	Gene Autry-Smiley Burnette			
Pride of the Navy	J. Dunn-R. Hudson-G. Oliver	Jan. 26,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Rough Rider Patrol	Roy Rogers-Mary Hart			
Street of Missing Men	Charles Bickford			
Three Texas Steers	Three Mesquiteers			
Wagons Westward	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
White Fury	Barton MacLane-Beverly Roberts			
Women Make News	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 10,'39†		
(See "Dr. Judith Randall," "In the Cutting Room," Jan. 7,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	
(See "In the Cutting Room," Nov. 5,'38.)				
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	*67	Oct. 29,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Legion	George O'Brien-Laraine Johnson	Jan. 20,'39†		
Beauty for the Asking	L. Ball-D. Woods-F. Mercer	Feb. 4,'39†		
Boy Slaves 911	Anne Shirley-Roger Daniel	Feb. 10,'39†		
(See "Pure in Mind," "In the Cutting Room," Oct. 29,'38.)				
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 7,'39†		
(See "The Romantic Vernon Castle," "In the Cutting Room," Dec. 17,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 17,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Jan. 27,'39†		
(See "In the Cutting Room," July 30,'38.)				
Lady of Windsor, The (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Love Affair	I. Dunne-C. Boyer-L. Bowman	Feb. 17,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Picardy Max*	James Ellison-Helen Wood			
Saint Strikes Back, The	George Sanders-Wendy Barrie	Mar. 10,'39†		
Twelve Crowded Hours	Richard Dix-Lucille Ball	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Graham Bell*	Don Ameche - Henry Fonda - Loretta Young-Young Sisters			
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	*65	Dec. 24,'38
Chasing Danger	Preston Foster - Lynn Bari			
Everybody's Baby (A)	J. Prouty-S. Byington-S. Deane	Mar. 31,'39†	*60	Nov. 26,'38
Hound of the Baskervilles	Richard Greene-Basil Rathbone-Anita Louise-Nigel Bruce			
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jesse James 921	Tyrone Power - Henry Fonda - Nancy Kelly	Jan. 27,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†		
Mr. Moto in Porto Rico	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	*68	Nov. 19,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesay	Jan. 20,'39†	92	Oct. 22,'38
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 17,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Wife, Husband and Friend 930	Loretta Young-Warner Baxter-Binnie Barnes-George Barbier	Mar. 3,'39†		
Winner Take All	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Joe. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockade (G)	M. Carroll-Henry Fonda-Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 80, 85; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54.)				
Drums (G)	Raymond Massey - Sabu - Roger Liversey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38; p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53.)				
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	*105	Dec. 17,'38
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	*78	Dec. 31,'38
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	*95	Dec. 24,'38
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
It's Spring Again	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
King of the Turf	Adolphe Menjou			
Last Frontier, The	Gary Cooper-Andrea Leeds			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Man in the Iron Mask	Louis Hayward			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Devine - John Wayne-George Bancroft			
(See "In the Cutting Room," Dec. 31,'38.)				
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West	Bob Baker-Marjorie Bell	Jan. 13,'38†	58	
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Warning, The (G)	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G)	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboy's Home	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Outlaw Express 2059	Bob Baker-Ceceilla Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Son of Frankenstein, The	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†		
(See "In the Cutting Room," Jan. 7,'39.)				
Storm, The (G) 3016	Chas. Bickord-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G)	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Helen Parrish	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Streets	Frankie Thomas-Harry Carey-"Little Tough Guys"			
Gambling Ship (G)	Robert Wilcox-Helen Mack	Jan. 20,'39†	*60	Dec. 24,'38
Phantom Stage, The	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	61	
Pirates of the Skies	Kent Taylor-Rochelle Hudson	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan			
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
Comet Over Broadway (G)	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G)	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chalked Out	Humphrey Bogart-Gale Page			
(See "Crime Is a Racket," Oct. 22,'38.)				
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'83, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn - David Niven - Donald Crisp-Basil Rathebone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66.)				
Devil's Island (G)	Boris Karloff-Neda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	*95	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dick-			
King of the Underworld	Kay Francis-Humphrey Bogart-	Jan. 14,'39†		
(See "Unlawful," "In the Cutting Room," July 2,'38.)				
	son-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38		
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-I. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Battle of City Hall				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Broadway Cavalier	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Brother Orchid	Edw. G. Robinson-Wayne Morris-Gale Page			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart			
(See "In the Cutting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney-Edw. G. Robinson			
Hell's Kitchen	Humphrey Bogart-Gale Page-"Crime School Kids"			
Hero or a Day*	Jane Bryan-Henry O'Neil			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Reporter	Bonita Granville-John Litel			
Off the Record	Pat O'Brien-Joan Blondell	Jan. 21,'39†		
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)				
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
On Trial	John Litel-Margaret Lindsay			
Professor Steps Out, The	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
("In the Cutting Room," Jan. 7,'39.)				
Roaring Road, The	Pat O'Brien-Wayne Morris			
Smashing the Money Ring	R. Reagan-R. Towne-J. Litel			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
They Made Me a Criminal (G)	John Garfield-Ann Sheridan-"Crime School Kids"-C. Rains	Jan. 28,'39†	*90	Jan. 7,'39
Torchy Blane Runs for Mayor*	Glenda Farrell-Barton MacLane			
Torchy in Chinatown	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-John Payne-F. McHugh			
(See "In the Cutting Room," Aug. 20,'38.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			
("In the Cutting Room," Jan. 7,'39.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Fearless	Fred Scott	Spectrum	Jan. 5,'39	65	
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Outlaws of Paradise	Tim McCoy	Victory			
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73.)					
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata* (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Liebe Im 3/8 Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
This Man is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Ware Case, The (A)	Clive Brook	A.B.F.D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away 8434 Andy Clyde	May 13,'38	15½
Flat Foot Stoogee 9403 (3 Stooges)	Dec. 5,'38†	2 rls.
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Healthy, Wealthy and Dumb (6-18-38) 8407 (3 Stooges)	May 20,'38	16
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	2 rls.
Mutts to You 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Swing, You Swingers 9428 Andy Clyde	Jan. 29,'39†	2 rls.
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Big Birdcast, The (6-4-38) 8508	May 13,'38	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	1 rl.
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	1 rl.
Peaceful Neighbors 9506	Jan. 26,'39†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Sept. 9,'38†	1 rl.
Big Town (New York) 9553	Dec. 2,'38†	1 rl.
Provincial Quebec (12-31-38) 9552	Oct. 21,'38†	10½

COMMUNITY SING

Title	Rel. Date	Min.
No. 8 8658 (Songs of the Southland)	May 8,'38	10½
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10½
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10½
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	1 rl.
No. 5 (9655 (Friendship Songs)	Jan. 27,'39†	1 rl.
No. 6 9656 (Moon Songs)	Feb. 24,'39†	1 rl.

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
24. Krazy Magic (6-4-38) 8705	May 20,'38	6½
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mounties, The 9703	Dec. 10,'38†	1 rl.
29. Krazy's Bear Tale 9704	Jan. 27,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Sept. 23,'38†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	5
Happy Birthday 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	1 rl.

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 10 (6-18-38) 8860	May 27,'38	9½
No. 11 (7-30-38) 8661	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 4,'38†	10
No. 4 9854	Dec. 1,'38	1 rl.
No. 5 9585	Jan. 6,'39†	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Eagle vs. Man (Special) 9803	Dec. 2,'38†	1 rl.
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
Get Ready Navy 9804	Jan. 6,'39†	1 rl.
King Vulture 9803	Dec. 23,'38†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
Thrilling Moments (6-25-38) 8809	June 10,'38	9½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 11,'38†	10
No. 2 9902 (Inside the White House)	Jan. 6,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2	Jan. 20,'39†	9

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Last Indian, The 8523	June 24,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
We Live In Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Cactus Cavallieros 8206 Harry Gribbons-Joe Faye	May 27,'38	19
Jitterbugs 8119 Buster West-Tom Patricola	May 20,'38	16
Money On Your Life 8205 (12-4-37) 8108 Chas. Kemper-Danny Kay	May 13,'38	18½
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Captain's Pup W-684	Apr. 30,'38	9
Day at the Beach, A (8-15-38) W-685	June 25,'38	10
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 16—Come Across (6-4-38) P-613	May 14,'38	21
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out P-811	Dec. 24,'38†	17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Rural Sweden T-660	May 14,'38	8
Singapore and Jahore T-855	Aug. 31,'38†	9
Sydney, Pride of Australia T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Forgotten Step, The (6-4-38) M-677 Monty Woolley	May 7,'38	10
Great Heart, The M-875	Dec. 31,'38†	11
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Streamline Swing (11-12-38) M-872 (in sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again M-873 Shephard-Struwick-Mary Howard	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloy	July 9,'38	10
Tupapaco (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38) R-602	Jan. 29,'38	21
Dream of Love, A Erik Rhodes-Virginia Grey		
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downes	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel R-801	Dec. 17,'38†	21
Once Over Lightly R-802	Dec. 17,'38†	1 rl.
Snow Gets In Your Eyes (6-4-38) R-604 Virginia Grey-Roger Converse	May 14,'38	20

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt C-935	Jan. 7,'39†	
Awful Tooth, The (7-23-38) C-739	May 28,'38	10
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	9

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Jungle Juveniles, No. 2 (2-5-38) S-704	Jan. 29,'38	9
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic S-903 (color)	Dec. 17,'38†	10
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes 7-23-38) S-709	May 28,'38	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet F-954		8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School (6-18-38) T7-10	May 27,'38	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Always Kickin' C8-3	Jan. 27,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
COLOR CRUISES		
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
HEADLINERS		
Bob Crosby and Orch A7-12	May 6,'38	10
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Easy on the Ice (6-18-38) A7-13 H. King's Orch.-S Foster	June 3,'38	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) (A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11
PARAGRAPHICS		
Crime Fighters (6-4-38) V7-11	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Melodrama (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
PARAMOUNT PICTORIAL		
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony— Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12 — Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
POPEYE THE SAILOR		
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right E8-5	Dec. 30,'38†	1 rl.
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8
GRANTLAND RICE SPORTLIGHTS		
No. 50—Red, White and Blue Champions (6-4-38) R7-11	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No.55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Airhoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
UNUSUAL OCCUPATIONS		
(In Color)		
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
MARCH OF TIME		
1937-38		
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38)	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
NU-ATLAS PRODUCTIONS		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeek and His Aloha Islanders	June 3,'38	10
Salt Shakers 84,210 J. C. Flippen	May 13,'38	11
Skyline Revue 84,200 Paula Stone	Apr. 1,'38	11
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15
RADIO MUSICAL COMEDIES		
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18
RAY WHITLEY COMEDIES		
Prairie Papos 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Blue Grass (12-17-38)		10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
On the Wing 94,305	Dec. 30,'38†	10
Underwater (6-25-38) 84,307	June 3,'38	9
SHEILA BARRETT COMEDIES		
Week-End Guest 94,401	Oct. 14,'38†	
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10
WALT DISNEY CARTOONS		
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50.)	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Selenee 9201	Aug. 19,'38†	1 rl.
FASHIONS (In Color)		
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Nov. 11,'38†	10
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
MAGIC CARPET SERIES		
(Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38 †	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11
Viking Trail (12-31-38)		11
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose In Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (In color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGENSEN (Sports)		
Shooting for Par 9302	Jan. 13,'39	
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The		
Fox Hunting		
Jerusalem		
Petra		
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		
Wanderers of the Desert (1-7-39		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.
No. 59 3357	Jan. 16,'39†	1 rl.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Crack Pot Cruise 3247		1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug	Jan. 23,'39†	1 rl.
Little Blue Blackbirds (12-10-38) 3246	Dec. 26,'38†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts 3248	Jan. 9,'39†	7
MENTONE MUSICAL COMEDIES		
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (5-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights 3226	Jan. 11,'39†	2 rls.
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	July 6,'38	17½
OSWALD CARTOONS		
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7
STRANGER THAN FICTION SERIES		
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty 3369	Jan. 2,'39†	1 rl.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Forget-Me-Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	2 rl.
COLOR PARADE		
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated (12-3-38) 4603	Nov. 5,'38†	10
Nature's Mimics 4604	Dec. 3,'38	1 rl.
COLORTOUR ADVENTURE (In Color)		
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.
Mechanix Illustrated, No. 2 4005	Jan. 7,'39†	1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb 4305	Jan. 7,'39†	1 rl.
LOONEY TUNES		
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	1 rl.
MELODY MASTERS		
Carl "Deacon" Moore and Orch. 3713	May 7,'38	1 rl.
Freddie Rich and Orch. 3714	May 28,'38	1 rl.
Clyde Lucas and Orch. 3715	June 10,'38	1 rl.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. 4707	Jan. 7,'39†	1 rl.
MERRIE MELODIES (In Colors)		
No. 56—Now That Summer Is Gone 3412	May 14,'38	1 rl.
No. 57—Isle of the Pingo Pongo 3413	May 28,'38	1 rl.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'39†	1 rl.
No. 73—Dog Gone Modern 4509	Jan. 14,'39†	1 rl.
PICTORIAL REVUES		
No. 10—Beavers—Polo—Woolens 3810	June 4,'38	1 rl.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.
TECHNICOLOR SPECIALS		
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
VITAPHONE VARIETIES		
Juggling Fool, The 3910 Bobby May	May 14,'38	1 rl.
Vitaphone Capers 3911	June 18,'38	1 rl.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl 4905	Jan. 14,'39†	1 rl.

OTHER PRODUCT

Title	Rel. Date	Min.
A. B. F. D.		
Legend of Norfolk, A (12-31-38)		
DEVLIN		
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Beautiful and Gay Budapest (5-14-38)	June 15,'38†	10½
Fabulous Marseilles (6-8-38)	June 15,'38†	10½
Historic Sites, Normandy Coast (6-25-38)	June 15,'38†	10½
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Trailing the Jaguar (7-2-38)	July 15,'38	28
LENAUER		
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
REGAL		
Youth Marches On (9-24-38)	Sept. 24,'38	20
SACK (with Negro Cast)		
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10
SANDERS FILMS		
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel Date	Min.
Flying G Men James Craig-Lorna Gray	Jan. 28,'39†	
Great Adventures of Wild Bill Hickok (7-23-38) (15 episodes) Gordon Elliott-Kermit Maynard	June 30,'38	20 (each)
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Fighting Devil Dogs, The (5-28-38) 7501 Lee Powell-Herman Brix	May 28,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes)	Jan. 25,'39†	

UNIVERSAL

Title	Rel Date	Min.
Buck Rogers 3881-92 Larry Crabbe	Apr. 11,'39†	
Flaming Frontiers (6-4-38) 3581-95 Johnny Mack Brown-E. Hansen	July 5,'38	20 (each)
Red Barry (10-8-38) 3681-3792 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) Jackie Cooper-Vandell Darr	Jan. 17,'39†	

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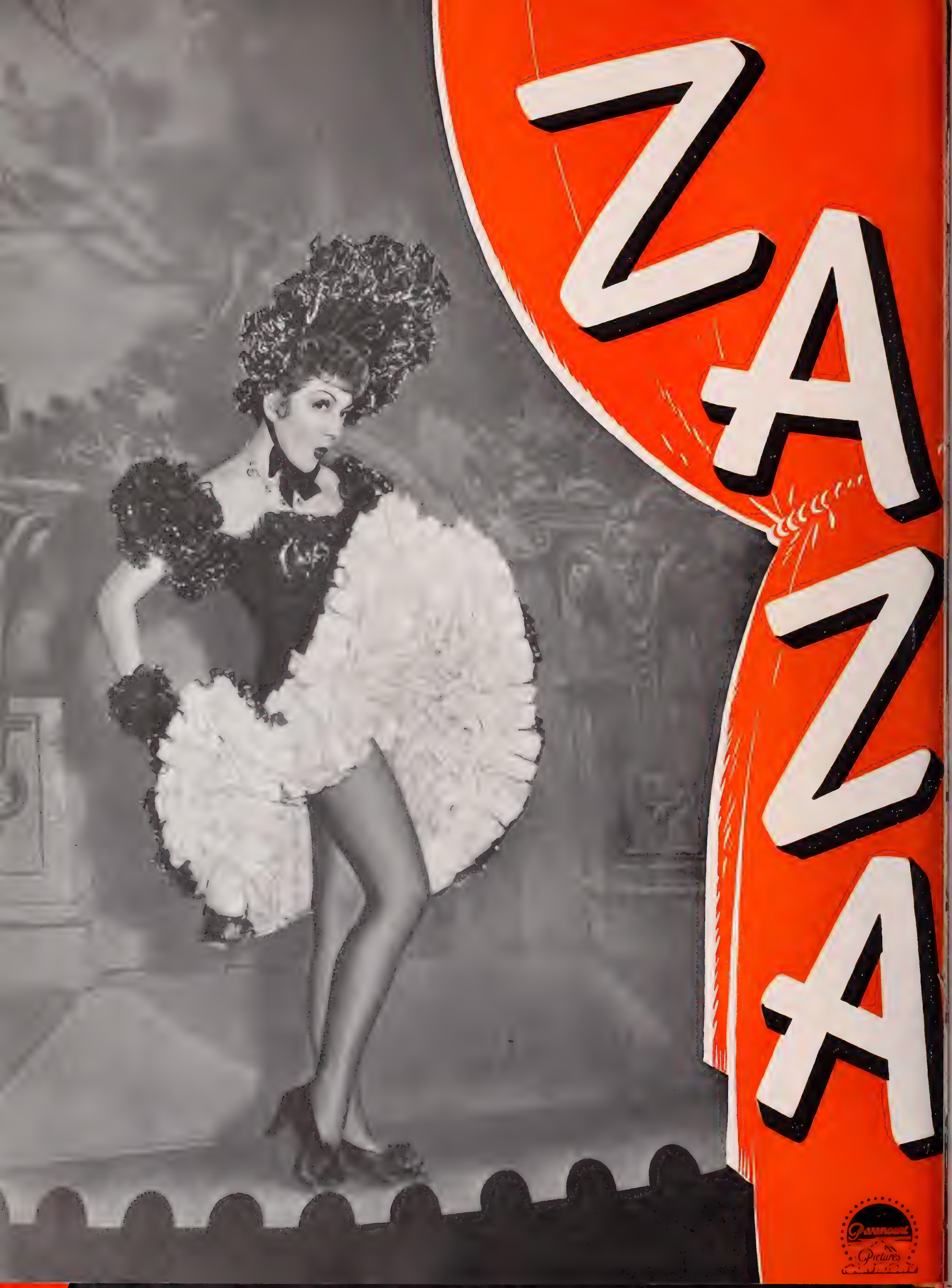
NANA
Paramount Pictures

MOTION PICTURE
HERALD

Distributors rewriting trade practice draft on demand of MPTOA; Allied rejects program, insists on end of circuit acquisitions « « « Radio networks face general talent strike, $5,000,000 federal tax, Government censorship and patents inquiry » » » 18 of 20 "best selling" books filmed or considered for production » » » Independent exhibitors' combine would select pictures, not demand lower rentals » » » Traffic congestion does not justify refusal of theatre license, court of appeals holds.

In Managers' Round Table Section:

RULES FOR 1939 QUIGLEY AWARD COMPETITION

VOL. 134, NO. 3 **JANUARY 21, 1939**

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copies, 25 cents. All contents copyrighted 1939 by Quigley Publishing Company.

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 3 January 21, 1939

"DEUCES WILD"

NEVER before in the development of the motion picture has there been so much and so pungently opinionated discussion of what the screen ought to say as now obtains. The public prints are full of it and the air is thick with "movements" and special organizations which propose to impregnate the screen with significance, to laden it with vital meanings, to make it a social and political force.

It seems that the very processes by which the organized screen has sought to keep out of controversy are precipitating controversy.

Many and diverse contingents do not want to permit Hollywood to attend to its own business.

The motion picture "industry" is the show business, created and operated by showmen. These showmen are not and do not profess to be, educators, political leaders, economists, preachers of causes. They want to make money and enjoy success by attending to their business, the purveying of entertainment.

It is more than possible that the pother in print, making so much complaint, is not taking its origins from the whole public.

Certain relevant significances might be found in an exploration of the reading tastes of the United States, embodied in reports of a poll just announced by Dr. George Gallup of the American Institute of Public Opinion, which has done so competent a job in various kindred inquiries.

Let us look at the list of America's favorite literature: the Bible, "Gone with the Wind," "Anthony Adverse," "The Citadel," "How to Win Friends and Influence People," "The Good Earth," "Ben Hur," "Northwest Passage," "Little Women," "A Tale of Two Cities," "Les Miserables," "The Magnificent Obsession," "The Adventures of Tom Sawyer," "Treasure Island," "The Count of Monte Cristo," "Robinson Crusoe," "Ivanhoe," "The Green Light," "David Copperfield," and "The Call of the Wild."

IF that array of titles represents the customers for the printed word, what does it indicate? Certainly not much in the direction of the material, subjects and treatments that are demanded by the special pleaders who would make the motion picture theatre a house of controversy. And this was, mind you, a poll of readers, not mere lookers. The readers might be expected to be considerably more interested in the argumentative, the causes and movements, than those who prefer to sit and listen, at the radio, or sit and look, at the screen. The readers and lookers of the sit-and-take-it category, overlap in the middle but they are diverse indeed at both ends of the scale. The motion picture has been, is, made for the sit-and-take-its. They have made it by buying it.

Even Hollywood is far from clear about this. Most of what is heard from Hollywood is from its employed word-mongers, who would find their chores easier if they had the simpler, easier, and maybe more interesting job of addressing minorities instead of the majorities. The fact is that finding the game a bit difficult at times they would like to change the rules. Usually, you will be remembering, it is the losers who demand a new deck, demand a round of seven card stud with deuces wild and one-eyed jacks good in flushes. It gives the game the leaping jitters, but they hope to change their luck by the process of eliminating the laws and the skill.

In a recent outgiving Mr. Frank Capra has been much quoted from the Left, with much misinference, in his saying: " . . . the truly great pictures that the world is waiting for . . . will come as soon as pictures have something to say along with their invaluable power to entertain . . ." In the Leftist quoting there is much implication that there are forces calculated to keep the motion picture from "saying something."

In that connection one might look over Dr. Gallup's list again and seek to discover there evidence of broad demand to have the screen say anything which it can not now say.

Mr. Capra has observed: "Entertainment has been the primary function of the screen because pictures cost so much."

What that breaks down to is that as currently constituted the medium is so expensive that it has to get the patronage of majorities. As international merchandise that has meant world majorities.

THE motion picture industry has made arrangements to attune itself to majorities, including such arrangements as the Production Code and its Administration, which, nonetheless, gets at the hands of the word-mongers treatment which would make it appear external.

In the December 31 issue of *The Saturday Review of Literature* Mr. Ben Ray Redman, primarily a writer but who has recently completed a two year sojourn in the production community of Hollywood, observes:

"Nowhere in the Code do we read: 'Thou shalt not offend anyone, anywhere, at any time.' Yet this is filmland's first commandment and the greatest of all."

"And it comes," continues Mr. Redman, "from the men upon whom the responsibility for picture censorship really rests; the men who make the movies—not the subordinate producers, directors and writers, but the heads of production, the studio bosses."

Returning to Mr. Capra's piece, we do not find him considering the state of conditions such a handicap. He says: "Fortunate is the man who can both entertain and 'say something' in a picture. I have been trying to do just that, with varying degrees of success. Whenever I have succeeded in combining both, the results have been very gratifying. . . . In the future, when real writers and directors will turn to the screen as their great medium of expression, pictures will be infinitely superior to those we see today."

Apparently Mr. Capra considers that real skill can prevail, without changing the rules.

▽ ▽ ▽

READERS AND LOOKERS

THE student of the American scene can spend a whimsically instructive quarter hour over the proofs of the national magazine copy of Mr. Barret McCormick's extensive and intensive campaign for "Gunga Din."

Mr. McCormick's zeal for the practise of his profession is such that he has prepared separate and special copy for

[Continued on following page, bottom of column 1]

This Week

Thumbs Down

Motion picture distributors are rewriting their proposals for trade practice revision, on demand of the Motion Picture Theatre Owners of America. The program, as it stood before the revision began, was rejected again this week by the leaders of Allied States Association, meeting at the Carlton hotel in conjunction with a "Founders' Dinner" Tuesday night.

Developments are on page 13.

Leni Riefenstahl Sails

Leni Riefenstahl, former actress, at present occupying a high post in Nazi filmdom, returned to Germany Wednesday afternoon on the North German Lloyd liner *Hansa* after a visit in New York and Hollywood, where it was generally conceded she received the well known "cold shoulder," socially and professionally. Before sailing she invited both the trade and news press to an interview aboard ship, during which she said that she got what she expected from Hollywood film producers, but that the "better class" of people out there treated her well; that she liked America, and particularly the California scenery; that she regretted that her inability to market her Nazi film on the 1936 Olympics was deprivation for the American people, "sportsmen all"; that she thought some of the newspapers had given too much space to the socalled boycott against her in Hollywood, because she really had asked for no invitations to the studios; and, finally, that she would return to this country as soon as she could. All the foregoing was expressed after counsel with, and with interpolations from an interpreter.

READERS AND LOOKERS

[*Continued from preceding page*]

each of a long array of publications with a consequence that the proofs display interesting judgments of shades of variation in magazine audiences.

For example there's an obvious assumption that many persons actually read the pages of the "Saturday Evening Post," whereas they are suspected of cantering through "Life," galloping through "Look," inhaling sex in "Liberty" and feeling hemanish with action, and just a wee touch of osculation, in "Colliers," while "Photoplay" draws pretty-boy-soldier glamour, not completely forgetting the kiss item.

Three months of labor and $200,000 have gone into the process of spreading tidings of "Gunga Din," including six twenty-four sheets which are stills from the show.

Lincoln Film

"Abe Lincoln of Illinois," one of the outstanding Broadway stage hits of recent seasons, will become a motion picture, with Raymond Massey, the "Abe" of the stage, repeating his part in the film, along with all of the cast of the play.

Production will be by Playwrights Producing Company, producers of Broadway plays, including "Lincoln," and headed by Robert E. Sherwood, author of the play. Associated with him in the company are Elmer Rice, Maxwell Anderson, Sam Behrman and Sidney Howard. They will start in the Spring, at the Eastern Service Studios, Astoria, Long Island, shooting nightly between their nightly stage appearances at the Plymouth theatre.

Playwrights Producing is said to have been offered as high as $275,000 for screen rights to "Lincoln."

The story of Abraham Lincoln was first filmed in feature form by Al and Ray Rockett for First National, in 1924, with George A. Billings as "Abe," a silent, and was followed in 1930 by another, produced by Joseph M. Schenck, for United Artists, a talker. There have been numerous "Abe Lincoln" shorts down through the years, running up to last week's release of "Abe Lincoln in the White House," by Warners, in their "Americanization" film movement.

* * *

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative; London Bureau, 4, Golden Square, London W I, Hope Williams, manager; cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 21, Rue de Berri, Paris 8, France, Pierre Autre, representative, cable Autre-Lacifral-8 Paris; Rome Bureau, 54 Via Della Mercede, Rome, Italy, Joseph D. Ravotto, representative; cable Ravotto-Stampestera, Rome. Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Budapest Bureau, Szamos-utca 7, Budapest I, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, Hiromu Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna, VII, Hans Lorant, representative; Chile Bureau, Casilla 13300 Santiago de Chile, A. Weissmann, representative; Copenhagen Bureau, Rosengaarden 14, Copenhagen, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations.
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Hollywood Tribute

Guest of honor Wednesday at the Ambassador hotel, Los Angeles, at a luncheon attended by top production executives, James Roosevelt, vice-president of Samuel Goldwyn, Inc., was paid high tribute by Joseph M. Schenck, Jack L. Warner, Samuel Goldwyn, Louis B. Mayer, Bishop W. Bertrand Stevens, and J. F. T. O'Connor, former comptroller of the currency and host for the occasion. After hearing plaudits such as never before have marked the entry of a young man into the motion picture business, Mr. Roosevelt thanked his admirers and read a prepared statement in which he categorically denied rumors and reports that his association with films had anything to do with the Government's suit in equity against the industry.

Mr. Schenck described the President's son as "a young man of truth, courage and honesty who will make splendid contributions to the industry." Mr. Warner promised cooperation to Mr. Roosevelt in learning the business. Mr. Goldwyn, the novice's immediate superior, said he was "a guaranty" that "American films shall maintain the high rank they now enjoy." Mr. Mayer praised Mr. Goldwyn for his foresight in employing Mr. Roosevelt and said, "I am confident he will contribute much to our industry and I know we all will take great satisfaction in what you accomplish in the years to come." Bishop Stevens and Mr. O'Connor also praised the young man.

Quiz Winners Feb. 20

February 20th, a Monday, a day generally conceded to be poor at the box office, has been chosen as the date for announcing winners in the $250,000 Movie Quiz contest. Exhibitors who paid campaign pledges will be informed at 8:00 P.M. that night of the names of the 5,404 winners. The reason advanced for the secrecy surrounding winners' identity up to that time, and for the refusal to disclose now the method of transmitting to theatres operator such information, is to afford all participating exhibitors an equal opportunity to use the announcement to build business.

Counting of the contest answers will take another week. The estimated total received, counted and uncounted, is above 2,000,000.

Another contest, asking for the best campaigns by theatre men on the drive, will end on January 31st. This offers three sets of prizes: those for cities of 100,000 or more, or 15,000 to 100,000, and of less than 15,000. Prizes are the same in each category: $500, first; $100, second; $50, third; $25, fourth, and $25, fifth. Judges are Will Hays, Martin Quigley, Jack Alicote, Maurice Kann, Charles E. Lewis, Jay Emanuel, and A-Mike Vogel.

Static

Trouble and threats of trouble, internal and inspired from without, face the radio industry, competitor of the screen in purveying mass entertainment. Immediate problems to be solved or eliminated include a possible talent strike by performers and announcers, a $5,000,000 federal tax levy, possible federal censorship, and the possibility that some method of Government regulation other than those means now employed will evolve from the present Congressional investigation of the industry.

See page 17.

Commendation

Manuel Pena Rodriguez, film editor of *La Nacion,* Buenos Aires, who was in New York this week on an annual visit, warmly commended American motion picture companies for their interest in Latin America and especially for their sponsoring the production of Spanish language films.

Mr. Rodriguez left New York for Hollywood, where he will write special articles for *La Nacion.* He said that the increase in Argentine production has caused a considerable increase in film costs. An average film cost $35,000 or $40,000 four years ago, but today is budgeted at about $100,000. The salary demands of talent also have increased, he said.

Attendance has risen as a result of the increased playing time given to Spanish language films, and film quality is improving, he said. The Monumental theatre in Buenos Aires shows Spanish language films exclusively, and so do virtually all the neighborhoods in the city.

Television

The National Broadcasting Company will spend $1,000,000 on television this year, for experiments and programs in New York, according to Niles Trammell, executive vice-president. The plans call for sending two hour programs over the New York transmitter, with additional transmitters to be set up in key cities if the public reaction is satisfactory.

Last Sunday NBC transmitted a variety show by television from apparatus mounted on a motor truck to the Restaurant Francais, in the building housing NBC's radio and television studios in Rockefeller Center.

On Monday Paramount and its television affiliate, DuMont Laboratories, began the first of a series of television experiments with a brief program of motion picture broadcasts. The program originated at the DuMont plant at Passaic, New Jersey, and was caught at receiving points up to a distance of 25 miles.

Odeon-GB Plans

The projected merger of Odeon's 250 theatres with Gaumont British's 350 houses may be effected next Spring. In association with others, the London banking company of Philip Hill plans $20,000,000 worth of public financing on behalf of Odeon in three or four months. Mr. Hill arrived in New York Tuesday on his way to Palm Beach, and while in Florida may have an opportunity to discuss the matter with Sidney Kent, president of Twentieth Century-Fox, and Nicholas Schenck, Metro-Goldwyn-Mayer president.

Permission must be obtained from the two companies before the deal can go through, in that voting shares must be acquired in the Metropolis and Bradford Trust, holding company of GB, held by Isadore Ostrer, GB head, and his brothers. The Ostrers cannot sell without permission of MGM and Twentieth Century-Fox, which own a substantial part of GB.

Liquidation in Italy

Metro-Goldwyn-Mayer has liquidated its holdings in Italy, as have the other American companies affected by the ENIC decree effective December 31st, according to Ludovic Lawrence, MGM Continental European manager, who arrived Tuesday in New York on the *Ile de France.* MGM, Twentieth Century-Fox, Paramount and Warners each had from 10 to 12 branch offices in Italy, all of which have been closed. Mr. Lawrence will discuss the situation with Arthur Loew, MGM vice-president in charge of foreign activities.

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FOR READY REFERENCE

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Wage and Hours Law

Recommendations for amendment of the Wage and Hours Law to deal with employees in the motion picture and other industries who receive $100 or more in weekly salary, yet are not in professional or executive positions, will be made after completion of a study of the subject now going on, it was disclosed this week in Washington by Administrator Elmer F. Andrews in his first annual report to Congress. Mr. Andrews pointed out that while these employees are not affected by the wage provisions of the act they are covered by hour provisions and must be paid time and one-half for overtime employment. The administrator promised to present recommendations to Congress after the material now being gathered has been digested.

WPA Dismissals

Three-fourths of the 1,524 dismissals ordered by Federal relief officials in Washington for the five Works Progress Administration Federal arts projects were completed this week, according to Paul Edwards, head of the arts projects in New York. The remainder will be carried through within two weeks, in line with the Government's policy of giving two weeks' notice of dismissal.

The figures released by Mr. Edwards' office indicated that 861 persons, about 70 per cent of those to go, had already been dismissed from the theatre project; 109, all of those to be cut, from the writers' project; 27, the total, from historical records; 93, about 98 per cent, from the arts project, and 198, 99 per cent of those to go, from the music project.

A committee of seven persons known in the theatre flew to Washington this week with a petition against the cuts signed by 200,000.

"Fair" Project Fading

A previously anticipated "costly" concession, "The Making of a Motion Picture," at the San Francisco World's Fair, in all probability will not develop. With the opening of the Fair only a month away, on February 18th, and conditions still unsettled concerning the construction of such an exhibit, the management of the Golden Gate International Exposition said this week that the concession will not likely be found on the Treasure Island site of the Exposition in San Francisco Bay.

The only actual participation of the motion picture industry, then, in San Francisco's Fair will be through the contribution of a motion picture, a "Cavalcade of America," containing scenes of American history, culled from the vaults of the large companies, a duplicate of which will also be shown at New York's Fair, opening in April.

This Week In Pictures

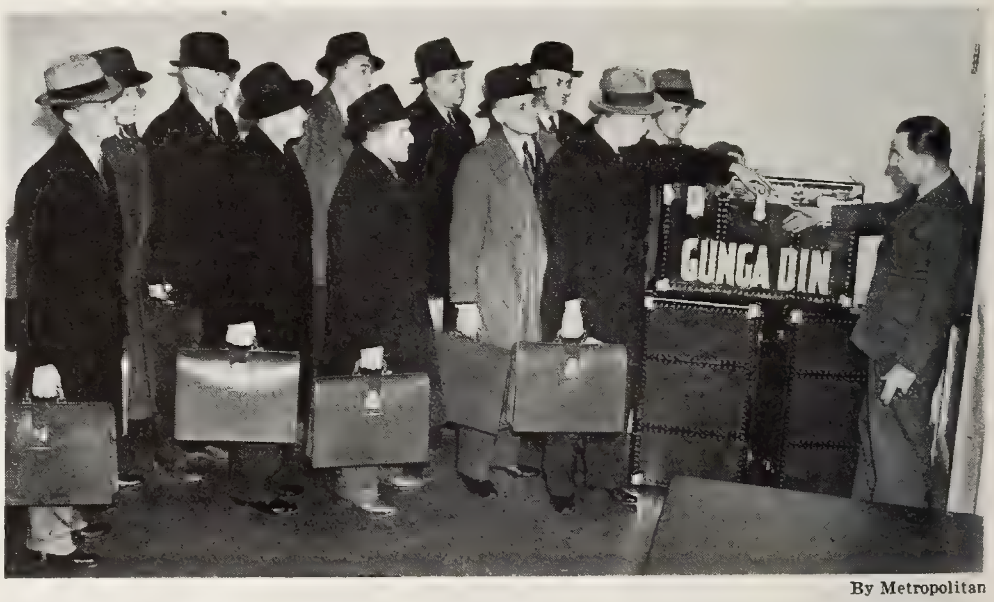
ARRIVED. Vivien Leigh, English actress under contract to Alexander Korda, born in Darjeeling, India, of a French father and an Irish mother, will play Scarlett O'Hara, Georgia belle of Irish descent, in David O. Selznick's "Gone with the Wind," which will be released by MGM.

OSCAR MORGAN, left, new southern district manager for Paramount under the recent realignment of sales territories.

DEPARTING. Hugh Williams, British actor, sails for London aboard the *Paris* after completing his feature part in Samuel Goldwyn's "Wuthering Heights," final shots of which are being made.

By Staff Photographer

VISIT. Alexander Oumansky, left, Parisian exhibitor visiting New York, expresses wonder that some Americans are so minutely critical of Hollywood films while lavishing indiscriminate praise on foreign product, and adds "the worst of them inevitably excel the best of ours in some departments at least."



By Metropolitan

AN ADVANCE guard of promotion specialists is dispatched to the field by S. Barret McCormick, above right, RKO director of advertising and publicity, in the interests of "Gunga Din." The exploitation men, having visited 665 newspaper editors in 445 cities, are leaving headquarters again to cooperate directly with theatres.

THE GOVERNOR-ELECT of Minnesota visits the Variety Club of Minneapolis and St. Paul, left; Harold E. Stassen, new chief executive of the state; Theodore L. Hayes of the Minnesota Amusement Company, and William Elsen, of the Seventh Street theatre, Minneapolis.

DEPARTING. Miles A. Goldrick, assistant general foreign manager of Electrical Research Products, Inc., leaves Newark airport for a tour of South America to introduce expanded lines of booth equipment.

DEPARTING. Harry W. Jones, RCA Photophone engineer, also sailed this week for Argentina, where he will supervise recording in Argentine studios licensed by RCA.

HARRY HUMMEL, right, new president of the New York Film Board of Trade, receives the gavel significant of the office from Leo Abrams, retiring president of the organization.

ARRIVING. Abe Montague, Columbia Pictures general sales manager, and Mrs. Montague are met at Grand Central in New York by Rube Jackter on their return from the coast and Honolulu.

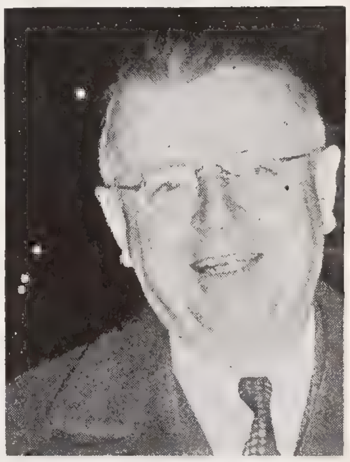
By Staff Photographer

By Staff Photographer

By Staff Photographer

AT THE RCA Photophone convention in Camden, N. J., at which a new series of sound reproducing equipment was shown: M. J. Yahr, assistant sales engineer; John Carter, international sales division; Ralph Austrian, engineering department executive; Edward Jones, Photophone advertising manager, and Edward Auger of the New York sales division.

ARRIVING and departing. Y. Frank Freeman, right, Paramount vice-president and studio head, in New York for a four-day visit, said no executive personnel changes were contemplated at the studio, and that he was "still in kindergarten" in Hollywood.



By Staff Photographer

HIGH ranking officers of the Navy and Army, represented at the right by Rear Admiral Sinclair Gannon and Brigadier General J. E. Beaumont, attend, by invitation, the preview of Warner Brothers' "Wings of the Navy" at the Warner Hollywood. Talking with the Admiral and the General are two of the picture's stars, Olivia de Havilland and John Payne.

By Staff Photographer

ALLIED MEETS, DEBATES, CELEBRATES

LEADERS of Allied States Association met this week in Washington to discuss the tentative trade practice program with distributor representatives, reconvened with the organization's board of directors to act upon the proposals, and banqueted in celebration of the association's tenth anniversary.

(All pictures by staff photographer)

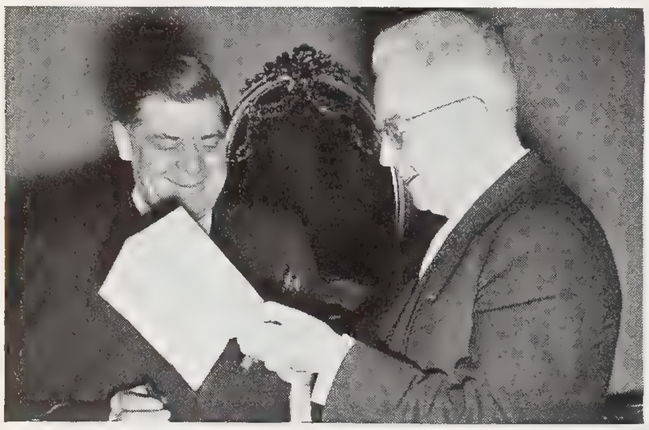
W. A. Steffes, president of Allied of the Northwest; Charles Olive, president of the District of Columbia unit, and Nathan Yamins, national president.

Abram F. Myers, left, national Allied counsel.

Mrs. Sidney Samuelson and Fred Herrington of the MPTO of western Pennsylvania.

Terry Ramsaye, editor of Motion Picture Herald, *with William F. Rodgers, who, with Gradwell Sears, background right, and Abe Montague, comprise the distributor committee. Also in the background is I. Howard Levinson, attorney.*

Right, Herman Blum of Baltimore and Ray Branch of Michigan.



Mr. Steffes with Col. H. A. Cole, Texas.

Right, H. M. Richey, former Michigan Allied officer and now exhibitor contact for RKO Radio, with Charles Casanave, vice-president of National Screen Accessories.

MPTOA WINS REWRITING OF TRADE PRACTICE PLAN; ALLIED ASKS MORE

Both Exhibitor Organizations Demand Clarification of Proposals; Allied Resolves to Continue Legislative Campaign

Self-regulation of distribution and exhibition, in the process of formulation since last August, has been postponed indefinitely, pending rewriting of the tentative draft by the distributors to conform to the request of the Motion Picture Theatre Owners of America for clarification of phraseology, and to allow them to find a solution to Allied's virtually complete rejection of the first draft plus its demands for additional concessions. Even then, Allied says, it will not halt its campaign for relief by legislation and litigation directed at major distributors.

Committees Bargain

William F. Rodgers, of MGM, heading a committee of distributors, and Edward L. Kuykendall, chairman of the MPTOA's negotiating committee, met last week in New York to bargain on differences over concessions in the program, or lack of them. The prime result was the majors' agreement to clear the 16-plank document of the vagueness of its legal language; to devise a more definite cancellation clause, and to expend further efforts on local arbitration or conciliation board machinery for enforcing the program when enacted.

Renewing their demands on distributors for a satisfactory mechanism for arbitration, for the barring of acquisition of theatres by affiliated circuits, and numerous other changes in the majors' proposals, Allied's board of directors, meeting in Washington Tuesday, rejected the draft flatly, but instructed its negotiating committee to continue efforts to secure proposals from the distributors that will meet the board's requirements for a "complete and definite plan, including actual details of an arbitration system," all by March 1st. This was Allied's first formal organization expression on the program.

Regardless of the outcome, Allied resolved that, "No plan which may be reported shall in any way hinder or preclude Allied States from seeking a larger measure of relief than that offered by the distributors, by legislation, litigation or otherwise; and, further, that the (Allied) campaign of legislation and litigation be prosecuted unceasingly and with vigor." The organization's efforts in these directions have been pointed to the enactment of state laws for divorcing distributors from exhibition; Congressional laws abolishing block and blind selling, and attacks in the court based on claims of Federal anti-trust violation.

One stumbling block to the successful consummation of self-regulation is understood to be a difference of opinion among distributors' counsel on the legal status of arbitration as compared with conciliation.

Independent Units Also Seek Changes

Previous to its meeting with the MPTOA in New York, Mr. Rodgers' committee of distributor negotiators heard demands for revision of the tentative draft made by the various state units not affiliated either with the MPTOA or Allied. Continuing a procedure followed throughout all of the trade program conversations, details of the talks were not divulged, Mr. Rodgers, for his committee, explaining the situation in this instance as follows:

"The distributors' committee on trade practices met on Tuesday and Wednesday last, with committees representing the MPTOA of Virginia, Independent Theatre Owners Association of New York, Intermountain Theatres Association of Salt Lake City, Theatre Owners and Managers of the Rocky Mountain Region, of Denver, and the Independent Theatre Owners of Southern California and Arizona, of Los Angeles.

"The results of these discussions were most encouraging to all sides. Details, however, must necessarily be withheld at this time as there are several matters unsettled, but we are hopeful that these can be overcome and once these few differences are taken care of it can be safely stated that both sides are most optimistic concerning the outcome."

COLE OF TEXAS HEADS ALLIED

Colonel H. A. Cole, Dallas, Allied States leader for years, was elected president Wednesday at the final session of the winter meeting of the board of directors in Washington. He succeeds Nathan Yamins.

Other officers elected or reelected were: Abram F. Myers, general counsel; Charles H. Olive, Washington, secretary; P. J. Wood, Columbus, recording secretary; H. A. Blum, Baltimore, treasurer, and Mr. Myers, Mr. Cole, W. A. Steffes, Sydney Samuelson, Nathan Yamins and Martin G. Smith, Toledo, executive committee.

The directors selected Minneapolis for Allied's 1939 convention, the date of which, probably around June 1st, will be decided later.

MPTOA Expects Clarification

Mr. Kuykendall's MPIOA negotiating committee concluded its "bargaining" conversations with Mr. Rodgers' distributor committee last Thursday afternoon at the Union League Club in New York. A statement by Mr. Rodgers in explanation was identical to that issued by him in the matter of the independents as above.

Mr. Kuykendall, however, gave a more detailed account of the conference, although he did not disclose the specific nature of certain "objectionable clauses," which, he said, will be eliminated from the majors' program. His statement follows:

"Our committee presented to the distributors' committee a coordinated analysis of the reaction of the various units in MPTOA's national organization. We feel that many of the objections found in the distributors' proposals as issued December 1, 1938, were based on misunderstandings of just what the language meant and many of these were ironed out. We of course still feel that there are certain trade adjustments that could be further relieved and we tried to present this to the distributors' committee in the most comprehensive way.

"It is our understanding that the distributor proposals will be completely rewritten and one or two objectionable clauses eliminated entirely. The concellation clause will be better understood. There is yet much to be done in the setting up of conciliation boards. It is naturally a rather intricate procedure because of the various interests involved, and in order that there be no mistake in their methods of procedure when they do start functioning.

"MPTOA's committee insists that whatever adjustments are made should be immediately effective and I feel that they will be consummated and made effective at the earliest possible date consistent with the importance of the things involved, and I am convinced that while there are still some important matters on which we are not in accord that we made great progress in this meeting. We do not anticipate another meeting will be held until after the distributors' committee with their lawyers rewrite the proposals that we may study them further.

"I urge everyone in the motion picture industry, both exhibitors and distributors, to give these trade practice adjustments their complete and wholehearted support that they may be made effective and fair at the earliest possible date in order that the exhibitors of this country may be benefited by them as soon as possible. Let's not allow petty and purely local issues to becloud the negotiations, because whatever benefits are derived for one exhibitor, will be equally effective for all. We are not seeking credits or playing politics. What we want are results and I invite helpful information and constructive criticism from any source whatsoever if it will tend to bring about an early agreement between all of those concerned."

Allied Dissatisfied, Will Try Again

by FRANCIS L. BURT
in Washington

Consideration of the trade practice situation was the major subject of discussion at the tenth annual meeting of the Allied States board, held behind closed doors at the Carlton Hotel, Tuesday and Wednesday.

Preliminary ground work for the board was laid Monday before the opening of the annual meeting, when members of the negotiating committee, composed of Nathan Yamins, president; Abram F. Myers, general counsel; W. A. Steffes, Ray Branch and Sidney Samuelson, with M. A. Rosenberg and Herman Blum as alternates, met with a delegation of producers consisting of William F. Rodgers, Gradwell L. Sears, Warners, and Abe Montague, Columbia, accompanied by H. I. Levinson and Tyree Dillard, attorneys, for a five-hour discussion of the proposals.

While the conferees emerged from the meeting apparently on friendly terms, there was no indication that the distributors and exhibitors saw eye to eye on any of the major matters with which the trade pact seeks to deal. That it was a very "friendly" conference was all that anyone would say, but that it had not led to any agreement was evident, and was demonstrated later when the full board met.

With the convening of the board meeting, Tuesday, the real work of the session began where the negotiating committee had left off the night before. Members of the board were acquainted with the details of the committee conference, and spent the day in discussion of the distributors' draft, paragraph by paragraph, calling Mr. Rodgers in for further negotiations, the lack of success of which were demonstrated

(*Continued on page 16, column 1*)

Reply to Walter Wanger's Plea for Propaganda on Screen

Martin Quigley presents answer to Hollywood producer, declaring exhibition's rights and screen's interests

IN a variety of expressions, of varying directness, Walter Wanger, producer, has been taking vehement exception to the long established stand of Martin Quigley, editor and publisher, on a policy of "entertainment only" for the screen, and meaning thereby specifically "no propaganda, no special pleading of causes." Mr. Wanger has in substance charged Mr. Quigley with a reactionary, suppressive attitude and purpose.

It has been curiously manifest in Mr. Wanger's outgivings and many other kindred expressions that his school of thought takes no cognizance of the motion picture exhibitor as the responsible publisher of screen expressions, no cognizance that to the public for which pictures are presumed to be made the theatre is the institution of the motion picture.

Mr. Quigley in the subjoined communication re-states the exhibitor's position, and re-affirms his concept of the proper and competent functions of the amusement screen. Along with that will be found a pointing to the consequences of a policy of controversy.

—THE EDITOR

Mr. Walter Wanger,
Hollywood, California
Dear Mr. Wanger:

It is unfortunate that before launching your recently published attack on my position against the use of the entertainment screen for political propaganda that you did not seek an intelligent understanding of what my position really is.

Had you done so you might still have found grounds for argument. But at least you would have been addressing yourself realistically to a condition that exists and not, as you have done, spent ardent blows upon a bugaboo created largely out of your imagination.

Some sixteen thousand exhibitors are subscribers to publications of which I am the editorial director. These exhibitors over a period of many years have come to rely upon these publications for honest and intelligent interpretation of industry problems.

These exhibitors are custodians of billions of dollars worth of properties, the operation of which costs millions of dollars annually.

When the security of these properties is actually imperiled, or when I think it is likely to be imperiled, it is both my right and my responsibility to speak out in opposition. This I have done against the efforts of those who would invade the entertainment screen with political propaganda. The political propagandists would enslave the screen, just as they have done in all of the totalitarian states. My efforts are for the preservation of the freedom of the screen.

It is my belief, which you seem more intent upon suppressing than disproving, that motion pictures of a political, controversial character, embracing support of any one of the three dominant political threats to the security of American institutions—Nazism, Fascism and Communism—would be commercially and strategically disastrous to the welfare of the industry.

Please note that I mention specifically the three principal alien ideologies. I do not beat around the bush or pussyfoot about any one of them. Whether one or the other is a little more or a little less virulent in its menace to American democracy is beside the point. They are—all three—bad.

All three stem, as I hope you will take the trouble to satisfy yourself, from the same root which consists of the false theory of the supremacy of the state over the individual and the accompanying denial of the natural, inalienable rights of man.

I have continued to insist for the past twenty-three years, in print and by spoken word, that the motion picture must be a medium free from every restriction save only those necessary for the welfare of the individual and the state.

To ignore these is not to buy more freedom but to receive less.

In the Production Code and accompanying arrangements I assisted in maintaining for the motion picture a freedom which it was on the verge of losing to some form of political censorship. This work assisted the industry in the discharge of its responsibility for the moral welfare of its patrons.

I hope and expect by the position I have taken against political propaganda in the entertainment film to assist the industry in a defense of its own best interests and at the same time to see avoided the possible use of the theatre screen for the propagation of ideas destructive to the ideals of the American state.

I have never asked for any restrictions upon the subject matter of the motion picture except those which involve its responsibility for decency and those which would preserve it from the inevitably unhappy fate that would result from its plunge into the forum of political debate.

If you cannot make pictures which satisfy the dictates of decency and also avoid mounting the political soapbox, the fault cannot logically be blamed on any unreasonable lack of latitude in the selection of subject matter.

Your recent record proves my case. You found for "Algiers" subject matter for a successful picture which did not involve indecency or politics. In "Blockade" which was not a successful picture you toyed with an international political issue. The result, in exhibitor opinion, was bad. You say this was due to organized and unorganized protests against it. Here you betray a lack of understanding of one of the very important considerations in this controversy.

Of course there were protests against it, organized and unorganized. Under the American system when people do not like something they have the right to protest in any orderly manner.

It should by now be exceedingly plain that any picture dealing in controversial manner with any of the political issues which today are plaguing the hearts and minds of men will split the theatre audiences into divided groups. It will not increase the size of the audience but tend to diminish it. The logical outcome of such a policy would be a public split into many groups, each group withholding its patronage from all pictures except those which especially cater to its ideas.

This of course does not happen under a Hitler. The public there takes, without audible complaint, what is given to them. But that is not the American way. There will be protests here against what is not liked as long as there is free speech and free press. If you make pictures of a partisan political character some part of our audiences will stay away from the theatres and probably seek to induce others to stay away. That is one reason why I do not want to see made pictures of a partisan, political character.

What you really are complaining about is not that there is not a free screen—because actually the screen is free—but rather because the public has not been dragooned into accepting what you think it ought to have.

And perhaps not having the courage of genuine convictions as to the character of subject matter about which you talk so vaguely, and not being willing to face the possible protests of an unregimented pub-

(Continued on opposite page)

"Theatre is held responsible"

(Continued from preceding page)

lic, you try to make it appear that someone is preventing you from doing what you are perfectly free to do.

You know perfectly well that if you do not wish to accept the suggestions of the Production Code Administration as to either decency or policy considerations you are free to reject them.

Actually you are under no restraints other than those prescribed by the law of the land.

Why not, then, go ahead and make pictures just as you wish, or have I mistaken commercial ballyhoo for sincere discussion?

Relative to your professed purposes of propaganda you perhaps should be reminded that it is the exhibitor and not the producer who is in the position of strict and immediate accountability to the public.

As a producer of motion pictures you may envision yourself as the publisher of these subjects to the world. The producer as such has no means of revealing his picture to the public. That process is the function of the exhibitor. The producer submits his subject. The exhibitor decides whether or not it shall be published to his community.

The theatre is not in the status of a newsstand at which the public picks up a publication and looks beyond to the publisher for responsibility. The theatre is responsible for what it shows and it is so held by its public.

It therefore appears that in order to make successful your propaganda program it will be necessary to regiment also the exhibitors because among these as well as the public at large there is no unanimity as to political beliefs.

I am puzzled by your complaint that, "we do not have that something which enabled Orson Welles to electrify the nation with his 'War of the Worlds.'" Can it be possible that you are under an impression that you enjoy any right to merchandize fear—stark, terrible fear, created out of a deception that was made to seem true and did seem true to thousands of people?

If so, and if you now wish to imitate that broadcast which was immediately denounced by every responsible authority, then there are millions of people in this country who will hope that you are not representative of the conscience of Hollywood.

You remark on the exciting, vital films that came out of pre-Hitler Germany. In doing so you seem unmindful that you are using an argument against your position and not for it.

These films were made before the German film was debauched by political propaganda. The dullness of the current German films, which you also remark, is because the German film is now primarily a medium for political propaganda. Your declared policy is an invitation to what you profess to deplore.

When the artist muddies his perspective with political objectives he is enslaving and not freeing his medium.

Any art form needs of course to be attuned to the conditions of its day. The topics of the times frequently become themes of dramatic presentations. No sensible person I know of objects to this. The objection is based simply on the partisan use of the dramatic medium for the accomplishment of political objectives.

Perhaps you are not aware that the radio broadcasting interests, out of bitter experience, now maintain a regulation identical with the policy which I advocate for the motion picture industry. This regulation prohibits the use of the dramatic form for the presentation of political argument.

The obvious reason for this which applies equally to motion pictures is that the dramatic presentation of political argument would contribute not to clarity but to chaos in the public mind because the essential merits of the argument would be subordinated to the emotional appeal.

Let me remind you that there are grave dangers to the industry inherent in the policy you seem to advocate. It is not one that may safely be toyed with or experimented upon. The pictures which violated decency and brought down on the industry a storm of public protest were relatively few in number.

Only a few pictures of a propaganda character would be sufficient to embroil the industry in corresponding complications, out of which it would be fortunate indeed to escape as well as it did in the former emergency.

Very truly yours,
MARTIN QUIGLEY.

New York City,
January 18, 1939.

Gulf States Staging Refugees Benefit

Further aid from the motion picture industry for German non-Aryan refugees will be forthcoming January 26th as a result of the benefit to be held on that date throughout the Gulf States, comprising Louisiana, Mississippi and parts of Alabama and Florida. The day has been designated "Campaign for Humanity Day" with theatres turning over the entire day's receipts to a relief fund for European refugees. E. V. Richards is general chairman.

Supreme Court Decisions Due On Film Cases

by FRANCIS L. BURT
in Washington

Possibilities of Supreme Court decisions in the Texas anti-trust and ASCAP suits on January 30 were seen here this week as the court adjourned until that date after hearing arguments on the two cases.

Hearing the Dallas suit for the second time, the court again reviewed the issues involved in the Government's effort to outlaw license agreements under which the distributors were to require second and subsequent run houses to cease dual bills and adopt minimum admission scales.

Conspiracy Denied

Arguing for the defendants in the case, Judge Thomas D. Thacher denominated the Government's arguments as "purely fictitious" and asserted that the findings of facts and conclusions of law submitted by the Texas court in conformity with the high tribunal's orders did not substantiate the Department of Justice charges.

Joined with Judge Thacher as counsel for the defendants, George S. Wright, referring to the letters which Interstate Circuit wrote to the distributors concerning the minimum admission and double bill restrictions did not constitute a conspiracy simply because the letters were identical, and declared that the distributors acted independently in agreeing to the restrictions.

As in many recent cases, the question of monopoly was dragged into the Texas situation. Robert H. Jackson, solicitor general, appearing for the Government, asserted that the letter of Interstate Circuit inviting all the distributors to join in controlling the freedom of action of the following exhibitors was in itself an invitation to violate the law, the effect of the conspiracy alleged by the Government being to force the people into higher priced theatres and protect the monopoly of the Interstate and Texas Consolidated chains.

ASCAP Appeal Heard

Although the two American Society of Composers, Authors and Publishers cases were appealed on the question whether the necessary sum of $3,000 required to give the Federal courts jurisdiction was involved, counsel arguing the suits took occasion to defend the Society against the charge that it is a combination in restraint of trade.

Arguing that the copyright control law of Florida is unconstitutional, Thomas G. Haight, attorney for the organization, declared it to be "only one of a series of attacks by those who wish to use copyrighted works without paying for them."

In arguing the Washington case, Mr. Haight was instructed by Chief Justice Hughes to confine himself to a discussion of jurisdiction, the issues being the same as in the Florida case, where the Society was successful in getting an injunction.

To that end, Mr. Haight explained the association assured $60,000 a year from users of copyrights in the state, and since the existing contracts run through 1940 it would lose that amount each year. Thus, he argued, the jurisdictional amount undoubtedly was involved. Further, he said, publishers may lose as much as $1,000,000 a year if the statute is upheld, so that the general interest requires the Supreme Court to define the constitutionality of such laws.

EXHIBITORS ASK PLAN CLARIFICATION

MPTOA URGES FILM RECORD OF U. S.

Before returning to his home in Mississippi from self-regulation negotiations with distributors in New York, Edward L. Kuykendall, MPTOA president, last Friday, urged exhibitors to cooperate with their Chambers of Commerce in securing from distributors strips of films from existing features "to help start and develop an historical record for every interested American city and town."

With Hollywood spending much of its $135,000,000 to $150,000,000 production budget in research and recreating scenes in early American life, Mr. Kuykendall said owners should "utilize this by-product to its full American advantage" by "salvaging pertinent material and helping Chambers keep an animated record of their town—a sort of chronology in film."

Typical subjects from which such strips could be obtained, he said, are "Wells Fargo," "St. Louis Blues," "Union Pacific," "I'm from Missouri," "In Old Chicago,"

"JESSE JAMES" TAKES $80,000

Twentieth Century-Fox proposes its new "Jesse James," story of dime-novel banditry, all in color, as the new year's box office performer to date, citing an $80,000 gross on its first week's showing at the Roxy in New York, where the top seven-day performer for all of last year was the $76,917 taken in by the company's own "Alexander's Ragtime Band," during the balmy, vacationist-visiting days of August, as against a ten-inch snowfall for last Friday's "Jesse James" opening day, the snowiest and blowiest day of the winter.

With the city only beginning to dig out, last Saturday, "Jesse" grossed $17,402. On the first Saturday of "Alexander's" exhibition, the gross was $15,947. One hundred and fifty thousand persons paid admissions to "Jesse James" in this first week, with the theatre management figuring on a four-week run. Only seven pictures before in all of the 12-year history of the house have run four weeks.

Allied to Press Legislative Drive

(*Continued from page 13*)

when, at the close of the session, Allied made public the report of its negotiating committee, signed unanimously by both members and alternates.

That report disclosed that the distributors' offer was no more acceptable than it had been when first presented at the Allied board Chicago meeting in November, that the association was determined not to retreat from its demand for satisfactory arbitration provisions, that it would continue negotiations in the hope of reaching a satisfactory settlement of the controversy, but that Allied would continue to work for legislation and Government anti-trust prosecutions coincidentally with and even after the negotiations if such action appeared to offer promise of achieving the ends at which it aims.

Differences Outlined

"The negotiating committee reports that it has received a written draft of proposals dated December 1st, with revisions dated January 14th, which are not materially different from the oral proposals outlined to the board of directors in Chicago on November 3rd," it was declared.

"The points of difference are clarifications of language, together with a wholly tentative outline of an arbitration set-up, not complete as to either principles or details.

"The distributors requested that counsel for Allied sit in with their counsel and endeavor to draft suitable declarations of principles and work out the arbitration rules and other details. The distributors also invited counsel for Allied to suggest clarification of certain other provisions of the proposals.

"The substance of the proposals remains as reported at Chicago and our committee has been informed that, so far as the substance is concerned the distributors are agreed that they have gone as far as they will go.

"The draft in its present form does not, in the opinion of your committee, meet the requirements of the resolution adopted at Chicago that it obtain from the distributors their complete plan, including the details of arbitration. The draft being incomplete in the particulars above mentioned, the committee does not feel that it can recommend that it be either accepted or rejected.

"In the circumstances, your committee recommends that it be authorized to continue its negotiations, directly and through counsel, to ascertain whether a complete and satisfactory plan of arbitration can be developed and the language of the other provisions satisfactorily clarified, and to make a full report to the board not later than March 1st, which shall contain definite recommendations for the acceptance or rejection of the program.

"We further recommend that, to avoid any possible misunderstanding, the board now reaffirm the stand taken in the Chicago resolution that nothing in any plan which may be submitted shall hamper or preclude Allied from seeking a larger measure of relief through prosecution of its program of legislation and litigation, and that such program be prosecuted unceasingly and with vigor.

"This is the unanimous report of your committee, joined in by the alternates."

Dinner Marks Anniversary

Marking the tenth anniversary of the founding of the association, the meeting was featured by a "Founders Dinner" Tuesday evening, in tribute to the exhibitors who signed the original articles of the organization in 1929. Several of the original group were unable to make the trip to Washington, but there were present W. A. Steffes, Herman A. Blum, Charles R. Casanave, H. M. Richey and Abram F. Myers, leading spirit in the formation of Allied and its general counsel for the past decade. Other guests included members of Congress who have been prominent in pushing the legislation which Allied has fought for, members of the association and their wives.

Mr. Richey, former Allied leader now with RKO, was toastmaster. Brief addresses were made by the founders and by Senator Matthew M. Neely of West Virginia, one of the guests of honor and sponsor of the Neely anti-blocking bill.

With the major subjects of interest—distributors' trade practice proposals—disposed of, but little business remained for the board's consideration Wednesday and the session was comparatively brief. A number of resolutions were adopted, two of which were made public following adjournment of the meeting, one dealing with the trade pact, the other with the Philadelphia first run situation.

Resolution Confirms Report

The resolution on trade practice proposals accepted and affirmed the report made Tuesday by the negotiating committee, reiterating that group's recommendation that the distributors' draft was not sufficiently definite or complete to enable the board to take final acceptance.

The negotiating committee was then authorized to continue efforts to secure proposals meeting the board's requirements.

"After a thorough study of the proposals submitted, and pre-supposing that legal and workable wording of such proposals may be evolved," the resolution said, "the board feels that such proposals fall far short of curing the industry evils of which Allied and the independent exhibitors have complained for years, and the board therefore reiterates its stand taken in its former resolution that nothing in any plan which shall be reported shall in any way hinder or preclude Allied States Association from seeking a larger measure of relief than that offered by the distributors, by legislation, litigation, or otherwise; and further, that the campaign of legislation and litigation be prosecuted unceasingly and with vigor."

In its resolution on the Philadelphia situation, Allied called on Twentieth Century-Fox and Chase National Bank, as controlling stockholders of National Theatres Corporation, and on its theatre company as owner of the Fox Theatre, to give "earnest consideration" to the advisability of leasing that theatre to an independent exhibitor upon expiration of the present lease to Warner Brothers, to break the monopoly in first-run theatres which Warner Brothers now have in Philadelphia."

Film Stock Trades Light

Disposition of 3,000 shares of Trans Lux Corporation common stock in October by H. P. Farrington, New York, director, was disclosed Thursday by the Securities and Exchange Commission at Washington in its semi-monthly summary. At the close of October, it was shown, Mr. Farrington held 5,000 shares of Trans Lux common.

The only other film transaction shown by the report was the acquisition in September of 2,000 shares of Universal Pictures common stock by Daniel M. Sheaffer, Philadelphia, director, through Universal Corp.

TALENT STRIKE, $5,000,000 TAX, NEW LAWS, PATENTS PROBE FACE RADIO

Screen and Stage Actors Decide to Support Federation of Radio Artists If Walkout Is Voted; Union's Proposals

A general talent strike of all radio performers and announcers, a $5,000,000 federal tax levy, federal censorship, and a federal investigation of patents control—these are the possibilities facing radio, competitor to the motion picture in mass entertainment.

Added to these troubles ahead is the current federal investigation of radio by the Federal Communications Commission, out of which many in Washington predict there is almost certain to come regulatory or other legislation in Congress, and as a result of which radio is striving to effect self-regulation and self-censorship on its own.

The FCC, through public hearings in Washington, has sought for weeks, and will continue its study for weeks to come, to determine the extent, if any, of radio "monopoly" and benefits enjoyed thereby in the large networks, also radio's corporate, operating or other relations with newspapers, communications companies, motion pictures and other amusements.

Screen, Stage Actors Vote Support If Strike Comes

Six thousand radio performers in the American Federation of Radio Artists are to vote whether to strike, by next Sunday. The strike call was issued by the organization's national board last Thursday, after its representatives had walked out of conferences with the "fact finding committee" of the American Association of Advertising Agencies. The committee had submitted to the radio performers a schedule of wages which they found "far too low."

"We got one fantastically low offer after a year of conferences, and we walked out on it, and we will stay out," declared Mrs. Emily Holt, executive secretary of the Federation.

Members of allied actors' unions in films, the stage, and vaudeville are rallying to the support of the radio artists in their fight.

Last Saturday, the American Federation of Actors passed a resolution offering "unqualified support"; on Monday, the Screen Actors Guild did the same, on the coast; also on Monday, the international board of the Associated Actors and Artistes of America voted support and sympathy; on Tuesday, the Actors Equity and Chorus Equity, meeting in New York, passed resolutions of cooperation.

Others Would Stay Off Radio

Most of these resolutions declare that if the AFRA does issue a strike call, no member of any of the other unions would appear on radio, thus shutting off all the sources of talent supply for sponsored shows on the air. Sustaining programs would not be affected. The networks made an agreement with those players five months ago.

The national board of the AFRA, which is affiliated with the American Federation of Labor, asked its members not to delay their votes beyond Sunday. The New York local was to vote Thursday morning at the Hotel Edison. The Chicago radio performers will vote Friday. Los Angeles will vote Saturday and San Francisco on Sunday.

"NOISELESS RADIO" EXPECTED BY SPRING

Major Edwin H. Armstrong, inventor of many radio devices and at present a professor of electrical engineering at Columbia University, will place in operation in the spring his short wave station at Alpine, N. J., which, he claims, will "revolutionize" radio transmission and reception by eliminating all interference noise, including static, and make possible the use of short wave transmission within this country on a commercial scale.

The station will relay the programs of the New York area high-fidelity station, WQXR, owned and operated by radio engineer John L. Hogan, who already has filed a petition with the Federal Communications Commission to erect a station in New York City using the Armstrong system, which is described as a frequency modulated transmission system, as opposed to the amplitude modulating systems now in use. There are three transmitting stations on the Armstrong plan, now being used experimentally at Yonkers and Albany, N. Y., and Storrs, Conn. Six more in the east are under construction.

The board also instructed its membership not to sign any employment contracts without the approval of the executive secretary and unless the contracts, if made, contained a provision to render them void in time of strike, unless the agency or sponsor is a signatory to the AFRA code.

The AFRA has been conferring since last January with the advertising agencies' representatives, the purpose being to standardize conditions and establish equitable wages.

What the Union Asks

The union asks a basic wage of $15 for actors and announcers on 15-minute programs, $25 for half-hour programs, and $35 for one-hour programs. They ask also a rehearsal pay rate of $6 an hour.

The AFRA's national board announcement stated that "conditions have arisen in the field of commercial radio broadcasting which make it imperative that members of the AFRA refrain from working for advertising agencies and producers who fail to become signatories to the AFRA's code of fair practice."

Mrs. Holt said that sponsored broadcasts over the three great networks definitely would be affected, in event of strike. John Benson, president of the AAAA, pointed out that many performers on network programs were under contract; that the union could not break these contracts by ordering its members on strike.

Bearing indirectly on the situation is a change made recently in the provision of the agreement between the networks and the AFRA governing announcer charges for programs of New York derivation.

The clause in the contract covered the possibility that an agency might fail to deliver a program, with the provision that the network could build a program not to exceed twice the gross facilities charge. This clause has been changed to allow the network to build a program, but the cost must not be more than one-half of the gross facilities charge.

Capital Talks of Radio Tax of $5,000,000

In Washington, observers for the radio chains fear that Administration circles mean to make the radio industry, and especially the broadcasting networks, pay a part of the $432,000,000 in taxes called for by President Roosevelt. $5,000,000 is reported to be the figure likely to be demanded of the radio chains.

There are now no special taxes on radio, such as the 10 per cent federal levy and numerous state and local levies on films and theatre admissions.

These observers say nothing will be done until the federal income tax returns are in.

The arguments of the broadcasters that they already pay income taxes are countered by tax-seeking Congressmen with the assertion that others who use Government facilities also pay income taxes, and pay in addition the charge for the use of those facilities.

The new taxes, if suggested and adopted, probably will take the form of wattage fees, with safeguards against excessive taxation of those stations with very large wattages.

Congress Asked to Censor Radio

Also in Washington the radio industry fears a new attack in Congress. The latest effusion is a bill reintroduced by Senator Schwellenbach and referred to the Committee of Commerce. The measure, which failed in the last Congress, provides for the removal from the broadcasting companies of the right of control over subjects of a controversial nature; for certain periods of time over the air during which would take place "uncensored discussion, on a non-profit basis, of social, political, and economic problems, and for education purposes." The bill provides, in this respect, that in controversial debates both sides be given equal time. The bill further requires complete recordings of applications for radio time, and the reasons for rejections and for changes in those programs devoted to public discussion. Finally, it asks limitation of government censorship to those cases in which obscene or defamatory language is used.

Probe of Patents in Radio Is Underway

Also on the Washington scene continues the investigation by the Temporary National Economic Committee into charges of monopoly in the radio industry. This week the patent situation was salient, with Philo T. Farnsworth, vice-president of Farnsworth Television, Inc., Frank B. Jewitt, president of the Bell Telephone Laboratories, and William D. Coolidge, director of the General Electric Company's research laboratory, among those scheduled for questioning. These men are expected to outline their experience with the patent system and give the TNEC information as to how patents are acquired, controlled and used in the major industries. The purpose of the investigation is purportedly to ascertain to what extent the Bell Telephone System exercises a patent control over both the radio and the motion picture industries.

The presentation is being staged by the Pat-

(*Continued on following page*)

Patents Officer Defends System But Asks Changes

(Continued from preceding page)

ent Office, whose head, Commissioner Conway P. Coe, laid before the committee the results of his five years' experience in administering the patent laws, outlining abuses

Defends Patent System As Aiding "Well Being"

Colonel Coe defended the patent system, as advancing the "economic well being" of the country. He conceded certain abuses, and recommended seven changes in patent laws, as follows: A 20-year limit on the combined period in which patents may be pending and the patent monopoly may run; a single court of patent appeals; simplification of interference procedure; restriction from two years to one of the period for copying a claim from an issued patent to assert priority of invention; extension of the commissioner's authority to require applicants to respond to an office action within less than the normal statutory period of six months, with a possible restriction to within not less than 30 days; reducing of the time during which the inventor may have public use of his invention, prior to filing his application from the present two years to one.

One of the major complaints is that, while Congress originally intended patents to be granted to individuals only, there has grown up a system whereby the large corporations—which are prohibited from making direct application for patents—are in fact the owners of the most important inventions even before patent protection is sought, through assignment from the individual inventor.

In its tentative report on the telephone investigation, the Federal Communications Commission pointed to the large number of patents which the telephone company held in the motion picture, radio and other non-telephone fields, and recommended that the company be required to divest itself of all non-communication activities.

The Department of Justice long has been interested in the patent situation in various industries, and six years ago brought patent suits against the Radio Corporation of America which resulted in the setting up of a patent pool similar to that which long has been operated in the automobile industry.

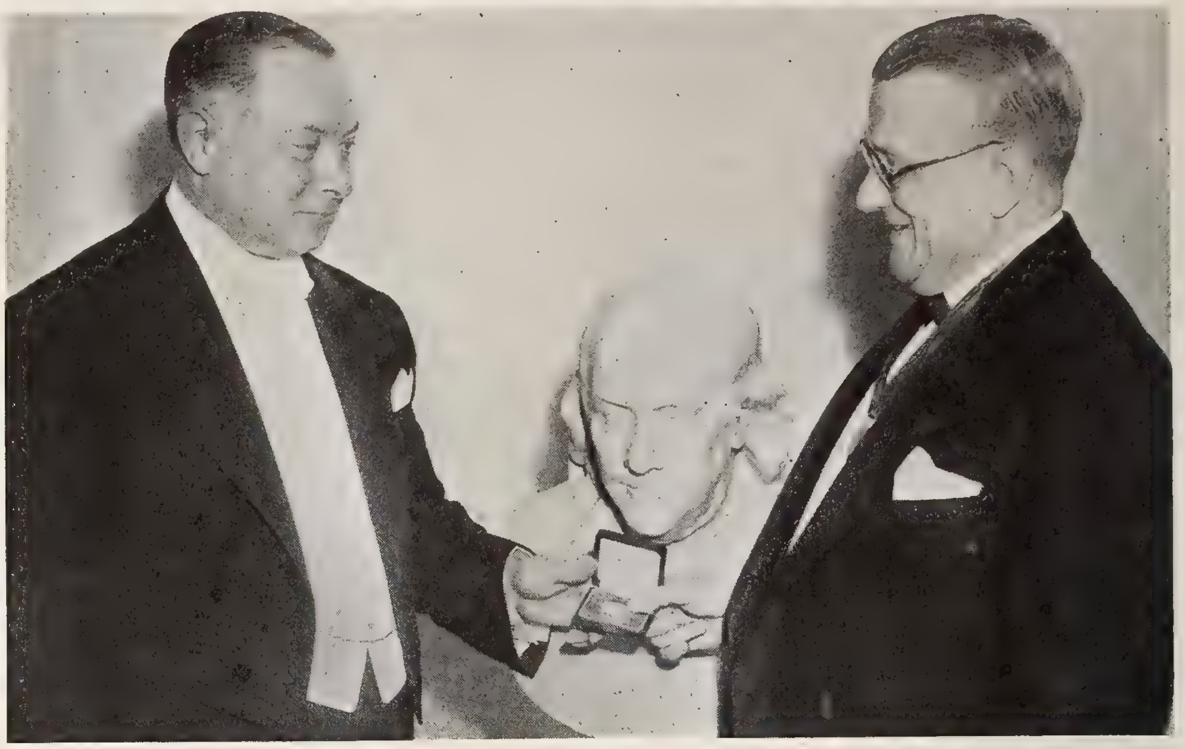
The patent situation was particularly acute in the radio industry, but was a subject of widespread dissatisfaction throughout many branches of the electrical industry, because of the vigorous infringement actions waged by the electric companies. The latest example of the electrics' determination to protect their patents was the suit against General Talking Pictures Corporation, recently held by the supreme court to have infringed patent through the use in talking picture equipment of apparatus limited by license notice to radio reception.

Schines Add Two Houses

The Schine Brothers circuit, which 18 months ago leased the 700 seat Russell at Maysville, Ky., has taken over the 500 seat Washington and the 300 seat Hollywood, both in Maysville. The two houses have been operated by Jack Frisch and Sam Kaplan. Mr. Frisch will be city manager. Ed May, former manager of the Russell, goes to Middleboro, Ky.

National Screen Service has promoted Jack Cohen, metropolitan sales manager, to eastern division manager.

Sarnoff Wins Achievement Award Of Poor Richard Club for Radio Work



David Sarnoff, president of the Radio Corporation of America, controlling RCA, NBC, Photophone sound, Victor records and a half interest in RKO, received the 1938 gold medal award of achievement from the Poor Richard Club at its 34th annual dinner at the Bellevue-Stratford Hotel in Philadelphia Tuesday evening, the 233rd birthday anniversary of Benjamin Franklin.

Charles Grakelow (right), president of the club, made the presentation to Mr. Sarnoff in front of a statue of Franklin, patron of the club. The dinner, attended by 1,200 Pennsylvanians and other business leaders followed.

The honor is conferred annually in recognition of one whose accomplishments have been adjudged to have helped in advancing American civilization and whose efforts have aided in establishing higher standards of living. Will H. Hays, president of the MPPDA, received the award last year.

Mr. Sarnoff accepted the award on behalf of the working men and women of radio "who have contributed to the creation of a new art and the development of a new industry."

Paying tribute to Franklin, the RCA president said that to him we are indebted more than to anyone else for "the traditions which have given America a free press and a free radio," adding, "And let us not forget the contributions made by advertising to the institutions of press and radio in our country. Advertising makes possible in America a free press, and the finest news covering in the world. Advertising makes possible in our land a free radio, and the finest broadcasting programs in the world."

Mr. Sarnoff delivered part of his address at the banquet by television, retiring to an adjacent room for the telecast.

Stockholders Pick Auditors for RCA

Stockholders of Radio Corporation, owners of Radio Corporation of America, National Broadcasting Company, Photophone, and half owners of RKO Radio, will appoint independent public accountants to audit and certify the corporation's accounts for the current year. The action is in line with recent movements seeking to amend weaknesses of corporation accounting practice, as revealed in the McKesson and Robbins case.

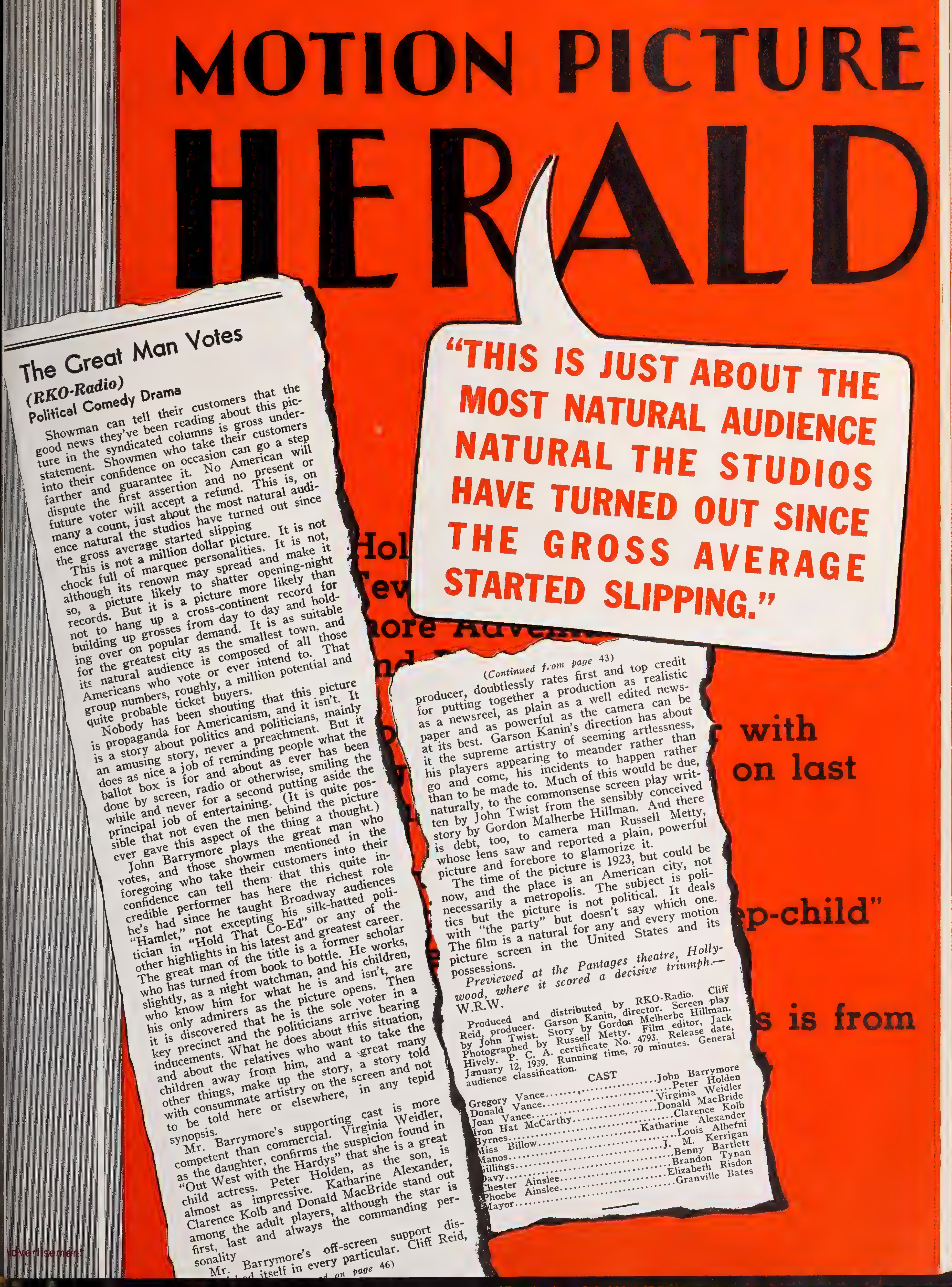
The RCA Manufacturing Company will build an addition to its Indianapolis plant. Expansion of the plant will increase the company's employment rolls by more than 1,000, J. M. Smith, vice-president, said. The RCA plant there is building all the sound equipment for the New York and San Francisco fairs.

Kansas Exhibitors Hold Five Regional Meetings

More than 150 Kansas exhibitors attended the five regional meetings of the Kansas-Missouri Theatres Association held in the week at Topeka, Salina, Stockton, Independence, and Pratt by Frank Cassil, St. Joseph, Mo., president of the group; secretary, and other officers and directors.

This is the largest number ever to have attended official meetings of the group, and at each one exhibitors pledged 100 per cent cooperation to the KMTA executive committee in its plan to submit legislation outlawing the American Society of Composers, Authors and Publishers in Kansas.

William Goldman Theatres, Inc., of Philadelphia, has adopted a double coverage group insurance program providing protection for employees in a circuit of seven theatres operated by the company in Pennsylvania.


MOTION PICTURE
HERALD
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"THIS IS JUST ABOUT THE MOST NATURAL AUDIENCE NATURAL THE STUDIOS HAVE TURNED OUT SINCE THE GROSS AVERAGE STARTED SLIPPING."

The Great Man Votes

(RKO-Radio)

Political Comedy Drama

Showman can tell their customers that the good news they've been reading about this picture in the syndicated columns is gross understatement. Showmen who take their customers into their confidence on occasion can go a step farther and guarantee it. No American will dispute the first assertion and no present or future voter will accept a refund. This is, on many a count, just about the most natural audience natural the studios have turned out since the gross average started slipping

This is not a million dollar picture. It is not chock full of marquee personalities. It is not, although its renown may spread and make it so, a picture likely to shatter opening-night records. But it is a picture more likely than not to hang up a cross-continent record for building up grosses from day to day and holding over on popular demand. It is as suitable for the greatest city as the smallest town, and its natural audience is composed of all those Americans who vote or ever intend to. That group numbers, roughly, a million potential and quite probable ticket buyers.

Nobody has been shouting that this picture is propaganda for Americanism, and it isn't. It is a story about politics and politicians, mainly an amusing story, never a preachment. But it does as nice a job of reminding people what the ballot box is for and about as ever has been done by screen, radio or otherwise, smiling the while and never for a second putting aside the principal job of entertaining. (It is quite possible that not even the men behind the picture ever gave this aspect of the thing a thought.)

John Barrymore plays the great man who votes, and those showmen mentioned in the foregoing who take their customers into their confidence can tell them that this quite incredible performer has here the richest role he's had since he taught Broadway audiences "Hamlet," not excepting his silk-hatted politician in "Hold That Co-Ed" or any of the other highlights in his latest and greatest career. The great man of the title is a former scholar who has turned from book to bottle. He works, slightly, as a night watchman, and his children, who know him for what he is and isn't, are his only admirers as the picture opens. Then it is discovered that he is the sole voter in a key precinct and the politicians arrive bearing inducements. What he does about this situation, and about the relatives who want to take the children away from him, and a great many other things, make up the story, a story told with consummate artistry on the screen and not to be told here or elsewhere, in any tepid synopsis.

Mr. Barrymore's supporting cast is more competent than commercial. Virginia Weidler, as the daughter, confirms the suspicion found in "Out West with the Hardys" that she is a great child actress. Peter Holden, as the son, is almost as impressive. Katharine Alexander, Clarence Kolb and Donald MacBride stand out among the adult players, although the star is first, last and always the commanding personality

Mr. Barrymore's off-screen support dis- …hed itself in every particular. Cliff Reid,

…d on page 46)

(*Continued from page* 43)

producer, doubtlessly rates first and top credit for putting together a production as realistic as a newsreel, as plain as a well edited newspaper and as powerful as the camera can be at its best. Garson Kanin's direction has about it the supreme artistry of seeming artlessness, his players appearing to meander rather than go and come, his incidents to happen rather than to be made to. Much of this would be due, naturally, to the commonsense screen play written by John Twist from the sensibly conceived story by Gordon Malherbe Hillman. And there is debt, too, to camera man Russell Metty, whose lens saw and reported a plain, powerful picture and forebore to glamorize it.

The time of the picture is 1923, but could be now, and the place is an American city, not necessarily a metropolis. The subject is politics but the picture is not political. It deals with "the party" but doesn't say which one. The film is a natural for any and every motion picture screen in the United States and its possessions.

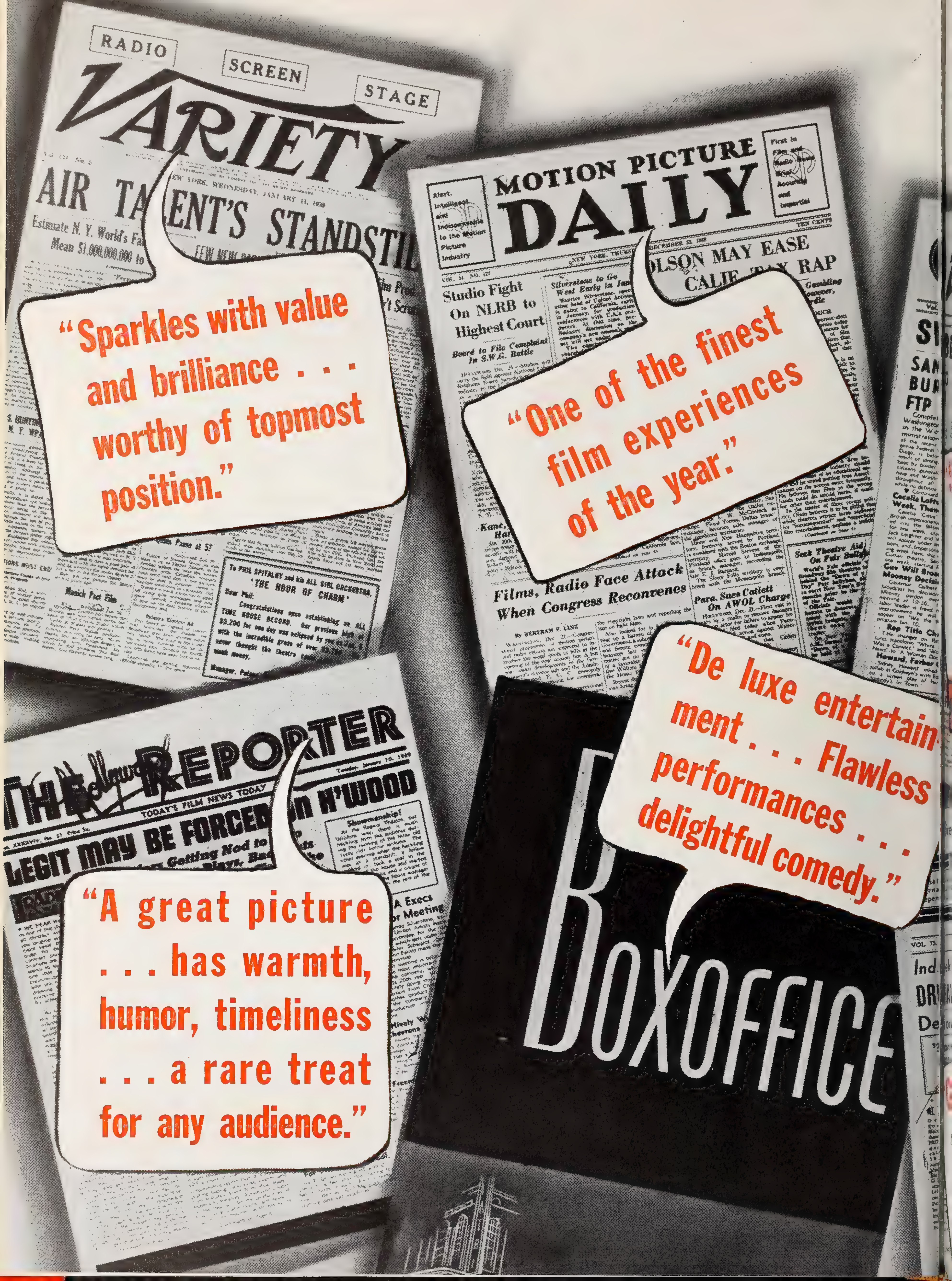
Previewed at the Pantages theatre, Hollywood, where it scored a decisive triumph.—W.R.W.

Produced and distributed by RKO-Radio. Cliff Reid, producer. Garson Kanin, director. Screen play by John Twist. Story by Gordon Melherbe Hillman. Photographed by Russell Metty. Film editor, Jack Hively. P. C. A. certificate No. 4793. Release date, January 12, 1939. Running time, 70 minutes. General audience classification.

CAST

Gregory Vance..........John Barrymore
Donald Vance..........Peter Holden
Joan Vance..........Virginia Weidler
Iron Hat McCarthy..........Donald MacBride
Byrnes..........Clarence Kolb
Miss Billow..........Katharine Alexander
Manos..........Louis Albefni
Gillings..........J. M. Kerrigan
Davy..........Benny Bartlett
Chester Ainslee..........Brandon Tynan
Phoebe Ainslee..........Elizabeth Risdon
Mayor..........Granville Bates

Advertisement


RADIO
SCREEN
STAGE
VARIETY
AIR TALENT'S STANDSTI
"Sparkles with value and brilliance . . . worthy of topmost position."
MOTION PICTURE DAILY
Studio Fight On NLRB to Highest Court
Films, Radio Face Attack When Congress Reconvenes
"One of the finest film experiences of the year."
THE Hollywood REPORTER
LEGIT MAY BE FORCED
"A great picture . . . has warmth, humor, timeliness . . . a rare treat for any audience."
BOXOFFICE
"De luxe entertainment . . . Flawless performances . . . delightful comedy."

A MAN WITH A HOLE IN HIS PANTS

and two loyal kids
bring you priceless entertainment!

VARIETY DAILY
NEWS OF THE SHOW WORLD
BLASTS SP ARBITRATION
UA OWNERS AND EXECS GATHER FOR
NLRB
ILLIFY
ACT

"Sock appeal for mass patronage . . . Capital Entertainment."

THE GREAT MAN VOTES

with

The Great

John Barrymore

Peter Holden · Virginia Weidler

Donald MacBride · Katharine Alexander

Pandro S. Berman in Charge of Production

Directed by Garson Kanin · Produced by Cliff Reid · Screen Play by John Twist

Challenges Films to Forge Ahead
THE Film DAILY
NEW YORK, WEDNESDAY, JANUARY 11, 1939
Trade Reform Proposals
Clarification of
DIVORCED THEATERS
AIN WOULD ACQ
on N. Y. Games
Aldrich Report Reveals Chase's Film Holdings
Appointed Advisor
"Takes Shape"

"Grand piece of down-to-earth entertainment . . . Should score heavily at the box-office."

OPENS RADIO CITY MUSIC HALL JAN. 19

RKO RADIO PICTURES

SEES BRIGHTER DAY FOR HOLLYWOOD IN JAPAN

New Government and Premier Favorable to American Product, Says A. A. Lowe, Home

Hollywood product may not suffer after all in Japan from the Japanese-German-Italian "cultural," military and economic bloc. The new Japanese Government under the new premier, Baron Kiichiro Hiranuma, is considered favorable to American motion pictures, and the Japanese Army, predominant factor and known definitely to like films from this country, is firmly behind the premier.

This is the report brought back to New York from Tokyo by Alfred A. Lowe, former general manager for UA in Japan, who, after a short vacation, will receive a new UA sales assignment abroad. He is succeeded in Tokyo by Joe Goltz, for the last ten years with Metro-Goldwyn-Mayer in South America and the Orient.

Banned More Than Year

For more than a year, until last fall, American motion pictures had been banned in Japan together with other foreign films, except German. Prior to that, more than 400 American pictures had been shown yearly, making the problem of circulation a serious one for the distributors of films from the United States because of the competition among themselves. A few months of the ban brought realization of the inability of German and French films to fill the gap. Although the number of Japanese-produced films during the ban increased from the 500 a year put out before that period, the quality fell down under the increased pressure.

Then the Japanese government got together with the eight large American companies and a solution was prepared. At the same time, as reported in MOTION PICTURE HERALD of June 11, 1938, double bills increased, due to the shortage of outstanding product and the reduced footage of all pictures under the three-hour show limitation.

Ban Lifted in September

Although actually delayed until the end of last October, the ban on American films was lifted in September of 1938. The eight majors under the new agreement were permitted to import $300,000 worth of pictures, with the base rate figured at one and one-half cents a foot, the total approximating 200 features. With the home offices apparently desiring representation for its own sake, allocations for the companies were figured by the Motion Picture Producers and Distributors of America and the foreign managers of the companies, working together in New York. Arrived at finally as an equitable basis was the number of pictures imported by each during the previous three years. According to Mr. Lowe, this will give United Artists 19 or 20 films to bring into Japan.

In consideration of this the eight majors lent the Japanese Government 3,000,000 yen (about $750,000) without interest for three years. The payments were to be made at the rate of 750,000 yen a month for four months. The last of these fell due January 10th. The money, which the Japanese Government will turn over to a bank in San Francisco, is not to be touched by either party, representing as it does accumulated film rentals (on reissues) during the time when new American films had been prohibited in Japan, and the money the companies had on hand at the time the ban went into effect.

ALFRED A. LOWE

Rentals Cannot Be Exported

Rentals collected on films shown under the new agreement are not allowed to leave the country, save for print costs, which may come out if the films have been approved by the censor, as they usually are, according to Mr. Lowe. He said that in four years United Artists had had only three pictures banned because of censorship restrictions. Cutting, however, is frequent.

Although in the new agreement there was a clause saying that the Japanese could terminate the agreement after the first of the year, no change is expected until the Diet meets in April, at which time, it is reported, a new measure covering every phase of the motion picture industry will be presented to the legislative body.

The Government itself, in addition to watching over native film production, makes ten to twelve propaganda features a year, while the Tourist Bureau makes hundreds of propaganda shorts. Regular film production is still at about the mark set prior to the ban, 500 a year, with too few outstanding productions for the key situations from which comes the bulk of film revenue, said Mr. Lowe. The Japanese, however, are studying film methods all over the world. The consensus, he said, still seems to be that the Japanese Government has no wish to offend the American film industry.

Willing to Pay More

One positive accomplishment of the ban, Mr. Lowe said, seems to have been the better attitude taken by Japanese exhibitors towards American distributors, the Japanese theatremen, now realizing their need for American pictures and willing to pay more and to set up a single bill policy in many instances.

The main circuits are Shochiku (about 400 houses) and Toho (about 300 houses), both of which are also producers. These control, rather than own their theatres, resembling in operations the American booking agencies. Prior to the war with China, theatre building had increased every year, with 1,800 houses in the whole territory now and not more than 65 of them showing only foreign pictures. Peculiar to the Japanese exhibitor is the ban on publicity in the main film district in Tokyo near the Palace, Radio advertising also is prohibited.

Of the approximately 1,800 theatres, about 125 are in Manchukuo, which still remains a closed market, although Mr. Lowe feels that the American distributors may yet be able to make a deal with the Monopoly Bureau there. Manchukuo is importing 500,000 yen of German films, a great part of which will go to Japan, which is looking for business on a barter basis. In China the situation of American pictures continues unchanged, with no distribution save in some half-dozen large cities, such as Shanghai, Peking, Hong Kong, and Tientsin, Mr. Lowe said.

Freeman Not Planning Studio Revisions

Y. Frank Freeman, Paramount vice-president and home office representative at the studio, arrived in New York last week for a very brief visit, and left the city for the coast on Monday. On his arrival he said the studio was in excellent shape, both as to efficiency of operations and morale of the personnel. (Picture in Pictorial Section).

Mr. Freeman declined to discuss production affairs, explaining that he is "still in kindergarten" in Hollywood. He said however, that new season production plans would not be discussed until Neil F. Agnew, vice-president and distribution head, makes his annual visit to the studio later on.

Paramount's theatre operators probably would hold a general meeting this year, although no date or place has been set yet, he said.

Columbia Holds First Pan-American Meeting

Columbia's first Pan-American convention was held last week in Rio de Janeiro and in Buenos Aires. At both of these meetings new season product was discussed and it was announced that the company had acquired distribution rights of seven Spanish language productions to be made in Mexico.

Cash awards on serial sales have been set by Columbia for its "Personal Achievement" sales campaign.

Ben Agren, head of Monogram's auditing department for the past ten months, has been appointed comptroller of the company by W. Ray Johnston, president.

Government Stand Unsound in 'Trust' Issue, Say Majors

The major company defendants in the pending Department of Justice New York anti-trust case charge that "certain of the positions taken by the Government are fundamentally unsound."

Replying to the Government's arguments opposing their motion for a bill of particulars and a more definite statement of charges, the companies last Thursday in a supplemental memorandum jointly answered the Department.

In a brief filed with Judge William Bondy in U. S. district court for the Southern District of New York, the majors say that the Government's premise that a motion for a bill of particulars will be granted only when the complaint is defective is erroneous; that the decision in the Federal Sugar Institute case, as cited, is not authority for denying any of the particulars requested in the present case; that the Government's references to the possible availability to defendants of deposition, discovery and interrogatories under the new Federal Civil Procedure rules are irrelevant and obscure the issue, and that the new rules have not abolished "any prior distinction between a motion for a more definite statement and a motion for a bill of particulars."

In conclusion, "Defendants respectfully submit that the granting of their motion (for a bill of particulars) is within the sound discretion of the Court and that, for the reasons set forth . . . their motion should be granted."

A ruling by Judge Bondy on the motion is not expected for four weeks.

Lamar Hardy, United States District Attorney for the Southern District of New York, returned to private law practice this week. He had been expected to figure prominently in the prosecution of the Government's anti-trust case against the majors. Gregory F. Noonan, his assistant, succeeds him.

Eight Chicago Theatres Drop Out of Trust Suit

The anti-trust fight between Chicago independents and the major companies and affiliated circuits reaches a crisis this week with the presentation of a petition to Federal Judge Wilkerson to rule as to whether or not there will be a limitation to the examination of witnesses by the majors' defense attorneys in a series of depositions they plan to take.

Last Friday and Saturday a number of complainant independents were questioned by defendant attorneys in regard to the operation of the theatres owned or leased by the plaintiffs.

Objected to by attorneys for the plaintiffs, Rosenberg and Stein, were questions regarding statements of profit and loss, and Judge Wilkerson is now to rule on their propriety.

In the past week two independent circuits, Goodman and Harrison and Joseph Stern theatres, have left the ranks as plaintiffs.

At present 86 plaintiffs remain in the suit representing 93 theatres. Originally there were 101 theatres and 89 plaintiffs.

Ruling Set Feb. 17 in B.&K. Contempt Case

Federal Judge Woodward in Chicago will hand down a decision February 17 on the application of the Department of Justice for a bill of particulars in the Government's contempt action against B. & K. and major distributors.

COMBINE WOULD SELECT FILMS, NOT CUT RENTALS

Business Manager of Wisconsin-Michigan Independents Proposes Department on Bookings

A new type of independent theatre "buying combine," definitely committed to selecting for members the type of product best suited to their operation, and not intended to force rental concessions from distributors through the power of mass purchasing, is in the making in Wisconsin and Michigan, as proposed by Ray A. Tesch, motion picture attorney and business manager of the Independent Theatres Protection Association of Wisconsin and Upper Michigan.

Differing from previous and existing independent exhibitor "buying combines," against which distributors have campaigned down through the years because of holdouts for price and other concessions, the Wisconsin-Michigan exhibitors' proposition is in its entirety planned as a booking selection service. The members themselves would continue to buy their own product but the new project would assist in the formulation of contracts.

Sees Clarified Relations

The method would improve dealings between the distributors and independent exhibitors, according to Mr. Tesch, by clarifying the product relations between them.

One or more distributors have refused to do business with independent exhibitor combines in the past, in most instances directly causing their dissolution.

"This is not a plan to cut film rentals," explained Mr. Tesch. "The department would be purely advisory and would merely give the small, outlying, independent theatre owners the same advantage on buying films that the members of the circuits now enjoy."

"The smaller exhibitors really need such a service," Mr. Tesch said, "for they don't have the opportunity to travel hundreds of miles to the exchanges and to study all reports on current film product.

"When a theatre chain purchases films for its members, it does so with the expert's knowledge. I think that the independent showman is entitled to an expert's advice, too, and that is what he would receive from such a department as I have proposed.

Would Give Expert Forecasts

"If the smaller theatre had a centralized bureau of expert film analysts and buyers to advise them on their choice, they would be money ahead by avoiding films which have proved to be less profitable in their type of operation." The proposed organization, he added "could gather reports from all sides and could give fairly accurate forecasts on the kind of business to be expected from a certain film on a certain night in a certain locality. The circuits gather and supply that information to their units now."

Mr. Tesch said tentatively that the film rental advisory department would consist of an office of four or five persons, with total expenses estimated at $250 to $300 a week. The Wisconsin independent association has 100 members. If 50 of those members should join the advisory department, they would share the cost on a proportional basis so that the average exhibitor would pay perhaps $5 or $6 a week for the service.

"By paying his $5 a week an exhibitor would be money ahead if he should be able to avoid a box office 'lemon' a month," Mr. Tesch declared. "We would aim at better, not cheaper buying."

1,193 Theatres in New York Area

Theatres in the New York metropolitan area total 1,193, seven less than a year ago. Seating capacity, however, has increased by 500 seats to 1,344,398, due to the fact that new theatres replacing demolished houses are of larger seating capacity. There are 117 theatres closed, against 119 a year ago.

The figures are contained in the 1939 directory of film theatres issued this week by the New York Film Board of Trade.

Circuit theatres in the area total 754, of which 556 are unaffiliated with distributors and 198 are affiliated. The unaffiliated circuits' capacity exceeds the affiliated circuits by 233,000 seats.

There are 439 theatres listed as independent and not grouped in circuits, these accounting for 331,482 seats, 20,000 more than a year ago. The number of independent theatres is unchanged from last year's total, although they have increased by 13 in the New York portion of the metropolitan area and decreased by a similar amount in New Jersey.

Of the seven houses fewer than last year, the affiliated circuits account for two and the unaffiliated circuits for five.

The analysis also shows a total of 1,076 open theatres in the area, with a seating capacity of 1,246,339, and 117 closed houses with 98,059 seats. A total of 863 units are in the state of New York, including New York City, Long Island and all of New York State, south of Kingston. The New Jersey portion of the metropolitan area, north of Trenton, has 330 theatres with 351,125 seats.

Ten theatres were equipped for sound in 1938, reducing the number of silent houses to 13, all of which are closed. There are 104 sound-equipped theatres not operating, compared with 96 a year ago.

Commodore Pictures, a new independent producing firm, has made plans to start production about the first of the year. The company is headed by Samuel Bronstein, with D. Freshwater as vice-president and Mel Abbott production manager.

Cooperative Theatres of Ohio, organized and operated by Milton Mooney, which, to date, has serviced theatres only in northern Ohio, will open offices in Cincinnati soon to service exhibitors in the southern Ohio territory.

GUNG

OPENS

WEEK.

A DIN

NEXT

Pre-release

RADIO CITY MUSIC HALL ★

★ **LOS ANGELES** ★

★ **MIAMI** ★

R K O
RADIO
PICTURES

UA Partners Set Sliding Scale on Distribution Cost

A sliding scale of distribution charges for all United Artists producers, under which pictures grossing the most would receive the lowest rates, was approved unanimously by the company's owner members just before the conclusion of their annual meeting on Wednesday in Hollywood.

The plan was made retroactive for all producers, whether stockholders in the company or not, for 1938 and will apply to all present and future deals. Murray Silverstone, executive head of United Artists, told a press conference after the meeting that the plan would bring about the lowest distribution costs in the history of the company and the industry. The owner members also voted a substantial reduction of distribution costs, also retroactive, for all pictures distributed in England and Canada.

Mr. Silverstone said that the amount of product for next season would be greater than that for the present year, but the full schedules of individual producers have not been set. Concerning the possibility that Selznick International will remain with United Artists, the executive said he would prefer having David Selznick make his own announcement. He added that one of the reasons for his remaining in Hollywood was to confer with John Hay Whitney, who will arrive there next week.

Predicting the best year in the company's history for its 20th anniversary, Mr. Silverstone pointed out that the business sold to date for the first half of 1939 is greater than the total amount the same period last year.

Alexander Korda was to leave Hollywood on Thursday for England, where he will complete "Four Feathers," after which he will return to America to produce here. Charlie Chaplin, Mr. Silverstone said, definitely will deliver "The Dictator" this year. Douglas Fairbanks will contribute two or three pictures this year and Samuel Goldwyn will contribute a substantial number.

Earlier reports have said that Edward Small, Selznick International and Walter Wanger will each have six features, and Hal Roach five.

The stockholders voted an extension of the release contract of Edward Small Productions to 1945 as originally scheduled.

Mr. Goldwyn announced the selection of James Roosevelt, his vice-president, as his representative on the United Artists board, succeeding James Mulvey.

Mr. Silverstone suggested that the partners concentrate upon product for the English-speaking countries and Latin-America.

Pathe's Plan Set

The new plan for realigning Pathe Film Corporation's assets was sent to preferred and common stockholders and to the Securities and Exchange Commission Tuesday. Under the plan a new company, probably to be called Pathe Laboratories, Inc., will be formed, to which certain assets will be transferred. Among them are some 65,000 shares of Monogram common stock, past due notes of RKO in the amount of $248,000, and the film processing laboratories in Bound Brook, New Jersey, and New York City. In addition, $200,000 will be transferred to the new company for working capital. Within 60 days after consummation of the plan, Pathe plans to distribute 50 per cent of the new company's stock to its stockholders as a bonus and the remaining 50 per cent within the next two years.

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18 of 20 "Best Sellers" Filmed Or Considered for Production

Hollywood has produced or is considering production of 18 of the 20 "best seller" books of the present day, on the basis of reader preferences revealed by a two-year study of the book tastes of "the Average American" by George Gallup's American Institute of Public Opinion. The survey avoided urban readers, generally, as not giving indicative data.

"Hollywood did not create the original popularity of best selling books," said Mr. Gallup Sunday in a signed article in the New York Times; *"but in giving them film treatment and a far greater audience, the movies have unquestionably added to the circulation of the books themselves."*

The survey listing follows, in order of preference:

1. *The Bible.*
2. *"Gone with the Wind," now being filmed by David Selznick.*
3. *"Anthony Adverse," filmed by Warner Brothers.*
4. *"The Citadel." MGM.*
5. *"How to Win Friends and Influence People," now being considered as film material.*
6. *"The Good Earth," filmed by MGM.*
7. *"Ben-Hur." MGM.*
8. *"Northwest Passage," being considered for film production.*
9. *"Little Women," filmed by RKO.*
10. *"A Tale of Two Cities." MGM.*
11. *"Les Miserables," filmed by Fox, Universal, United Artists and by French companies.*
12. *"Magnificent Obsession," filmed by Universal.*
13. *"Adventures of Tom Sawyer." Selznick.*
14. *"Treasure Island." MGM.*
15. *"Count of Monte Cristo." United Artists.*
16. *"Robinson Crusoe." Film Booking offices. 1928.*
17. *"Ivanhoe," not filmed.*
18. *"The Green Light," filmed by Warner Brothers.*
19. *"David Copperfield." MGM.*
20. *"Call of the Wild." United Artists.*

Margaret Mitchell's "Gone with the Wind" was shown by the survey to have been the 1938 choice of the "Average American," and especially of women. Mr. Gallup attributed this to the publicity given by David Selznick to the casting for the book's chief character, Scarlett O'Hara, to be enacted by Vivien Leigh. The institute director also noted that most of the books following the Bible and "Gone with the Wind" in public taste had been given screen treatment, and that even the Bible had been filmed in part many times.

Dayton, O., Goes Social for Shaw's Film 'Pygmalion'

by VIRGINIA D. STURM
Motion Picture Editor
Dayton Daily News

The eyes of not only motion picture folk were on Dayton Wednesday night for the mid-western premiere of "Pygmalion," but of financial and social interests as well, for the significant idea which motivated the choice of Dayton for the event, for Dayton, average in size, normal in wealth and culture, was tagged the "typical American city."

Society of the Miami Valley apparently relished the idea of a premiere in the grand manner, such as this was, for it arrived, formally attired, from Cincinnati, Columbus, Middletown, Indianapolis and many small towns, with the spectacle made more brilliant by spotlighting.

Film critics were here from these cities and Cleveland, as well as Loew and Metro-Goldwyn-Mayer executives. Several thousand persons crammed the street. Special promotion activities had taken interest to a high peak, and the reserved seat performance had been sold out for days.

Dayton *News* radio, *WHIO*, broadcast opinions of critics from the theatre lobby.

Acceptance of "Pygmalion" here was unquestioned. Everyone appeared delighted with the Shaw treatment of the mythical idea, and spontaneous applause greeted the first appearance of Leslie Howard on the screen. The cultured audience as well as the fans had flowing compliments for the production. Typically Shavian, the picture, casting and acting are excellent, entertaining, and definitely on the "must see" list.

Officers Reelected

Officers of the Motion Picture Associates were reelected this week, led by Jack Ellis of RKO, president. The others are: Moe Sanders, first vice-president; Matthew Cahan, second vice-president; Sol Trauner, treasurer; Moe Fraum, secretary; Charles Penser, financial secretary, and Louis Kutinsky, sergeant-at-arms.

Hays to Coast

Will H. Hays, president of the Motion Picture Producers and Distributors of America, left for the coast last Friday night, and is expected back in about three weeks.

ANOTHER TEN-STRIKE HIT FOR "FIRST-TEN" JANE!

Jane has the reviewers cheering again! *"Just what the showman ordered . . . sets a new Withers standard!"* from M. P. Daily. *"An excellent vehicle!"* from Film Daily. *"Chalk this up as one of the best pieces of entertainment turned out!"* from Hollywood Reporter. *"The best of Jane's career!"* from Daily Variety. Trust 20th to enhance one of your most valuable marquee assets with ace production importance!

Jane WITHERS
in
the ARIZONA WILDCAT

with **LEO CARRILLO**
and Pauline Moore • William Henry • Henry Wilcoxon • Douglas Fowley • Etienne Girardot

Directed by Herbert I. Leeds • Associate Producer John Stone. Screen play by Harry Trivers & Jerry Cady. From an original idea by Frances Hyland & Albert Ray. Dances staged by Nicholas Castle & Geneva Sawyer.

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

TRAFFIC NO REASON FOR REFUSING LICENSE

Court of Appeals Calls License Commissioner's Action "Arbitrary" in Refusing Permit

In the heaven that exhibitors might dream about, the streets would be choked with automobiles of patrons heading for the box-office. It would have been a rude awakening, therefore, to Frederick Small, in New York City, when he at first was denied a license to build a motion picture theatre on the ground that "the erection of a theatre at the proposed location would increase the pedestrian and vehicle traffic so as to create a condition dangerous to the traveling public, and that the noise, traffic congestion and attendant parking problem resulting from the erection of the theatre at the proposed location would be a detriment to the general welfare, public health and safety of the community."

Exhibitor Wins Case

Mr. Small sought the aid of the courts. He lost in the lower court, but won a complete victory in the state court of appeals (*In re Small vs. Moss*).

Terming "arbitrary" the action of Paul Moss, city license commissioner, the Appeals Court declared that it had searched the law in vain to find the grounds for refusal of the permit. The right of the state or municipality to license theatres was not questioned, the opinion said, but under the New York law, as written, refusal could not be based on possible traffic conditions which a theatre might bring to a street.

Other business enterprises, it was pointed out, might attract more traffic than a theatre, yet the commissioner would have no right to stop the construction of such a building. Every property owner has the right of free access to his own land. Merely because a theatre must be licensed for certain purposes does not mean that traffic conditions can be a bar.

Cites Business Status

"There is no law which expressly provides that the commissioner of licenses may refuse a license for a lawful business which would create a traffic danger for the travelers on the street," said the court. "The right of the state to require that in the public interest theatres must be licensed has long been asserted and invariably sustained by the courts, but never on the ground that the traffic brought to a theatre might cause a danger to the public using the street."

The commissioner's argument was based on the fact that the licensing law gave him power "to pass upon the location of the theatre" and contended that this included the "power to determine whether the location is one where the erection of a theatre would promote, or at least not harm, the public welfare and the public safety."

This argument was somewhat similar to that made by the same commissioner two years ago in the case of Goelet *vs.* Moss (273 *N. Y.* 503). In the Goelet case, permission was sought to erect a theatre on Park Avenue and 53rd Street (where the Normandie theatre now stands). Although this section was zoned for retail purposes, the license was refused on the ground that public welfare and good city planning required that the section be reserved for high class residential and retail building. The commissioner was reversed and the license granted. Said the court: "The history of the statutes governing the licensing of theatres in this community confirms our opinion that the duty of the licensor is to consider the question from the standpoint of public health, safety and morals only, and not as a problem in city planning."

Cites Near Churches

Whether a theatre may be erected next to a place of worship is open to qupestion. (Cohen *vs.* Moss, 167 *Misc.* 381.) In the Cohen case, license was denied on the ground that a synagogue was planned next door. "The only question," the court said, "is whether it is contrary to public morals to allow the erection of a theatre near a place of religious worship. The law-making body undoubtedly has it within its power specifically to prohibit that kind of structure under the circumstances indicated. This it has failed to do.

"I feel so strongly, however, that it is such extremely bad taste and so undesirable to permit the erection of places of amusement near houses of worship, that if the synagogue involved was functioning as a temple of worship, or at least in the process of actual construction, I would hold that an issue of public morals was presented. The public interest to be conserved would then be paramount to the private right under the zoning laws to build the theatre. However, the synagogue is neither functioning as such nor has any attempt been made to proceed with its construction."

Under the circumstances, the judge reversed the commissioner and granted the license. However, this decision, which was rendered a year ago, was made by a lower court.

Must Conform to Law

On the other hand, the location of a proposed theatre must be lawful. No license can be granted in an area which is zoned for residential use, or where construction might violate a rule of the fire, health or building department, or department of water supply, gas and electricity. In the case of Ormsby *vs.* Bell (218 *N. Y.* 212, *decided* 1916) a license was denied on the ground that the theatre was too close to a cleaning and dyeing establishment where explosive fluids were kept.

Where the law gives the commissioner jurisdiction, he has complete discretion. Ordinarily, the courts will not interfere with this discretion, except where the judgment is considered so unreasonable that a real injustice is done. However, where no jurisdiction is granted under the law, there is no discretion to be exercised, the courts have held.

RKO to Have from 40 to 48 in 1939

On the coast this week, RKO's chief executive, George J. Schaefer, hinted that, while the new program calls for a maximum of 48 pictures, the total more probably would be about 40; that the emphasis would be on large budget pictures and less upon "B" pictures; that Leslie Howard probably would make three films for the company in England.

Carole Lombard, Claudette Colbert, Cary Grant, and Douglas Fairbanks, Jr., have been signed for the new season product. Mr. Howard's first English-produced picture probably will be "The Man Who Found Himself."

Judge Approves RKO Plan; Confirmation Now Awaited

Accepted now as a formality, the final seal of approval on the RKO plan of reorganization advanced by the Atlas Company and its supporters, and opposed for some time by minority stockholders' representatives, thus delaying the emergence of the company from Section 77B, will be forthcoming some time after February 4th. The formal order approving the plan was filed Wednesday in the U. S. district court in New York.

Federal Judge William Bondy signed his approval Tuesday. Creditors and stockholders have the right to withdraw their consents before February 4th.

Another hearing will be held next Thursday in New York City federal court. Judge Bondy will be handed a list, for approval, of the proposed board of directors of the reorganized company. Observers' speculation fixes the probable board lineup as follows: George J. Schaefer, president; Ned E. Depinet and William Mallard, vice-presidents; Peter J. Rathvon, of the Atlas Corporation, as an associate; W. G. Van Schmus, managing director of the Music Hall; L. P. Yandell, assistant treasurer of Radio Corporation of America; Lawrence Green, an attorney; William Hamilton, an investment broker; possibly, David Sarnoff, president of RCA, and Floyd Odlum, of the Atlas Corporation. If the latter two are not on the board, it is anticipated they will be personally represented, as will Nelson Rockefeller. Also scheduled to be presented to Judge Bondy on Thursday are the underwriting provisions for the new company.

The plan specifies that the reorganized company may pay no dividend on the new preferred stock before February 1, 1940. The participation of the Rockefeller interests is reduced from 500,000 shares of common RKO stock to 415,000 shares; and the company has no further interest in the operation of the Music Hall and the Center theatre in the Rockefeller Radio City development.

Federal Judge William Bondy has signed an order permitting H. Cassell & Company to file its claim against RKO as holder of $217,000 10-year six per cent gold debentures.

The Lehman Corporation through its attorneys, Simpson, Thacher & Bartlett, has filed notice in federal district court in New York applying for leave to file proof of claim against RKO.

BOOK REVIEW

MOTION PICTURES AND RADIO, Modern Techniques for Education, by Elizabeth Laine. A publication of the New York State Regents' Inquiry. 165 pages, indexed. McGraw-Hill Book Company, New York.

This survey, one of a series of studies conducted by the Board of Regents Inquiry into the Character and Cost of Public Education in the State of New York, reports competently, though at times superficially, on present educational uses of motion pictures and radio and discusses, somewhat vaguely, long range plans for future utilization of these media in the field of education. The book is written entirely from the viewpoint of the professional educator and never steps out of the limits of that perspective.

After a brief but significant discussion of the commercial film industry Dr. Elizabeth Laine discusses types of nontheatrical educational pictures presently available and the distribution facilities for them, all information readily available from film library catalogues. She notes briefly the industry's stand that the commercial screen should be reserved purely for entertainment and, to a note concerning the film's social responsibility, adds this: ". . . Nor is the mere avoidance of blatant indecency enough. Films should neither convey incorrect factual information nor implant false conceptions or improper attitudes but instead should instruct and educate correctly, and in a way that is acceptable to those most deeply interested in the improvement of the social order."

The author adds a word of praise for the many industrial films in the documentary class and emphasizes throughout the undisputed fact of the value of motion pictures in conveying factual information.

The section on radio lists at length current programs which might be classed as educational and calls it a "serious indictment" of the station owners that they devote the best broadcasting hours of the day to "sponsored programs of the light entertainment variety."

The tone of the section is one of regret that radio is in the hands of private commercial enterprise. "In Germany, Italy, Russia and certain other European countries," Dr. Laine says, "the problem of deciding what people shall hear over the air is comparatively simple." She points out later that, of course, "our method is in keeping with democratic principles."

The purpose of the study was a reportorial survey of the two media, and abstract discussion of their potentialities is kept at a minimum. Perhaps because of this the book leaves the impression that the author has assumed a thesis to be true and is marshaling facts to support it. The general tone is that the public should and must be given education whether they like it or not.—
J. D. I.

Flavia Soraci, of Columbia's foreign publicity department, has resigned to join Steve Hannagan's publicity office.

FROM HERALD READERS

CALLS RELEASE CHART GREAT TIME SAVER

To the Editor of the Herald:

I would like to take this opportunity to tell you how much I enjoy one of your new features in the Motion Picture Herald, that of the Index to The Release Chart.

It is certainly one of those conveniences that I sometimes wonder how we got along without it before. In looking up the different pictures and the distributors it saves much time and is referred to many times a day not only by myself, but all of my employees.

Wishing you continued success throughout 1939.—Leonard C. Worley, City Manager, Publix Great States Theatres, Madison Theatre Bldg., Peoria, Ill.

CALLS "A" FILMS A MINUS QUANTITY

To the Editor of the Herald:

I have just finished reading this week's Herald.

If the distributors had played fair this fall and put out the pictures that they promised, then maybe exhibitors would have enough enthusiasm to do some commenting, but since the powers that be have seen fit to hedge on their part of the bargain, then no one can blame us if we're kinda down in the mouth.

I bought a lot of "A" pictures last fall but about all I've had so far is just "A" allocations. If they sell them that way and have the money to build them promised and contracted, why can't they play fair?

Business hasn't been so good out this way but if we had pictures that were priced according to their drawing power, then there would be no squawks.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas.

ANSWERS EXHIBITOR ON WESTERNS' DRAW

To the Editor of the Herald:

I being a subscriber to your Herald and a member of your "Managers' Round Table" and a not too often contributor to your "What the Picture Did for Me" columns, would like to correct the impression that one exhibitor wishes to leave on everyone regarding the Hopalong Cassidy westerns, namely, the report on "The Frontiersman" in the January 14th issue, in which this exhibitor states that he would like to see or rather get a Hopalong Cassidy western, as all that he had to do one time was to advertise a Cassidy western and they flocked in.

I happen to be able to say that I have had the pleasure of running every Cassidy western that has ever been released and have repeated on a good many of them.

I can say, and truthfully say for everyone of my western fans, that there is no finer western put out than the Cassidy westerns (and they and I certainly know westerns).

A far as business is concerned, I can only say that I wish that I had 16 instead of six a year, that it is a pleasure to present one of these westerns on my screen, and that if this exhibitor will only get out and sell his pictures and let Paramount alone and let them continue making pictures as they have made the Cassidys, all of us exhibitors will be better off.

So let's all cheer for Harry Sherman and his "Better" class westerns, the Cassidys.—Cecil Ward, Stone Theatre, Bassett, Virginia.

National Decency Legion Classifies 18 Pictures

Thirteen of 18 pictures reviewed and classified by the National Legion of Decency, in its listing for the current week, were approved for general patronage and five were listed as unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Arizona Legion," "Burn 'Em Up O'Connor," "Federal Man Hunt," "Fighting Thoroughbreds," "The Great Man Votes," "The Long Shot," "Mr. Moto's Last Warning," "Phantom Stage," "Pirates of the Sky," "Renfrew of the Great White Trail," "Smiling Along," "Song of the Buckaroo," "Trigger Pals." Class A-2, Unobjectionable for Adults: "Ambush," "Devil's Island," "Jesse James," "King of the Underworld," "They Made Me a Criminal."

Relief Fund Building

Trustees of the Motion Picture Relief Fund have approved plans for a new building in Hollywood, it has been reported. Samuel Goldwyn and John Balderston have been named as board members, filling the vacancies created by the resignation of Edward Mannix and Oscar Hammerstein.

"Gunga Din" Premiere Set

"Gunga Din," the RKO Radio picture, will have its world premiere at the Radio City Music Hall January 26th. The film is based on the Rudyard Kipling poem and the screen play was prepared by Ben Hecht and Charles MacArthur. Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr., head a cast of more than 1,000.

Marino Moves Office

Sam Marino, producer of one-reel sport subjects, has moved his headquarters to 723 Seventh Avenue, New York. Mr. Marino will start production on two new subjects, "All Girl Football Team" and "Riding Habit," at the end of the month. They will be distributed by Philip Lewis of American Trading Association.

Ghosen Resumes Charge

J. T. Ghosen of Sedalia, Mo., will resume full control of his four houses in Clinton, Tipton, Versailles and Sweet Springs, Mo. For the past year he has had an operations arrangement with the Glen W. Dickinson Theatres, Inc.

Ben Cohn, formerly with United Artists and Paramount, has joined the staff of Mort Blumenstock, Warner Brothers advertising and publicity head in the east. Mr. Cohn will do publicity and exploitation.

Topper IS

- **DISSOLVING RHUMBA DANCERS**

Topper starts a rhumba with gorgeous Marion

... who spies Mrs. Topper and starts to vanish!

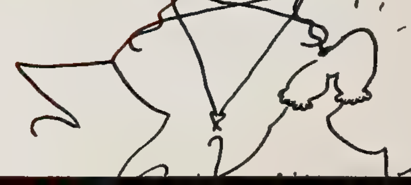
- **DRIVERLESS TAXIS**

- **RIDERLESS BICYCLES**

- **INVISIBLE JAIL-BREAKS**

HAL ROACH
presents

TOPPER



BACK AGAIN!

and up to his old box-office magic once more! Biggest opening in 13 months at ALDINE, PHILADELPHIA! Wows 'em for 158 percent business at STRAND, HARTFORD! Crowds ignore ALBANY blizzard to rush to STRAND! NEW HAVEN receipts 148 percent of average at ROGER SHERMAN!

There she goes! ... into spooky nothingness ...

... leaving Topper dancing happily alone.

TAKES A TRIP

starring

ONSTANCE BENNETT • ROLAND YOUNG

th **BILLIE BURKE • ALAN MOWBRAY • VERREE TEASDALE**

ANKLIN PANGBORN • ALEXANDER D'ARCY • MR. ATLAS (The "Thin Man" Dog)

ected by Norman Z. McLeod • Screenplay by Jack Jevne, die Moran and Corey Ford • From the Novel by Thorne Smith lton H. Bren, Executive Producer • Released thru United Artists

Nothing Down to Earth Except

A BIG PRE-SELLING CAMPAIGN

with ads in

GOOD HOUSEKEEPING • LIFE • COLLIER'S
SATURDAY EVENING POST • TIME

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Plane No. 4"	Director: Howard Hawks.	Jean Arthur, Cary Grant, Richard Barthelmass, Thomas Mitchell, Sig Rumann, Rita Hayworth.	Shooting
"Romance of the Redwoods"	Director: Charles Vidor.	Jean Parker, Charles Bickford, Gordon Oliver, Ed. Laughton, Earl Gun.	Shooting
"Blondie Steps Out"	Screen play, Richard Flourney. Director: Frank Strayer.	Arthur Lake, Penny Singleton, Larry Simms, Danny Mummert, Dorothy Moore.	Shooting
"Mrs. Leonard Misbehaves"	Original story, George Bradshaw, Price Day. Screen play, Richard Maibaum, Gertrude Purcell. Director: Ben Stoloff.	Fay Bainter, Ida Lupino, Lee Bowman, Henry Armetta, Warren Hymer.	Shooting
GRAND NATIONAL			
"Rhythm Rides the Range" (Arcadia Pictures)	Original story, Ted Richmond. Screen play, Fred Myton. Director: Sam Newfield.	Tex Fletcher, Joan Barclay, Ralph Peters, Reed Howes, Walter Shumway, Ted Adams, Slim Hackett.	Shooting
"Panama Cipher"	Director: Charles Lamont.	Leon Ames, Charlotte Winters.	Shooting
METRO-GOLDWYN-MAYER			
"Dusty Road"	Director: Jack Conway.	Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbee, Victor McLaglen, H. B. Warner, Raymond Walburn.	Editing
"Fast and Loose"	From an original story by Marco Page. Director: Edwin Marin.	Robert Montgomery, Rosalind Russell, Reginald Owen, Jo Ann Sayers.	Editing
"Sergeant Madden"	Director: Joseph Von Sternberg.	Wallace Beery, Alan Curtis, John Brown, Laraine Johnson, Marian Martin.	Shooting
"Tarzan in Exile"	From the story by Edgar Rice Burroughs. Director: Richard Thorpe.	Johnny Weismuller, Maureen O'Sullivan, Ritz Inescourt, Henry Wilcoxon, Henry Stephenson.	Shooting
PARAMOUNT			
"Man About Town"	Director: Mark Sandrich.	Jack Benny, Dorothy Lamour, Edward Arnold, Eddie Anderson.	Shooting
"Federal Offense"	Director: Louis King.	Lloyd Nolan, J. Carroll Naish, Heather Angel, Shirley Logan.	Shooting
"Grand Jury Secrets"	Director: James Hogan.	John Howard, Gail Patrick, William Frawley, John Hartley, Harvey Stephens.	Shooting
"Invitation to Happiness"	Producing director: Wesley Ruggles.	Irene Dunne, Fred MacMurray, Donald O'Connor, Charlie Ruggles.	Shooting
REPUBLIC			
"Higgins Family, No. 2"	Original story, Dorrell and Stuart McGowan. Screen play, Jack Townely, Paul Girard Smith. Director: Gus Meins.	James, Lucille, Russell Gleason, Harry Davenport, Mary Hart, Tommy Ryan.	Shooting
"Man of Conquest"	Director: George Nichols, Jr.	Richard Dix, Gail Patrick, Edward Ellis, C. Henry Gordon, George Hayes, Max Terhune.	Shooting
RKO RADIO			
"Picardy Max"	Original screen play, Harold Shumate. Director: Les Goodwin.	James Ellison, Helen Wood.	Shooting
"A Night in Ghost Town"	Director: David Howard.	George O'Brien, Rosalind Keith, Ray Whitley, Ward Bond, Monty Montague.	Shooting
TWENTIETH CENT.-FOX			
"The Hound of the Baskervilles"	From the novel by Sir Arthur Conan Doyle. Director: Sidney Lanfield.	Richard Greene, Basil Rathbone, Anita Louise, Nigel Bruce, Lionel Atwill, John Carradine, Beryl Mercer, Barlow Borland.	Shooting
"Alexander Graham Bell"	Director: Irvin Cummings.	Don Ameche, Henry Fonda, Loretta Young, Polly Ann Young, Sally Blane, Georgianna Young.	Shooting
UNITED ARTISTS			
"Wuthering Heights" (Samuel Goldwyn)	From the novel by Emily Bronte. Screen play, Charles McArthur, Ben Hecht. Director: William Wyler.	Merle Oberon, Lawrence Olivier, David Niven, Flora Robson, Hugh Williams, Geraldine Fitzgerald.	Shooting
"Captain Fury" (Hal Roach)	Director: Hal Roach.	Brian Aherne, Victor McLaglen, Paul Lukas, John Carradine, June Lang, George Zucco, John Warburton.	Shooting
UNIVERSAL			
"You Can't Cheat an Honest Man"	Original story, Charles Vogel. Screen play, George Marion, Jr. Director: George Marshall.	W. C. Fields, Edgar Bergen, "Charlie McCarthy", Frank Jenks, Edward Brophy, David Oliver, Princess Baba.	Shooting
"Three Smart Girls Grow Up"	Original screen play, Bruce Manning, Felix Jackson. Director: Henry Koster.	Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan.	Shooting
"Spirit of Culver"	Original screen play, Whitney Bolton, Nathaniel West. Director: Joseph Santley.	Jackie Cooper, Freddie Bartholmew, Andy Devine, Henry Hull, Jackie Moran.	Shooting
"Key Woman"	Director: Joe May.	Preston Foster, Irene Hervey, Walter Woolf King, Fred Keating.	Shooting
"East Side of Heaven"	Director: David Butler.	Bing Crosby, Joan Blondell, Mischa Auer.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Juarez"	From a story by Mrs. Berdita Harding. Screen play, John Huston, Aeneas McKenzie, Wolfgang Reinhardt, Abem Finkel. Director: William Dieterle.	Paul Muni, Bette Davis, Brian Aherne, Claude Rains, Gale Sondergaard, John Garfield, Gilbert Roland, Joseph Calleia, Charles Grapewin.	Shooting
"Hero for a Day"	Director: Crane Wilbur.	Jane Bryan, Henry O'Neill, Elisabeth Risdon, Dickie Jones, Charles Grapewin.	Shooting
"The Roaring Road"	Director: Lloyd Bacon.	Pat O'Brien, John Payne, Ann Sheridan, Gale Page.	Shooting
"Hell's Kitchen"	Director: E. A. Dupont.	Margaret Lindsay, "Dead End" Kids, Ronald Reagan, Stanley Fields.	Shooting

INCREASING LEGISLATIVE ATTENTION ANTICIPATED BY BRITISH INDUSTRY

Meetings Held by Films Council Advisory Committee and Licensing Groups Forecast New Phase of Government Control

by AUBREY FLANAGAN
in London

Whatever be the outcome of 1939 for Britain's film industry and its myriad minions, it would seem, at this early stage of the New Year, that it is not to be let slip by without formidable attention on the part of its legislators, both constitutional and municipal. The net result likely to accrue is naturally difficult to estimate. That, however, cannot be said of the effort behind.

Guiding Councils Meet

Already ere the first half of the year's first month will have passed, at least three councils of prime and pivotal purpose, all charged with the consideration of present legislative positions, and if need be with proposals for amendment or improvement, will have met in solemn assembly.

Most urgent and most powerful of these is the Films Council, the body formed under the 1938 Films Act, which was set to meet for its initial 1939 assembly on January 12th. Same day, too, was appointed for the reassembly of the Home Office Advisory Committee, recently brought together by the Home Office to help in the administration and maybe adjustment of the 1909 Cinematograph Act. Next day there joined in Conference at County Hall, London, the thirteen licensing bodies functioning in and around the Metropolis seeking an exchange of views and opinions, of experiences and results.

It is probably not uncharacteristic that two of these bodies—the Government sponsored Films Council and the Advisory Committee, each of which is presumably intended to assist the industry in a legislative capacity,—will meet primed with a variety of views and suggestions from the industry itself, the incorporation of all of which would be impossible by their very divergence. Inevitably, and though both bodies have been approached by the trade for action, any decision they may take will provoke criticism and opposition if not downright sabotage from one or other of the various trade groups.

Quota Criticism Grows

Most interest, probably, will be centered upon the activities of the Films Council concerned, as it is, mainly with the commodity upon which the whole industry is based. The acute dissatisfaction of all sections of the trade with Mr. Stanley's Films Act is certain to crystalize itself into a direct and immediate challenge to the Act itself. The acute shortage of films, the distressing drop in production figures and the abnormally high rate of unemployment will bring to the Council early the criticisms and pleadings of exhibitors, producers and employees.

The Council has already launched into a consideration of the exhibitor problem of cooperative booking. (This has been discussed in Motion Picture Herald). They will, however, probably find themselves ever more urgently concerned with the suggestion, forthcoming from both labor unions and producers, that the quota figures should be increased. As forecast in these columns the united labor unions of the industry, covering technicians, electricians, writers, artists, directors and theatre employees, have presented to the Council a firm request that the quota percentages be raised in October when their new quota year starts. Though it has not been stated openly they are known to have the backing of those producers with whom they made united front during the Bill's Parliamentary stage. The Act, under section 15, empowers the Board of Trade to alter quota figures by order in Council. Labor is represented in the Films Council and their spokesman will avail themselves of the platform.

"MIKADO" SHOWN TO LONDON PRESS

"The Mikado," produced by Geoffrey Toye and General Film Distributors, and previewed last Wednesday at the Leicester Square theatre in London, according to word received from Aubrey Flanagan, "is a lavish production in color, faithfully following the stage version, with no pretension toward the modern film technique or contemporary comedy.

"The musical element is rich and equal to the best comic opera. Kenny Baker is pleasing, and Martyn Green is a puckish Koko. There is a powerful appeal in the Gilbert and Sullivan music."

Universal will release the film in North and South America and the Far East.

Producers Critical

Producers have recently been vociferous in the columns of the press in their pleas for either an increase of the quota, or the institution of a separate quota such as was promulgated while the Bill was before Parliament.

Another point for probable discussion by the Films Council is the tentative idea—it can hardly be termed as yet a proposal—that Australian films should be available to count for quota. The idea which propagates a reciprocity principle and which follows the New South Wales Government's Act in which a 15 per cent British quota is imposed on exhibitors, has already been mooted by the Board of Trade and they have aired the idea in a discussion of the subject with British producers.

It is immediately obvious that any such proposal would be opposed wholeheartedly and strenuously by producers whose production schedule would be affected, and by exhibitors whose commercial opinions on the merits of Australian films are—speaking generally—far from cordial.

Advisory Committee To Report

Keenly, too, though hardly with united vision, the trade will watch the deliberations of Sir Samuel Hoare's Home Office Advisory Committee, which adjourned its last meeting to prime itself with the enlightenment necessary for a constructive and comprehensive examination of the "non-flam" film situation with which so many trade problems are inextricably bound up. It will hear evidence from the Sub-Standard Cinematograph Association, representative mainly of manufacturers and dealers, that there is no case for drastic control. It will hear evidence from the CEA, that control of non-flam film shows is necessary on the grounds, not only of commercial fairness, but also of human safety. Laudably the Committee has sought representations from every interested group, and will, on hearing the evidence, make its own representations to the Home Secretary.

With the situation bound up with the whole question of licensing and indirectly of censorship, the trade considers this by no means the least urgent of 1939's many legislative problems. Inasmuch as the Cinematograph Act (1909) covers the whole field of film licensing and exhibiting, embraces management rules, safety regulations, censorship and even types of entertainment, the Advisory Committee will have a wide field to cover. And it is considered regrettable by exhibitors that it is composed exclusively of licensors and entirely unrepresentative of the licensees themselves.

Seat Control Question Up

Despite its local application the Licensing Pool of greater London authorities which arranged to meet for the first time this month is, in an indirect way, a shadow Cabinet of the Home Office Advisory Committee. The functioning of the London County Council has long been considered as a model for other municipalities, and already its operations on the seat price rule have awakened the interested attention of municipalities on a far wider field. It is Mr. Reginald Stamp's contention that its meetings will be only in the nature of a non-legislative parliament for the exchange of views and reporting of experiences, but there would seem to be little question that its decisions and pronunciamentos, if any, will not be lost upon other licensing authorities.

Among the subjects for review are seat control, the Home Office safety manual, unlicensed entertainments in Church Halls and Public Houses, television and Sunday openings, redundancy and, of course "horrific" and "A" films. Not even the minor, but by no means negligible, subject of standing in cinemas has been left out.

Bartholomew's Salary $125,249, Guardian Says

According to a report to the California superior court by Freddie Bartholomew's aunt and legal guardian, Miss Millycent Bartholomew, the boy actor is finally free of his legal struggles, and was able to save $94,324 from his 1938 earnings. The report covered Miss Bartholomew's guaradianship from December, 1937, when she took command, to December of the past year.

Revealed were Master Bartholomew's earnings for the past year: $125,249, of which $46,680 went for living expenses. The report also showed that his salary was raised by Metro-Goldwyn-Mayer from $1,980 to $2,970 per week.

Film Course Programs Set

Additional programs have been arranged by the Film Library of the Museum of Modern Art for the Columbia University film course. Starting next Wednesday the programs are "Greed," the Erich Von Stroheim film; "Intolerance," directed by D. W. Griffith, February 1st, and "Four Horsemen of the Apocalypse," starring Valentino, February 8th.

TWO INDICTED IN UNION INQUIRY IN ST. LOUIS

Head of Operators' Local and State Legislator Named on Charges of Extortion

by RAY A. WEBSTER
in St. Louis

The persistence of a St. Louis newspaper reporter in delving for the facts for more than two years culminated Friday in the indictment by a state grand jury of Jon P. "Big" Nick, on charges of extortion of large sums from motion picture theatre operators through ruinous salary demands by the unions that Nick heads, the St. Louis Theatrical Brotherhood No. 6 and the Motion Picture Operators Union No. 143. Jointly indicted with Nick was Edward M. Brady, member of the Missouri legislature.

Inquiry Begun in 1936

Charles Marsalek, of the *Post-Dispatch*, began his inquiry in 1936, after, he said, he had heard that a fund of $15,000 had been collected by a hastily organized association of motion picture theatre owners at a time when the theatre men were negotiating a contract with the motion picture operators. The projectionists were demanding an increase of $10 a week, which would have cost the owners a payroll increase of $1,040 a year each, under the requirement that two operators be employed for each projection room.

After collection of the fund and its disbursement, the salary increase demand was dropped, the reporter said.

Everyone in the industry with whom the reporter talked at the time denied any knowledge of the collection of the fund; but shortly thereafter, in 1937, when the union again made demands, he heard rumors that another fund, this time $7,000, had been collected. He redoubled his efforts to learn why.

Check Turned Over to Grand Jury

Little by little, his persistence began to bring results. Only recently, he said, he learned that part of the money collected by the owners' association in 1936 had been paid by check against the fund indorsed by two theatre owners and by Mr. Brady, a member of the Missouri legislature, with the understanding that it would be turned over to Nick. This check, for $10,000, eventually came into the hands of the reporter, and subsequently into the hands of the grand jury.

When it became known a few days ago that the check had turned up, Mr. Brady, who was attending a session of the legislature, left the Capitol at Jefferson City. His whereabouts could not be ascertained.

Following the filing of the indictment, a police guard was placed over Nick, who is ill at his home with arthritis. Individual contributions to the fund by the theatre owners are said to have been around $150 or more.

Monogram Pictures has opened new offices in the Film Building in New Haven, with Philip Sherman as manager.

LIBRARY SPONSORING FILM BIBLIOGRAPHY

The publication of a three-volume bibliography compiled by WPA writers and intended to provide "the world's most comprehensive guide to the literature of the motion picture" will be sponsored by the Film Library of the Museum of Modern Art, John Hay Whitney, president, said this week.

The first volume is being published and preliminary work for the later volumes is under way. Included in Volume 1 are 9,000 book and magazine references grouped under five general headings, with 500 sub-classifications. Selected articles and reviews of 3,500 films from "The Fred Ott Sneeze," enacted for the Edison Kinetoscope in 1887, to "Snow White and the Seven Dwarfs" are incorporated in the book.

"The bibliography was conceived," Mr. Whitney said, "as a means of bringing order to the chaotic state of the motion picture's vast literature. Although the work includes comprehensive references to the European film, its total effect is to reveal the extent of America's contribution to this art and to establish continuity in the recorded history of the American film."

Aviatrices To Tour

Ruth Nichols, Cecile (Teddy) Kenyon, Margo Bain Tanner and Betty Huyler Gillies, women fliers, left New York for Hollywood this week to be the guests of the Twentieth Century-Fox studio for 10 days. Then the fliers, accompanied by starlets, will make an air tour of the country delivering prints of "Tail Spin."

Levine Leaves MGM

Nat Levine has requested and received his release from his associate producer contract at Metro-Goldwyn-Mayer because of illness. He produced "Four Girls in White." Albert LeRoy, his assistant, will take over as producer in the Joe Cohen unit.

Birdwell Borrows Yorke

Gabe Yorke has been borrowed from the Producers' Association by Russell Birdwell, Selznick International, to spend two weeks checking the historical accuracy of "Gone With the Wind" publicity.

Set Condor Hearing

Attorneys for two groups of creditors of Condor Pictures, Inc., have been given until February 6th to present definite plans and arguments for either liquidation of the company's assets at once or for reorganization.

Portland Censors Renamed; Fees Reduced in Kansas

All members of the Portland, Ore., censor board of review have been reappointed. They are Mrs. Thomas M. Joyce, chairman; Ted R. Gamble, Major Paul Hathaway, Ed Weinbaum, Mrs. Josephine Forney, Mrs. Kent C. Hartung and Mrs. R. Gibson Hubbard.

The fees for inspection of original prints by the Kansas State censor board have been reduced by 50 per cent. Maximum charge of $2 per reel for originals will be reduced to $1, but a $1 charge for duplicate prints will remain the same. It is estimated that film companies will save about $5,000 annually out of approximate yearly fees of $30,000.

Following an additional review of the Amkino film "Professor Mamlock" the Ohio censor board has permanently banned the picture in Ohio. It previously was rejected.

Alfred Channing Nowitsky, manager of the National theatre, Richmond, Va., said this week he would make no further efforts to exhibit the film "Ecstasy," which was experiencing a record run at the house when Mrs. Judith Roberts, a Virginia censor, discovered the deletions ordered had not been made by the Eureka Corporation of New York, the distributor.

Deny Cruelty to Horses In Making of Feature

Sidney R. Kent, president, and Darryl F. Zanuck, production head of Twentieth Century-Fox, both denied this week the charge that horses used in "Jesse James" had been maltreated, as claimed by Sydney H. Coleman, president of the American Humane Association, in a letter to Will H. Hays, president of the Motion Picture Producers and Distributors of America. Mr. Coleman declared the death of a horse followed "one of the most barefaced, wanton acts of cruelty to animals in the past few years."

In a letter to Mr. Coleman, Mr. Kent said that the scene which had led to the death of one horse was repeated with no injury. He asked why, with a representative on the grounds when the film was shot, Mr. Coleman had waited until the film was released to make his complaint. Mr. Zanuck pointed out that 300 horses were used in the 14 weeks it took to produce "Jesse James," and only the one was injured.

Republic's Releases Up to Schedule, Says Grainger

Republic's production and releases are up to schedule, James R. Grainger, president, said this week on his return to New York from a month's trip to the studio and the field.

Of 31 features scheduled, 14 have been delivered, and 11 westerns have been delivered of the 24 scheduled. A serial, "The Lone Ranger Rides Again," is being released February 1st. Three other serials are to be released during the year.

While in New Orleans last week Mr. Grainger said that "Wagons Westward," which will be based on the life of Sam Houston, "is the biggest production attempted by Republic so far, but we hope it will not cost more than $750,000."

BURSTING OUT OF TODAY'S HEADLINES!!!

A newspaper gal and her newsreel pal pitch into a man-sized war! Bombers prowl the skies! Battles rage on earth! Action...romance with timely, exploitable angles!

NORTH OF SHANGHAI

Story and screen play by Maurice
Rapf and Harold Buchman
Directed by D. Ross Lederman

JAMES CRAIG
BETTY FURNESS

Keye Luke · Joseph Downing · Dorothy Gulliver

A Columbia Picture

BILLS UP ON BLUE LAWS, CHANCE GAMES, TAXES

Forty State Legislatures in Session and Even Theatre Parking Space Is Aired

With some 40 state legislative sessions now in full swing, the usual attention is being directed toward motion pictures, both by anti-film legislators and those favoring relief from existing restrictive statutes. A wide assortment of subjects already is up for consideration, ranging from taxation, Sunday closing, licensing of theatrical bookers, chance games, manpower in projection rooms, roadside billboards, length of shows and even dealing with theatre parking space.

Films for Court Records

In Congress, experimental use of talking films for the making of federal court records is being pressed by Representative Samuel Hobbs (Democrat, Ala.), who is sponsoring legislation authorizing the installation of such equipment in the federal district court for the District of Columbia.

In the New Mexico house, Speaker George W. Armijo, Sr., is the author of a bill to bar Bank Night.

The Florida legislature is expected to listen to appeals for legalization of the game. Representative Peter Tomasello of Okeechobee is preparing a legalization measure. Observers of the state situation feel that the game would probably be placed under the supervision of the State Racing Commission, if legalized. Frank Rogers, vice-president of the Sparks circuit, is on the commission.

The Connecticut legislature, meeting in Hartford, will soon consider a bill for legalization of cash award games, for "charitable purposes."

In Indiana, the popularity of Bingo in non-theatre properties has made exhibitors anxious for the success of anti-Bingo measures to be considered by the general assembly.

Sales Tax Issue

Missouri lawmakers are expected to consider a bill extending the two per cent sales tax.

In the adjoining state, Kansas, legislators have been mulling over a measure to eliminate the use of the two per cent sales tax tokens, and also over a bill taxing chain stores from $10 to $500.

In Wisconsin Governor Julius P. Heil recently proposed a "luxury" tax. Exhibitors fear such a bill, if it applies to theatre receipts, will be favorably acted upon by legislators, despite defeats in former legislatures.

Milwaukee theatremen are studying a proposed ordinance to grant a tax on the first exemption of $4,000 valuation on homesteads, the consequent loss to be offset by imposition of a two per cent sales tax.

Ohio exhibitors have the pledge of the Governor-elect, John W. Bricker, to "avoid any new or increased taxes." The most important objective, Ohio theatre owners feel, is to maintain the admission tax at three per cent.

For Members Only, But——

In New Orleans, the conviction of Claude Derbes, secretary of the Little theatre, for failure to pay the two per cent amusement tax, will be appealed. The management says the showings are for entertainment of members only.

Sunday shows in Arkansas may become a reality if a bill introduced at Little Rock by Senator Frierson is adopted.

The citizenry of Smithfield, N. C., voted three to one against Sunday screen programs.

Georgia Representative Ed Wohlwender has submitted a measure making it a misdemeanor for theatre owners to offer a pass to a member of the legislature while it is in session.

Alderman Harry Devine in Milwaukee's council has named a committee of five citizens to study the "effects of lengthy film programs on the health of children." The inquiry primarily concerns double feature bills, and was prompted by parent-teachers associations and women's clubs.

Parking Space in Specifications

In Ontario, the legislators soon will hold hearings on a bill asking for a building regulation requiring new theatres to include specifications of parking places for patrons.

In the New York legislative body, in session at Albany, Republican Assemblyman Robert J. Crews introduced a bill, backed by the American Federation of Labor and its subsidiary, the International Alliance of Theatrical Stage Employees, prohibiting unlicensed persons from operating, or threading, any motion picture projector. Theatre owners or managers would be barred from asking projectionists to leave the room while on duty, or to do any other kind of work.

Mr. Crews told the Motion Picture Herald representative that he believed his bill might pass this year; it was killed last year in the Rules Committee.

New York laboratories' objections are expected to be overcome by amendments to the bill, restricting its application to theatres.

Three bills also were introduced in the New York lawmaking body, providing for the licensing, under the State Department of Labor, of fee charging employment agencies, and intended to "purify" them of fraudulent practices. The bills exempt those employment agencies "owned, operated or controlled" by a corporation which directly or through subsidiaries operates 20 or more theatres.

Agitation in New York State against outdoor billboards is reaching a climax in a publicity campaign and in the introduction by Senator C. Tracey Stagg and Assemblywoman Jane Todd, of a bill embodying such a ban.

Legislators See "Grand Illusion"

Members of the Senate and the House of Representatives attended a special screening of "Grand Illusion" at the Belasco theatre in Washington. The picture, made by Jean Renoir in France, is being distributed in this country by World Films.

Name Eastman Directors

Paul S. Achilles, managing director of the Psychological Corporation, and Raymond N. Ball, president of the Lincoln-Alliance Bank & Trust Company, Rochester, N. Y., have been elected to the directorate of Eastman Kodak Company. They will fill the vacancies caused by the deaths of Francis R. Hart and Dr. Rush Rhees.

Ed Fay has booked the entire cast of the WHN Refugee Theatre of the Air into his Fay's Theatre, in Providence, the engagement to begin this Friday. The performers are all refugees. Their appearances until now have been entirely on the air.

More Film Series On Americanism

Added to the several series of motion picture shorts on "Americanism" and patriotism already released or planned is a group of 50 on the Constitution of the United States announced last week in New York by Mrs. Timothy Kenney, wealthy widow of an early leader in the development of hydro-electric and steam power, and still another series from Warner Bros.

Mrs. Kenney has organized Kendor Productions, with headquarters in the RCA Building, Rockefeller Center, to conduct a non-profit project for the production of patriotic films for showing in schools, clubs and elsewhere as a means of "combatting Communist and Nazi propaganda in the United States."

First on Benjamin Franklin

The first of the 50, dealing with Benjamin Franklin, was shown last Friday afternoon to an invited audience of club women, heads of patriotic organizations, newspaper men and others, in the Chanin Building auditorium in New York, where Mrs. Kenney announced that through the films she hopes to "awaken the public to a realization of their heritage and to the insidious dangers that threaten it."

Mrs. Kenney said that she expects support from labor unions, patriotic societies, business organizations and civic groups, with actual cost of production coming from a "nickel-and-dime" collection among those groups and the general public, administered by a group of business men. Projectors would be lent to private groups and the subjects made available to theatres wherever requested. Prints would be made both in 35mm and 16mm.

Warners Invites Leaders

One hundred American educators, historians, writers and editors have been invited by Warner Brothers to form a committee to select episodes in the history of the United States to be made into a new series of patriotic films.

The first acceptance was from Dr. Henry James Forman, author and editor. Dr. Forman, who edited *Collier's* magazine during the World War and has contributed to numerous other publications, served as a member of President Theodore Roosevelt's suite in the Russo-Japanese Peace Conference in 1905.

At the outset, the committee will be asked to determine the ten most significant events in American history, but Jack L. Warner indicated that the series may be extended beyond these. The Warner studio already has made such patriotic shorts as "Lincoln in the White House," "Declaration of Independence," "Man Without a Country" and "Give Me Liberty."

Approval of Warners' Americanism shorts was given this week by Eugene I. Van Antwerp, national commander-in-chief of the Veterans of Foreign Wars, after viewing them at the coast studios.

A national tieup has been effected by Filmack Trailer Company, Chicago, with the Veterans of Foreign Wars headquarters in Kansas City, Mo., whereby the VFW is sponsoring an official "Star Spangled Banner" singing reel released by Filmack. Warners and National Screen Service are distributing similar trailers to theatres.

The American Legion, in 300 of its forthcoming mass meetings throughout the country, during National Defense Week, which starts on February 12, will show five Warner shorts: "Declaration of Independence," "The Romance of Louisiana," "The Man Without a Country," "Give Me Liberty," and "Lincoln in the White House."

THE HOLLYWOOD SCENE

Clearing the Way

Settling down to serious business, Hollywood started seven pictures last week, and, clearing the decks for intensive future action, removed ten pictures from the stages and location sites. There are a few potentially promising pictures in the started and finished work.

Pictures Started

Two productions were started at RKO-Radio, where attention is almost exclusively concentrated on the forthcoming premiere of "Gunga Din." However, with George O'Brien as the star, "A Knight in Ghost Town" went before the cameras. The support will include Rosalind Keith, Ray Whitley, Chill Wills, Ward Bond and Monty Montague. Sally Eilers and Allan Lane will be featured in the second picture, "They Made Me a Spy."

MGM put two picture in work. The familiar cast principals, Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford and Sara Haden, will be seen in "The Hardys Ride High."

"Tarzan in Exile," first "Tarzan" film the studio has made in two years, will present Johnny Weissmuller, Maureen O'Sullivan, Henry Wilcoxon, Frieda Inescort and John Sheffield.

The third studio to start two pictures was Universal. The cast for "The Spirit of Culver" will be headed by Jackie Cooper, Freddie Bartholomew, Gene Reynolds and Andy Devine. Preston Foster, Irene Hervery and Regis Toomey will be seen in "Key Woman."

For Grand National distribution, Fine Arts Pictures started "Curio Cipher." It will feature Charlotte Wynters, Leon Ames, Weldon Heyburn, Sidney Miller, Adrienne Ames and William von Brincken.

Features Finished

Monogram completed three pictures. Tex Ritter heads the cast in "Rollin' Westward," in which will also be seen Horace Murphy, Dorothy Fay, Karl Hackett, Charles King, Dave O'Brien, Bob Terry and Hank Worden. "Sky Pirate" will feature John Trent, Milburn Stone, Marjorie Reynolds and Jason Robards, with Pete Lynn, Lucien Littlefield, Polly Ann Young, Sayre Deering, Tommy Bupp and Betsy Gray. In "Star Reporter," Warren Hull, Marsha Hunt, Virginia Howell, Clay Clement, Morgan Wallace and Paul Fix will be seen.

Three pictures were also marked off the active list at Columbia. The principals in "Sabotage," a Larry Darmour production, are Jack Holt, Katherine DeMille, Ralph Morgan, C. Henry Gordon and Regis Toomey. Robert Paige and Richard Fiske share the lead roles in "Flying G-Men," with James Craig, Lorna Gray, Don Beddoe, Forbes Murray and Dick Curtis in support. Most important of the company's trio of pictures is "Let Us Live," with Henry Fonda, Maureen O'Sullivan, Ralph Bellamy, Martin Spellman, Stanley Ridges, Alan Baxter and Henry Kolker.

Republic finished two films. "Ridin' the Range" will present Gene Autry with Smiley Burnette, June Storey, George Cleveland, Jack Mulhall, Walter Miller, Gordon Hart, Ethan Laidlaw, Jack Ingram, Earl Hodgins and Hal Price. The principals in "Forged Passport" are Paul Kelly, June Lang, Lyle Talbot, Billy Gilbert, Cliff Nazarro and Maurice Murphy.

At MGM "Huckleberry Finn" was finished. Mickey Rooney is the star, with the feature support cast including Walter Connolly, William Frawley, Rex Ingram, Lynne Carver, Jo Ann Sayers, Minor Watson, Elizabeth Risdon, Victor Kilian, Clara Blandick and Irving Bacon.

Victory's "Code of the Cactus" will star Tim McCoy with Ben Corbett, Dorothy Short, Ted Adams, Alden Chase, Dave O'Brien, Forrest Taylor, Bob Terry, Slim Whittaker and Frank Wayne.

SHORT PRODUCT PLAYING BROADWAY

Week of January 14

CAPITOL	
King Vulture	Columbia
CRITERION	
Men of Steel	MGM
Sydney, Pride of Australia	MGM
Animal Cracker Circus, The	Columbia
MUSIC HALL	
Lincoln in the White House	Vitaphone
PARAMOUNT	
Frolicking Frogs	Paramount
Unusual Occupations, No. 3	Paramount
RIALTO	
Clyde Lucas and Orch.	Vitaphone
Johnny Smith and Poker Huntas	Vitaphone
RIVOLI	
Cavalcade of Stuff	Grand Nat'l
Tannhauser	Paramount
Mother Goose Goes Hollywood	RKO Radio
ROXY	
Shooting for Par	20th Cent.-Fox
Owl and the Pussycat	20th Cent.-Fox
STRAND	
Swingtime in the Movies	Vitaphone
Count Me Out	Vitaphone

Spring Epics

Motion picture houses are in for a wave of historical "epics" this spring and summer.

Hollywood has turned to the history books and romantic historical novels, and is busily romanticizing great lives and important events out of the past. Picturesque backgrounds will cover the ages from the jousting tournaments of Camelot, across the ocean to pioneer America, and beyond to the wilds of India and Australia, with a few side excursions into the burning deserts and jungles as well as into the frozen north.

Here's a partial list. From Paramount will come "Union Pacific," "The Knights of the Round Table," "Beau Geste" and "Ruler of the Seas." Twentieth Century-Fox already has "Jesse James" on advance exhibition, and "The Life of Alexander Graham Bell" and "Stanley and Livingston" is in the immediate offing.

RKO-Radio's major contribution will be "Gunga Din," and from Warners will come "Juarez," "The Oklahoma Kid" and "Dodge City," with a remake of "The Sea Hawk" considered. Columbia is making "Plane No. 4," a story of the air mail. Samuel Goldwyn will do "The Last Frontier," which concerns events in the Philippine Islands after the United States took over. Republic is busy with "Man of Conquest." Hal Roach has in work "Captain Fury," the background of which is Australia. And, without wanting to bore anybody by repetition, David O. Selznick says he will get underway with "Gone with the Wind" almost any day now.

Legends and Fables

Last year, with "The Adventures of Robin Hood," Hollywood made its first invasion in a long time into the realm of legend and fable. The first 1939 consideration of legend and fable as desirable screen material will be made by Paramount with "Knights of the Round Table" as the subject.

The picture will be produced by Albert Lewin from a story written by Talbot Jennings, whose credits include participation in the preparation of "Mutiny on the Bounty," "Romeo and Juliet," "The Good Earth" and "Marie Antoinette," all of which required a great deal of literary and historical research. The film will be directed by Henry Hathaway and will star Douglas Fairbanks, Jr.

In "Knights of the Round Table" the younger Fairbanks, whose immediate future picture is "Gunga Din," will be following in the footsteps of his father, who achieved his greatest fame in portraying swashbuckling roles. He will be cast as Lancelot, King Arthur's strong right arm and romantic swashbuckling hero.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Wings of the Navy

(Warner-Cosmopolitan)

Aviation, National Defense, Americanism and News

It isn't in the calendar that Warner Brothers could have known last spring, when they started production of this picture, that the President of the United States would be urging the Seventy-sixth Congress to appropriate billions for strengthening the nation's air force and warning via international radio broadcast of the urgent need for same at the precise moment when "Wings of the Navy" should come up for release.

But if it had been in the calendar for the Brothers Warner to know this in advance, they would have produced exactly this film. It fits the national and international situation, the newspaper headlines of the world and the box office needs of the American exhibitor like a glove fits a fist.

"Wings of the Navy" was produced at the Naval air bases at Pensacola, Florida, and San Diego, California, with the Navy cooperating fully and with manifest relish in the job.

Warner actors, good ones with plenty of name value and talent, played out the personal romance which holds attention between presentations and demonstrations of Navy air strength, equipment and technique, but the romance is, as a screen notation might accurately have put it, "purely coincidental." The presence of such players as George Brent, Olivia de Havilland, John Payne, Frank McHugh and the others listed below affords marquee means of getting the rank and file into the theatre in paying numbers, but it is the background material, the sensible and generous exposition of the Navy's air force in all its aspects, that the rank and file may be expected to thrill to and go out talking about.

Words are no match for lenses when it comes to describing the flight stuff in this or any picture, so don't accept these as even faintly indicative of what goes on aerially, in "Wings of the Navy." Shown in incredibly exact formation are fighting squadrons photographed from eagles' eyeview. Shown in precise ground array are the Navy's planes, a sight which would have been impressively reassuring to Americans before the Chief Executive told the Congress how few of them, relatively, there are. It is a sight, now, likely to send citizens home intent upon writing to their Congressman about the need for more and more and more.

Shown, too, is the test flight of a new pursuit ship, the death of the test pilot, and, later, the successful test of the same type ship by another pilot. This impresses observers with the life-and-death earnestness with which the Navy's preparations for national defense go quietly forward. And, late in the picture, cross-section shots of a mammoth air cruiser drive home, by detailed display of intricate apparatus in function, the important fact that combat planes cost a great deal of money.

Worked into the picture, also, and this on due deliberation after it had been brought in, is a Brazilian aviation cadet taught his profession at the Pensacola flying school as a courtesy student, the first screened response of a motion picture studio to the nation's lead in the matter of Pan-American cooperation for defense.

To say that any aviation picture is better than any other aviation picture is to invite expert testimony and get nowhere. However, to say that this one is the most timely aviation picture that ever came off the line is to state the truth mildly. It is not simply an aviation picture, or merely a service picture, or a newspaper-headline attraction, a national defense feature or a documentary film. It is all of these, plus a fictional romance, but it is, in sum and in the Warner scheme of things, an Americanism picture. It is also very hot box office.

Lloyd Bacon directed the picture for associate producer Lou Edelman and neither let the incidental story, an original screen play by Michael Fessier, get in his way as they went about telling the big story of the Navy's air setup. They don't preach, eulogize or argue, but the facts they present do. (The romance is the one in which a nice girl engaged to one of two brothers and loving the other worries a lot about it until the one she's engaged to finds out about the situation and tells her it's all right with him if she switches.)

Previewed at Warner's Hollywood theatre with everybody of importance in Hollywood and large numbers of those important in the Navy, the Army and the Marine Corps in attendance. The picture took them as Grant is said to have taken Richmond and as everybody present seemed to think the United States could take any invader that happened to come along—if the United States had enough planes and pilots like those seen on the screen. —WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. A Cosmopolitan picture. Directed by Lloyd Bacon. Original screen play by Michael Fessier. Photographed by Arthur Edeson. P. C. A. certificate No. 4599. Release date, undetermined. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Cass Harrington	George Brent
Irene Dale	Olivia de Havilland
Jerry Harrington	John Payne
Scat Allen	Frank McHugh
Commander Clark	John Litel
Lt. Parsons	Victor Jory
Prologue Speaker	Henry O'Neill
Dan Morrison	John Ridgely
Lt. Harry White	John Gallaudet
Instructor	Donald Briggs
Flight Instructor	Regis Toomey
Ted Parsons	Edgar Edwards
Armando Costa	Albert Morin
Commandant	Jonathan Hale
Captain March	Pierre Watkin
Officer of the Day	Don Douglas
Drilling Officer	Max Hoffman
Check Pilot	Alan Davis
Aviator	Larry Williams

Fighting Thoroughbreds

(Republic)

Horse Racing Melodrama

The "sport of the kings" is the main theme of the story, romance is secondary by only a small percentage. The story details the enmity of two families and their rivalry on the tracks of the country, and builds to the melodramatic events that involve the principals in the big race.

The picture stars Ralph Byrd and Mary Carlisle, but Robert Allen has an equally important role as the suitor in competition with Byrd. In the support are George Hayes, Marvin Stephens and Charles Wilson. The picture was directed by Sidney Salkow from the screen play by Wellyn Totman.

The "Bogart" family becomes interested in horse racing, forces the "Montrose" family into bankruptcy and buys up the estate and stables. "Greg Bogart" offers help to "Marian Montrose" but she refuses. "Queen," sold to a milk company, bears a colt sired by the famous "Battleguard." The "Montroses" raise the colt. A broken leg mends perfectly. "Queen" and a "Bogart" horse, also a son of "Battleguard," are entered in the derby. A gambler attempts to put the race on "ice" by kidnapping "Gramp Montrose." "Ben Marshall," doctor, and "Greg" join forces and free "Gramp" while the "Montrose" horse, "Sweet Revenge," goes on to victory.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Sidney Salkow. Screen play by Wellyn Totman. Original story by Clarence E. Marks, Robert Wyler. Additional dialogue by Franklyn Coen. Production manager, Al Wilson. Photography by Jack Marta. P. C. A. Certificate No. 4898. Running time, 65 minutes. Release date, January 6, 1939. General audience classification.

CAST

Ben Marshall	Ralph Byrd
Marian	Mary Carlisle
Greg	Robert Allen
Gramp	George Hayes
Hefty	Marvin Stephens
Bogart	Charles Wilson
Brady	Kenne Duncan
Wilson	Victor Kilian
Colton	Eddie Brian

Ambush

(Paramount)

Melodrama

On a quiet Friday night in a preview-weary Hollywood this unballyhooed melodrama flipped onto the screen in front of tired professional eyes and, to strain the vernacular, knocked them out. In as fine a straightaway telling as any picture, big or little, has received in ready memory, the story of a bank robbery and its perpetrators' flight from justice builds up more suspense than producers commonly buy for a million dollars and sustains it longer than they hope to for twice as much. For purposes of plain entertainment, "Ambush" is a picture rarely matched, in its kind, and possibly never surpassed.

The showman's job in connection with the film is to get the public in to see it the first time, a job which resourceful showmen may be expected to do somewhat better than the

(Continued on page 40)

WAR ON SPIES – Demands America

NAVY SECRETS

STARRING

FAY WRAY

WITH

GRANT WITHERS

CRAIG REYNOLDS

DIRECTED BY
HOWARD BRETHERTON
ASSOCIATE PRODUCER
WILLIAM LACKEY
SCREEN PLAY BY
HARVEY GATES
FROM THE ORIGINAL
COSMOPOLITAN MAGAZINE
STORY BY
STEVE FISHER
•
A MONOGRAM PICTURE

MONOGRAM MPC PICTURES

(*Continued from page* 38)

fellow who makes it a practice to splatter names across his marquee, turn on the lights and wait for the fans to rush in. Gladys Swarthout's name is reputed to have lost some of its early allure, and it is a fact that she doesn't sing in this picture. Lloyd Nolan's name means more than it used to, but still isn't Valentino. Ernest Truex is a draw among persons who like his puckish brand of humor, but he plays a sinister gang leader here. Perhaps the most profitable tack a showman may take is to declare, loudly, that everybody changes type this time and outplays himself in the new setup.

Laura and S. J. Perelman's screen play, from Robert Ray's story, is an unvarnished account of an extremely well planned bank robbery and the robbers' extremely well planned means of escape. Kurt Neuman's direction is businesslike, plain and conditioned to no stereotyped ideas about how crime pictures should be made. William H. Wright produced the film with never a bow to the formalities of the type and with seeming fidelity to the facts about police detection as revealed in study of case histories.

This is not a story to be told in synopsis. There are four bandits in the gang, a brainy leader, a ruthless killer, a brutish dimwit and a weak but inventive youngster. A girl employed by the bank and a truck driver whose conveyance is needed for escape are taken into the gang's custody and forced to aid in the flight. These two fall in love before it's all over, but their romance doesn't clutter up the progress of the action. There are no dumbbell detectives and no phenomenally clever ones, no wisecracking yeggs, smart aleck reporters or big shot lawyers. It's a straight story, registering, a good deal more convincingly than the fancy ones do, the fact that crime does not pay.

The robbery takes places in a large city, which is not named, and the bandits flee to open country, also vaguely designated. The time is now or any time. The entertainment is constant, substantial and legitimate.

Previewed at the Alexander theatre, Glendale, Cal., to solid response.—W. R. W.

Produced and distributed by Paramount. Associate producer, William H. Wright. Directed by Kurt Neuman. Screen play by Laura and S. J. Perelman. Story by Albert Ray. Photographed by William C. Mellor. Film editor, Stuart Gilmore. P. C. A. certificate No. 4782. Release date, January 20, 1939. Running time, when seen in Glendale, 65 minutes. General audience classification.

CAST

Jane Hartman	Gladys Swarthout
Tony Andrews	Lloyd Nolan
Charlie Hartman	William Henry
Inspector Weber	William Frawley
Gibbs	Ernest Truex
Randall	Broderick Crawford
Sheriff	Rufe Davis
Sidney Blue	John Hartley
Captain Gonzales	Antonio Moreno
Captain Bosen	Harry Fleischmann
Cora	Polly Moran
Mechanic	Richard Denning
Storekeeper	Raymond Hatton
Pop Stebbins	Clem Bevans
Sam Moore	Max Hoffman, Jr.
Bank Teller	Archie Twitchell
Bank Guard	Wade Boteler
Woman	Jane Dewey
Child	Billy Lee

Arrest Bulldog Drummond

(Paramount)

That Man's Here Again

Another chapter from the life saga of the fictionized super-man brings Captain Hugh C. Drummond into conflict with a couple of symptoms of the times, a death dealing machine and a band of international spies. The menace may change its nationality and method of attack, but the rounds of the battle still pack violent deaths, rough and tumble fist fights and hair-thin escapes, a series of climaxes.

What is approaching a stock cast of players assumes familiar roles. John Howard is still the sleuthing Briton, while Heather Angel performs as the long suffering fiancee, "Phyllis." Reginald Denny and E. E. Clive are the comic foils. H. B. Warner represents the law, George Zucco and Jean Fenwick the other side. The direction of the screen play by Stuart Palmer from a H. C. (Sapper) McNeile original is by James Hogan and a creditable job it is except for a hurried finale, perhaps dictated by running time.

The oft postponed nuptials of "Bulldog" and "Phyllis" are sidetracked again when an inventor of a detonating ray machine, which can cause munitions to explode by remote control, is found murdered. Caught on the scene, the Captain goes about collecting clues to clear his own name and protect the life of his fiancee. "Phyllis" is sent on a cruise and "Bulldog" becomes apprehensive when he learns that the murderer and his confederate are on the same boat. A plane takes Bulldog to the rescue.

Seen at an afternoon performance at the Criterion Theatre in New York where a small audience witnessed the proceedings in undemonstrative Broadway style.—JOSEPH F. COUGHLIN.

Produced and distributed by Paramount Pictures. An Adolph Zukor presentation. Director, James Hogan. Screen play, Stuart Palmer. Based on "The Final Count" by H. C. (Sapper) McNeile. Soundman, Gene Merritt. Film editor, Stewart Gilmore. Art directors, Han Drier, Franz Bachelin. Cameraman, Ted Tetzlaff. P. C. A. Certificate No. 4611. Release date, November 25, 1938. Running time, 60 minutes. General audience classification.

CAST

Captain Hugh C. Drummond	John Howard
Phyllis Clavering	Heather Angel
Colonel Nielson	H. B. Warner
Algy Longworth	Reginald Denny
Tenny	E. E. Clive
Lady Beryl Ledyard	Jean Fenwick
Aunt Meg	Zeffie Tilbury
Rolf Alferson	George Zucco
Robin Gannett	Leonard Mudie
Smith	Evan Thomas
Constable Sacker	Clyde Cook
Constable McThane	David Clyde
Soongh	George Regas
Sir Malcolm McLeonard	Neil Fitzgerald
Sir Basil Leghorne	Claud Allister
Inspector Tredennis	John Sutton
Ald Major Trumleigh	Ferdinand Munier
Guggins	John Rogers
Cop	Frank Baker
Gumba	John Davidson

You Can't Get Away With Murder

(Warner Bros.)

Crime Melodrama

"You Can't Get Away with Murder" preaches that crime doesn't pay. It does so grimly, forcefully, and in a way which teaches a powerful moral lesson. The basic plot concerns a hoodlum—worshipping youngster, a thoroughly bad yegg, and an innocent man convicted of murder. Founded on a play by Sing Sing's famous warden, Lewis E. Lawes, and written in collaboration with Jonathan Finn, with the screen play by Robert Buckney, Don Ryan and Kenneth Gamet, directed by Lewis Seiler, the picture features Humphrey Bogart and Billy Halop in vivid roles which they play for all the parts are worth.

Influenced by "Wilson," "Johnnie Stone" participates in petty crimes without detection until a pawnshop holdup results in murder. "Wilson" kills with a gun stolen by "Johnnie" from his sister "Madge's" sweetheart, Burke. Circumstantial evidence sends him to the death-house, and "Johnnie," terrorized by "Wilson," goes to jail with him for another crime. As "Madge" and other friends wage a battle to save "Burke," "Wilson" plans to rid himself of the kid, who might talk, by killing him in an attempted jailbreak.

"Johnnie," both frightened and case-hardened, turns a deaf ear to all pleas that might help "Burke," until, shot by "Wilson," he mouths a dying confession that removes "Burke" from the shadow of the electric chair and places "Wilson" there.

Grim but not gruesome, while potent in its picturization of desperate men bent on dangerous missions, the show carries a strong human interest appeal. Void of any comedy save that from jail birds, carrying only the slightest love interest, "You Can't Get Away with Murder" is both melodramatic entertainment and a gripping moral document.

The showmanship required to sell the picture is a straight-from-the-shoulder delivery of facts. While the theme and story should bear the brunt of exploitation efforts, recent pictures in which Humphrey Bogart and Billy Halop have appeared should be called to the public's attention. The audience witnessing the preview had just seen "King of the Underworld" and consequently was in a mood for more of the same brand of entertainment. It was evident that the patrons were impressed.

Previewed at the Warner Hollywood theatre.—GUS MCCARTHY.

Produced and distributed by Warner-First National. Associate producer, Sam Bischoff. Screen play by Don Ryan, Kenneth Gamet and Robert Buckner. From a story by Warden Lewis E. Lawes. Director, Lewis Seiler. Based on the play, "Chalked Out," by Lewis E. Lawes and Jonathan Finn. Dialogue director, Vincent Sherman. Assistant director, William Kissell. Cameraman, Sol Polito. Art director, Hugh Reticker. Film editor, James Gibbon. Sound, Dolph Thomas. Gowns by Milo Anderson. Unit manager, Louis Baum. Music by Heinz Roemheld. P. C. A. certificate No. 4705. Running time, when seen in Hollywood, 80 minutes. Release date, February 25, 1939. General audience classification.

CAST

Frank Wilson	Humphrey Bogart
Madge Stone	Gale Page
Johnnie Stone	Billy Halop
Attorney Carey	John Litel
"Pop"	Henry Travers
Fred Burke	Harvey Stephens
Scappa	Harold Huber
"Red"	Joe Sawyer
"Smitty"	Joe Downing
"Toad"	George E. Stone
Principal Keeper	Joseph King
Warden	Joseph Crehan
Gas Station Attendant	John Ridgely
District Attorney	Herbert Rawlinson

Son of Frankenstein

(Universal)

Melodrama

"Son of Frankenstein" is the sequel to "Frankenstein," and it is a parallel story in which by reason of this circumstance, the entertaining and commercial value of terrorizing surprise has worn thin. Most everybody knows the original Mary W. Shelley "Frankenstein" story. Exhibitors are few and far between who don't know the sensational history of the picture evolved therefrom by the Universal of the Laemmle era.

Yet, assuming from reports anent the recent revivals of "Frankenstein" that there is a continuing public market for unadulterated gruesomeness and horror on the screen, "Son of Frankenstein" has considerable value in its own right. This picture starts, a generation later, from the point where its sire finished. The memory of the horror provoked by the man-made monster still endures when "Baron Frankenstein," his wife and son, arrive at the ancestral home to claim his father's estate. The monster lives, too, cared for by awesome "Ygor," legally dead but still alive. "Frankenstein" gives the piece of unearthly humanity new animation and, under "Ygor's" direction, the monster becomes his avenging instrument. Two brutal murders serve to panic and terrorize the populace, and "Frankenstein's" safety is menaced. Still he persists in fostering the brute, to prove that his father might have stumbled on the secret of creating artificial life, until "Ygor" and the monster threaten his child. Then, first killing "Ygor," he destroys the monster forever.

Artistically, "Son of Frankenstein" is a masterpiece in the demonstration of how production settings and effects can be made assets emphasizing literary melodrama. Histrionically, the picture is outstanding because of the manner in which Basil Rathbone, Boris Karloff, Bela Lugosi and Lionel Atwill, as well as the members of the supporting cast, sink their teeth into their roles.

Everything in the picture is grim. The single pleasant note is the final destruction of the monster. That "Son of Frankenstein" is horror to the last degree is widely known. Audiences will know what to expect.

Previewed in Universal studio projection room in Hollywood. Two press representatives, *including the writer, sat in the same room about eight years ago when "Frankenstein" first was shown and when the Laemmles, Senior and Junior, did not know what to do about it. Nobody present on the eve of Friday, the 13th, had any doubts about what the present Universal regime and its exhibitor clientele would do about "Son of Frankenstein."*—G. M.

Produced and distributed by Universal. Produced and directed by Rowland V. Lee. Original screen play by Willis Cooper. Suggested by Mary W. Shelley's story. Charles Previn, musical director. Fred Frank, assistant director. Ted Kent, film editor. Photographed by George Robinson. Jack Otterson, art director. P. C. A. certificate number 4987. Running time, 95 minutes when seen in Hollywood. Release date: January 13, 1939. General audience classification.

CAST

Baron Wolf von Frankenstein	Basil Rathbone
The Monster	Boris Karloff
Ygor	Bela Lugosi
Krogh	Lionel Atwill
Elsa von Frankenstein	Josephine Hutchinson
Peter von Frankenstein	Donnie Dunagan
Amelia	Emma Dunn
Benson	Edgar Norton
Fritz	Perry Ivins
Burgomaster	Lawrence Grant
Lang	Lionel Belmore
Ewald Neumuller	Michael Mark
Mrs. Neumuller	Caroline Cooke
Burghers	Gustav von Seyffertitz Lorimer Johnson Tom Ricketts

Code of the Fearless

(Spectrum)

Western

Hard-riding, gun-play and hand-to-hand encounters, with songs by the star and a modicum of romance combine to make "Code of the Fearless" a film calculated to satisfy the western adherents.

Fred Scott, the "silvery voiced buckaroo," who was an opera star in San Francisco, has the starring role. Claire Rochelle is the girl. Others are John Marton, Walter McGrail and Harry Harvey.

The picture is the first of a series to be produced by C. C. Burr for Spectrum. It was directed by Raymond K. Johnson.

Scott plays "Fred Jamison," a ranger. With the consent of "Captain Rawlins," his superior, "Fred" pretends to resign from the ranger service, as a part of a plan to rid the countryside of "Red Kane." "Fred" makes plans to round up the "Kane" gang in a fake holdup. "Red" and "Fred" fight it out and a posse captures the others.

Reviewed in a projection room in New York. —P. C. M., Jr.

Distributed by Spectrum Pictures. An Atlas production. Produced by C. C. Burr. Directed by Raymond K. Johnson. Story by Fred Myton. Photography by Elmer Dyer. Sound, Hans Weeren. Assistant director, Henry Spitz. Art, Vin Taylor. Editor, Charles Hinkle. Original songs by Jan Sadlow, Lew Porter, Johnnie Lange: "Here's Romance," "Cactus Pete." P. C. A. Certificate No. 4998. Running time, 56 minutes. Release date, January 5, 1939. General audience classification.

CAST

Fred Jamison	Fred Scott
Jean Morrison	Claire Rochelle
Red Kane	John Merton
Captain Rawlins	Walter McGrail
Fuzzy	Harry Harvey
Morrison	George Sherwood

and

Gene Howard
William Woods
Frank LaRue
Don Gallagher
Carl Mathews
James "Buddy" Kelley

Ride 'Em Cowgirl

(Grand National)

Western

A new personality in the western field, Dorothy Page, makes her debut in the first of a series in which she will star. Heretofore the female element in westerns has been strictly confined to romantic roles.

The singing cowgirl hails from Pennsylvania but learned western ways in the state of many western traditions, Texas. She has appeared as a singer with the Paul Whiteman band and also as a sustaining artist on the radio.

Structurally the film is no different from the average picture of its type. It combines action-fist fights, gun-fights, chases and a horse race, cowboy fashion, with singing, comedy and romance, while Miss Page contributes to all but the fist fights and the comedy.

The story lacks an outstanding climax, but it does have action, and its acceptance probably will rest with the fans' reaction to a feminine western star.

"Sandy Doyle," gambler, who has been mining silver on the Mexican side of the border and hiding the silver on the Bar X ranch on the American side, seeks ownership of the ranch owned by "Rickson." When "Rickson" becomes indebted to "Sandy" and is framed by the gambler, he faces a jail term and the loss of the ranch.

"Helen Rickson" (Dorothy Page), to save her father, "confesses" the theft and escapes. With the aid of "Oliver Shea" she eludes the sheriff, wins the annual rodeo race and exposes the gambler.

Miss Page sings "A Campfire, a Prairie Moon and You," and "I Love the Wide Open Spaces," which were composed by Al Sherman and Walter Kent.

Reviewed in a projection room in New York. —P. C. M., Jr.

Distributed by Grand National. A Coronado Picture. Producer, Arthur Dreifuss. Associate producer, Don Lieberman. Director, Samuel Diege. Original screenplay by Arthur Hoerl. Photography by Mack Stengler. Editor, Guy V. Thayer, Jr. Sound, William Wilmarth. Musical director, Joseph DiMaggio. Production manager, Joseph Boyle. P. C. A. certificate No. 4683. Running time, 52 minutes. Release date, January 20, 1939. General audience classification.

CAST

Helen Rickson	Dorothy Page
Oliver Shea	Milton Frome
Dan Haggerty	Vince Barnett
Belle	Lynn Mayberry
"Ruf" Rickson	Joseph Girard
Sheriff Larson	Frank Ellis
Doyle	Harrington Reynolds
Deputy Sheriff	Merill McCormack
Deputy Sheriff	Fred Berhle

Snowy, the horse

Old Bones of the River

(Gainsborough-G.F.D.)

African Comedy

Based on the Edgar Wallace "Sanders" stories, this latest Will Hay subject rises very inventively above its foundations. For purposes of character comedy the schoolmaster comedian herewith is transplanted to the Africa of "Sanders of the River" and cast into the turmoil of tribal outbreaks stimulated by illicit hootch. It is a long way from Wallace, and though the whole action turns on a supposedly dramatic motif, the native unrest, the Hay comedy never has been more boisterous, unsubtle and indisciplined. The fun, which is devised mainly around the decrepit steamer run by Moore Marriott, as a venerable imbecile, and Graham Moffatt, as a perky boy, the rude interludes with the tribesmen, the general variation on the theme of "tumblery and tossage" and the noisy pitch at which nearly every scene is handled, indicates a direct appeal to the frankly unsophisticated audience and the patron with whom Will Hay is still a major prophet. It is a directly local market appeal and it would seem that Hay's sponsors have done little to widen that market.

Hay's role is that of Professor Benjamin Tibbetts, a crusty and fumbling old pedagogue who takes over charge of an African administration when Commissioner Sanders goes sick with fever. His adventures take him into a blood battle between tribal chiefs, one of them using bathtub gin as means to his end. Much of the slapstick takes place on the battered and decripit riverboat *Zaire,* involves the receipt of orodous goats in lieu of taxes, finds Hay saddled with a black baby saved from the sacrificial altar, and ends with an abortive attack on the Residency.

Hay is rather more boisterous and verbose than usual, and few of his lines are really funny. His stooges, Messrs. Marriott and Moffatt, are to type, and probably bag as many laughs as "Dr. Tibbetts," if not more.

The African atmosphere is not badly stimulated even if the ethnography is somewhat lacking in authority. There is one Negro actor, Robert Adams, whose Bosambo is almost a convincing characterization.

British exhibitors should find it easy to sell this one on its star handle, and can exploit it as a species of leg pull at the expense of "Sanders of the River." For the wider market it is more likely to restrict Hay's appeal than otherwise.

Seen in London at a trade preview. The audience quite obviously found it easy to laugh at the comedy passages, but some laughed at those in more dramatic vein. As a Hay specimen its salability seemed not to be difficult though there was a general impression that it did not live up to the recognized standard.—AUBREY FLANAGAN.

A Gainsborough Picture. Ditsributed by General Film Distributors. Directed by Marcel Varnel. Based on the stories by Edgar Wallace. Scenario, J. O. C. Orton. Dialogue, Val Guest, Marriott Edgar. Photography, Arthur Crabtree. Film editor, R. E. Dearing. Settings. Running time, 90 mins. Certificate "U".

CAST

Professor Benjamin Tibbetts	Will Hay
Harbottle	Moore Marriott
Albert	Graham Moffatt
Bosambo	Robert Adams
M'Bapi	Jack London
Commissioner Sanders	Wyndham Goldie
Captain Hamilton	Jack Livesey
The Voice of Reproach	The Western Brothers

LaVierge Folle

(Walch Film Corp.)

French Melodrama

The eternal triangle is again the theme in "LaVierge Folle" (The Foolish Virgin). Produced in France by Le Film d'Art and taken from the play by Henry Bataille, the picture introduces Juliette Faber, who combines beauty and acting ability.

The picture follows the lines of French farce and several scenes and parts of the dialogue are at least "intimate."

The photography, action and acting are audience values and the superimposed English titles keep it all moving along.

"Diane" (Juliette Faber), French debutante, and "Marcel" (Victor Francen), wealthy but elderly lawyer, fall in love. "Marcel" explains to his wife "Fanny" (Annie Ducaux), but she refuses to give him a divorce. "Diane" and "Marcel" plan to go to Egypt to get it. "Diane's" brother traces them to the boat and "Diane" is accidentally shot and killed.

With the supporting cast of Gabrielle Dorziat, who played the school principal in "40 Little Mothers," Annie Dacaux, Michel Andre, Henri Guisol and Denise Kerny, the picture is well balanced.

Reviewed at an early evening performance at the new Cinema 49 in New York, the audience received the picture warmly.—GEORGE SPIRES.

Produced by Le Film d'Art and distributed by Walch Film Corp. Directed by Henri Diamant-Berger. From the play by Henry Bataille. Adapted by Roger Vitrac, Pierre Rocher, Charles de Peyret-Chappuis and Jean Nohain. Release date, December 28, 1938. Running time, 80 minutes. Adult audience classification.

CAST

Diane de Charance	Juliette Faber
Marcel Armaury	Victor Francen
Fanny Armaury	Annie Ducaux
Madame de Charance	Gabrielle Dorziat
Gaston de Charance	Michel Andre
The Chauffeur	Henri Guisol
The Maid	Denise Kerny

Trigger Pals

(Cinemart-GN)

Western

The usual elements of a western melodrama are to be found in this Grand National picture, a Phil Krasne production directed by Sam Newfield from a story by George Plympton and Ted Richmond.

The action, quiet until the fist fight climax, pits a ranch foreman and his two pals against a grasping land trader and his rustling-inclined hirelings. Art Jarrett, the lead, is supported by

(*Continued on page* 44)

IN COURTS

Paramount Files Action To Halt Contract Suit

Paramount Pictures, Inc., has filed suit in New York supreme court to restrain Ben Blumenthal from prosecuting an action for an undisclosed amount against it in England charging breach of a contract in connection with the sale of Paramount-controlled theatres there.

Paramount claimed that it was served in New York December 27th with a writ returnable on January 24th, issued from an English court, which charged it with failing to remunerate Mr. Blumenthal on the sale of English theatres, and with violating an agreement to sell the theatres to a purchaser obtained by Mr. Blumenthal.

Reach Settlement In Rose Action

A stipulation has been filed in the United States district court in New York settling the plagiarism suit brought by Henry Rose against Metro-Goldwyn-Mayer Pictures Corporation, MGM Distributing Corporation, Loew's, Inc., and Culver Export Corporation. The terms of the settlement were not disclosed. Mr. Rose brought suit in August, 1937, for an injunction and damages, saying the defendants had plagiarized his play, "Burrow, Burrow," copyrighted on July 3, 1934, in the picture, "Man of the People."

Disney Seeks Injunction In Kansas City Court

John W. Hudson, attorney for Walt Disney Productions, and the Hamilton Enterprises, Inc., Missouri corporation, have filed suit in federal district court in Kansas City against A. E. Sandhaus (the Great States Manufacturing Company and the Colonial Sales and Novelty Company of Kansas City) N. E. Sandhaus, Great States Operating Company, Crown Drug Company, Phil Small and John Small (Parkview Pharmacies) and Milgram Food Stores, Inc.

The suit asks that these companies and individuals be permanently enjoined from displaying and selling replicas of Mickey Mouse and other Disney creations through vending machines, and that defendants pay $1 for each infringed copy made and for each of the figures which appear on the vending machines.

AMPA Holds Meeting

The Associated Motion Picture Advertisers held their mid-January meeting at the Hotel Astor, New York, last Thursday. Among the guests at the luncheon were Max Baer, Willy DeMond, Hollywood stocking designer; George Stevens, producer-director of "Gunga Din"; Douglas Fairbanks, Jr., Joel Sayre, Joseph Hepner, Gordon D. Ellis and Lucille Marsh. Ralph Rolan presided.

Holloway Named Aide

Bert Holloway has been made assistant to Terry De Lapp, Paramount studio publicity head, and other members of the department have been given new assignments to increase the efficiency of the department.

IN NEWSREELS

MOVIETONE NEWS—No. 36, Vol. 21.—Senate committee questions Harry Hopkins....Daladier welcomed in Corsica....Chinese drain lake for fish....Shirley Temple starts campaign to aid infantile paralysis fight....Giant bombers in mass flight....Parker Dam completed....Lew Lehr....Golf....Boxing.

MOVIETONE NEWS—No. 37, Vol. 21.—French display might in Tunis for Daladier....Senate hears Frankfurter and Murphy....Fashions in blouses....Ski-jumping meet....ice-boat racing....Florida racing season starts.

NEWS OF THE DAY—No. 234, Vol. 10.—French Premier visits Corsica....Ship wrecks bridge in freak crash....Hopkins questioned at Senate hearing....Shirley Temple spurs anti-paralysis drive....Demaret wins Los Angeles golf contest....Biggest fishing fleet puts to sea....Boston midgets hold boxing bouts.

NEWS OF THE DAY—No. 235, Vol. 10.—Tunis cheers Daladier in defi to Italy....Camera films bullet in flight....Devil's Island fugitives set adrift....Frankfurter testifies at Senate hearing....Ice-boat racing....Ski-jumping contest....Florida track opens.

PARAMOUNT NEWS—No. 47.—Navy planes in mass flight....Senate considers Hopkins nomination....Musica brothers plead guilty....Demonstration by electric eels held....Freighter destroys bridge....Woman chief of police slaps mayoress....Film operation on noses of twins....Demaret wins golf contest....Boxing.

PARAMOUNT NEWS—No. 48.—Artists and models go Bohemian at London ball....Daladier visits Tunisia....Frankfurter and Murphy face Senate committees....Jacob Ruppert buried....Fashions in cruise clothes....Ski-jumping contest held....Hialeah Park racing season opens.

RKO PATHE NEWS—No. 51, Vol. 10.—Corsicans welcome French Premier....Senate committee questions Hopkins....Dam on Colorado River completed....Miami fishing fleet puts to sea....Sharecropper families evicted from homes camp on highways....Andes railway is highest in world....Demaret wins Los Angeles open golf contest.

RKO-PATHE NEWS—No. 52, Vol. 10.—Palestine welcomes German refugees....Senate questions Frankfurter and Murphy....High speed device films bullet....Daladier reviews Tunisia's army....World champion ski-jumpers complete....New York butlers stage annual ball....Boys organize detective agency....Florida track opens.

UNIVERSAL NEWSREEL—No. 736, Vol. 11.—U. S. must arm, says Senator Walsh....Governor ends truck strike....Freighter destroys bridge....Huge river aqueduct opened....Train wreck in Oregon....Fashions in spring hats...."40-plus clubs" beats depression....Anglers stage fish tourney....30,000 Christmas trees burned....Il Duce rewards mothers of twins....Wrestling.

UNIVERSAL NEWSREEL—No. 737, Vol. II.—Daladier reviews Tunisia troops....Thousands at Ruppert rites....Frankfurter wins approval....Snow in New York....Cruise sports fashions seen....New fire-proof suit tested....Ski-jumping....Ice-boat races....Florida track opens.

Modern Gets Standard Films

Modern Film Corporation has closed a deal with Standard Pictures Distributing Company, for the exclusive foreign rights to a series of six "Headley Family" comedies, the first of which, "The Headleys at Home," has just been released; and six "Radio Reporter" mysteries, now in production.

Asks for Morals Check

A resolution, asking the Most Reverend Dr. Edmond J. FitzMaurice, bishop of the Catholic Diocese of Wilmington, Del., to consider appointment of a local committee to pass upon the character of motion pictures and classify them as to fitness for children and adults, and prosecute when necessary under local statutes, was adopted by the January meeting of the Catholic Action Forum at Wilmington.

Electronic Compressor

An electronic compressor for better balance in sound recording has been developed by Warner Brothers' sound department on the coast. The purpose of the device is through a control board, to regulate and compress voices as they vary in range, thus bringing them closer together.

OBITUARIES

Gordon Hamilton Dies; In Films in Early Days

Gordon Hamilton, 55, actor, died at his home in Coytesville, N. J., January 16th. He had appeared in motion pictures as well as on the legitimate stage. He played with the late Pearl White, Charlie Chaplin, Mary Pickford and Owen Moore. He was engaged in a Federal theatre project in New York at the time of his death.

Henry Chesterfield Dies

Henry Chesterfield (Henry Selmer), for 23 years executive secretary of the National Variety Artists, Inc., died January 11th in New York. He had just finished speaking the eulogy of C. Edward Brandt, an old-time actor, when he succumbed. He was 62 years old.

Robert H. McLaughlin

Robert H. McLaughlin, playwright and producer, died in Cleveland January 16th. He went to Cleveland last May after two years in Hollywood as a scenarist. He was 61.

Jameson Thomas

Jameson Thomas, London actor and director, died in a home for treatment of tuberculosis at Sierra Madre, Cal., January 10th at the age of 45. Mr. Thomas appeared in several Hollywood pictures starting in 1931, after playing in British pictures and on the American stage.

Edward Robinson

Edward Wanton Robinson, 61, who was associated with the film industry several years ago, died at his home in Lakewood, N. J., January 10th.

Jack Byrne

Jack Byrne, 48, an actor for 25 years on the legitimate stage, died in New York January 12th.

Samuel Harris, English Publisher, in New York

Samuel Harris, proprietor of Cinema Press, Ltd., which publishes, among other periodicals, *The Cinema*, English journal of the film business, arrived in New York this week. Accompanying Mr. Harris was his son, Horace, a partner in the firm of Harris and Gillow, consultants to the film trade in matters relating to theatres, studios and real estate as applied to the industry.

They plan a visit of several months, in which they will undertake a general survey of theatre and studio conditions and a study of exhibitor problems with particular attention to the question of overbuilding, which, they said, is one of the most vital problems confronting the British film industry today.

Van Leer Associates Formed

Arnold Van Leer has resigned from Cowan and Van Leer advertising agency to form Arnold Van Leer Associates, advertising, merchandising and public relations counselors, at 521 Fifth Avenue, New York.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Newspapers in and around New York the other morning featured stories of the loud, mysterious noise which alarmed residents of the Park Slope section in Brooklyn, reporting on how the United States Coast Guard and United States Navy Yard and the United States Weather Man and the seismologist at Fordham University all were unable to explain the apparent scientific phenomenon. But Leonard Lyons, in the New York *Evening Post,* pierced the mystery, or thought he did, announcing in his column that, "if all these agencies had checked at the office of the United Artists Corporation, the mystery would have been solved. It was a publicity stunt for the movie at the Music Hall—the movie, 'Trade Winds.'"

United Artists had no more to do with the big noise than Mr. Lyons' explanation. The first U. A. knew about it was when the staff read about it in the newspapers the next morning. U. A.'s press agents merely dropped a quiet word here and there that is was a "stunt" for "Trade Winds." And Mr. Lyons obliged.

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United Artists, however, did get some unique attention for "Topper Takes a Trip," at the Music Hall. The idea, not really a new one, sent 20 U. A. employees into as many New York hotels, all carrying the required baggage, and all duly registering under the name "Cosmo Topper." Within an hour, and every hour on the hour thereafter during the day, United Artists' home office switchboard operators telephoned each hotel and asked to have paged the registered Cosmo Toppers, leaving the message that "Marion Kirby was waiting for Mr. Topper at the Music Hall." Cosmo and Marion, of course, are characters in "Mr. Topper Takes a Trip," and at some of the hostelries the next day the 20 U.A. Cosmo Toppers had no easy job retrieving their baggage under the stony eyes of annoyed house detectives.

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Having some professional interest, we checked into the decease of a resident of upstate New York, only to find the Little Falls Evening Times *reporting in his obituary that the man, "an electrical inventor, had* 150 *parents."*

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And then there was the unwitting critical candor from the columns of the *University Daily,* Kansas:

> **"Miss Irene Peabody, mezzo-soprano, sang 'In a Manger Lowly', accompanied by Waldemar Geltch. Miss Peabody must have taken the song literally, for she sang very 'lowly' while the Messrs. Geltch and Anderson soured to new heights."**

▽

The Filmgoer, in Brussels, reported quite clearly on the personal appearance of Danielle Darrieux at Brussels' Metropole Cinema, on the occasion of the premiere of her latest French film, "Retour a l'Aube." "Her youthful beauty and slender figure were the envy of members of her own sex," observed *The Filmgoer,* "if one may judge from the catty remarks heard on coming out of the Cinema."

Noticing Walt Disney's Hal Horne entering a Rockefeller Center elevator on his way to his office the other morning with a bowl of smoking tobacco in a pipe that was worn down at the rim, A-Mike Vogel, of our Managers' Round Table department, solicitously sent down to Mr. Horne one of his favorite corn cob smokerinos which he gets by the gross from Missouri.

"The moment your corn cob gift arrived," Mr. Horne wrote back to Mr. Vogel, "I sent out for a plate of hot melted butter, smeared it on the outside and started munching away, only to find that, so far as the kernels were concerned, you must have been there first."

"On looking at the contraption a little further," Mr. Horne continued, "I decided that if I filled it with my best Sailor Plug and put a match to it, the experience might be worth while. I put a match to it and—well, anyway, Mike, drop in and see me here at the hospital—they tell me they won't be able to put me together again for a month. Seems that I was wrong about the kernels not being on the pipe. I smoked it half way down and the thing started to pop all over the place. Are you sure it was a pipe—or was it a firecracker?"

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Exhibitors and exchangemen in and around Milwaukee may now call Western Union day or night and have a messenger deliver a 10 or 20 or 30-cent chunk of ice quicker than they can say "my ginger ale is getting warm."

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Catching up on some of our back reading we happened across trade writer Ed Harrison's interesting array of items published under the caption: "What the Newsreels Never Show," about the American newsreels' self-censoring of pictorial incidents the screening of which might prove embarrassing to celebrities.

Among the mentionable self-censored newsreel eliminations was a Pathe News shot of President Roosevelt describing with gestures how a roadside gardener had thumbed his nose at him, and the incident that occurred at a little ceremony where Vice-president Garner and Speaker Bankhead were congratulating Justice Hugo Black, then newly-appointed to the U. S. Supreme Court. Mr. Garner jokingly said to Mr. Black, "If anything ever happens, I'll know where to go when I want the right decision," and those words, of course went onto the sound tracks.

Newsreels generally avoid use of pictures that might ridicule or embarrass famous persons. For this reason you don't see King Victor Emanuel of Italy, who is slightly taller than a midget, being lifted onto his horse. Nor the tiny chair, especially built for him, that stands in his box at the opera in Rome. Pershing had trouble with his false teeth while talking before the newsreel camera. And Edward, now the Duke of Windsor, was caught by the newsreel camera tripping over a sound cable with a comic effect that would have done credit to any Hollywood slapstick player.

Theatre owners, whether prospective new builders or others, who are contemplating the adoption of the name "World's Fair" for their theatre, to mark the New York World's Fair opening in April, should note that Grover Whalen, the Fair generalissimo, is suing places of business which are using the words "World's Fair."

A saloon on Third Avenue in New York, another in Jackson Heights not far from the Fair on Long Island, and a beauty parlor and barber in Forest Hills, L. I., already have been served in suits through which Mr. Whalen seeks to enjoin use of the Fair name, on the grounds that it constitutes "unfair and unlawful competition." A special New York state law permits the Fair to take such action.

P. S.: Mr. Whalen is going to serve beer at the Fair across a 120-foot long bar, and probably will have his own assortment of beauty parlors and barber shops.

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Zorina's secretly-filed marriage papers in New York disclose that her real name is Brigita Hartwig.

▽

Artplus Hosiery, D. Hess, president, announces that Warner Bros. Pictures have signed a contract whereby all of their female stars and feature players will wear Artplus hosiery in all Warner Bros. productions—whether they want to or not.

▽

The practice of using "doubles"—inexpensive players who resemble costly stars and impersonate them when something dangerous has to be done—is an old story in Hollywood. But Sam Goldwyn has now taken a new step forward, a bold step, using doubles even for vegetation. He's reproducing the Yorkshire moors on the hills of California for "Wuthering Heights," and in the long shots good old Anglo-Saxon heather is being simulated by good old California tumble weeds sprinkled with good old purple-painted sawdust.

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"Deanna Durbin found out all about the glories and miseries of horseback riding in the course of making her latest Universal picture, 'That Certain Age.'" reports the Brussels, Belgium *Filmgoer.*

▽

Bet none of the secretaries of the multi-million-dollar movie companies can boast of a full-fledged bar with all the trimmings like the one Madeline White has in Ray Johnston's secretarial office at Monogram.

▽

Harry Blair, of Gordon White's publicity staff at Grand National, worked feverishly traveling around New York's newspaper offices the day the company signed Maxie Baer, the former heavyweight champion prizefighter, for six western films. "That's some accomplishment," quoth Harry to the newspaper editors, and the New York *Sun* replied with a big headline: "Baer Reformed About 50 Per Cent—Boxer Is No Longer Merry Madcap."

Anyway, westerns for Grand National will be a lot easier than fighting on the eyes of Max (Call Me Buck) Baer.

SHOWMEN'S REVIEWS OF NEW FILMS

(*Continued from Page* 41)

Lee Powell, Al St. John, Ted Adams and Ernie Adams. Dorothy Faye is the girl.

"Lucky Morgan" and his two pals, "Stormy" and "Fuzzy," are riding herd when rustlers make off with a sizeable part of the herd. "Lucky" is presented with another problem when the daughter of the late owner of the ranch arrives and announces she is going to turn the place into a dude ranch. "Lucky" takes care of ensuing problems, including the tracing of the stolen cattle and apprehension of the rustlers.

Reviewed in the projection room in New York.—PAUL C. MOONEY, JR.

Distributed by Grand National. Produced by Phil Krasne for Cinemart Productions. Directed by Sam Newfield. From a story by George Plympton and Ted Richmond. Screen play by George Plympton. Photography by Jack Greenhalgh. Editor, Roy Luby. Sound, Hans Weeren. Songs by Lew Porter and Johnny Lange: "When a Cowboy Sings" and "Lullaby Trail." P. C. A. Certificate No. 4979. Running time, 55 minutes. Release date, January 14, 1939. General audience classification.

CAST

Lucky Morgan	Art Jarrett
Stormy	Lee Powell
Fuzzy	Al St. John
Doris Allen	Dorothy Faye
Harvey Kent	Ted Adams
Minnie Archer	Nina Guilbert
Pete	Ernie Adams
Jake	Earl Douglas
Steve	Stanley Blystone
Gates	Frank LaRue
Sheriff	Ethan Allen

Pride of the Navy

(Republic)

Romance and Action

For names this feature makes available the values of James Dunn, Rochelle Hudson, Gordon Oliver, Horace MacMahon, Gordon Jones, Charlotte Winters, Joseph Crehan and Charles Trowbridge. For audience entertainment purposes it is a combination of triangle romance, comedy and action.

A different phase of naval activity serves as a background. While a considerable portion of the running time is devoted to the conflict between a grandstanding speed boat driver and a serious-minded Naval lieutenant for the affections of an admiral's daughter, those portions allotted to straightaway comedy and spectacular and exciting action give "Pride of the Navy" a quality which seemed to satisfy those attending the preview.

Unable to perfect a high speed, torpedo-carrying splinter boat, "Lieutenant Richards" is commissioned to obtain the aid of race boat driver "Brennan," once bounced from the Naval service. Immediately "Brennan" starts to chisel in on "Richards" girl, "Gloria." Attention given this phase of the story is contrasted by situation and character comedy, featuring a dumb mechanic, gloomy while work on the experiment proceeds the inevitable split between "Brennan" and "Richards" occurs, and the first test run of the radically designed dual hull boat results disastrously. Inspired by patriotism and love for the girl, however, "Brennan" devises a perfected boat. Made ready for a surprise showing to a Congressional committee, the boat explodes a runaway war head torpedo, proves its military value and seaworthiness, and is accepted. "Brennan," who has no love for the Navy, accepts a reserve commission in order to marry "Gloria."

Previewed at the Forum theatre, Hollywood, the favorable reaction of the audience indicates that the film will have appeal to groups whose expectancies are not pitched too high. Supplementing the exploitation value of the cast names is the possibility of many novel ideas to gain the cooperation of the Navy and of patriotic units in the community.—G. M.

Produced and distributed by Republic. Associate producer, Herman Schlom. Director, Charles Lamont. Screen play, Ben Markson, Saul Elkins. Original story idea by James Webb, Joseph Hoffman. Production manager, Al Wilson. Photographer, Jack Marta. Supervising editor, Murray Seldeen. Film editor, Edward Mann. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumes by Irene Saltern. P. C. A. Certificate No. 4967. Running time, when seen in Hollywood, 65 minutes. Release date, January 26, 1939. General audience classification.

CAST

Speed Brennan	James Dunn
Gloria Tyler	Rochelle Hudson
Jerry Richards	Gordon Oliver
Gloomy Kelly	Horace MacMahon
Joe Falcon	Gordon Jones
Mrs. Falcon	Charlotte Wynters
Brad Foster	Joseph Crehan
Capt. Tyler	Charles Trowbridge

Cops Is Always Right

(Paramount)

Popeye the Good Citizen

Popeye violates driving regulations on several counts and agreeably accepts tickets for all of his offenses. When he is not in the bad graces of the local constabulary, the salt is helping his girl friend, Olive, with her house cleaning. One sequence depicting how the strong armed gent changes the decorative scheme of two rooms is done in typically funny Popeye tradition. Auto drivers should have a good laugh at the troubles of Popeye with the traffic cop.—Running time, seven minutes.

I'm Just a Jitterbug

(Universal)

Lantz Cartune

This entertaining cartoon is replete with swing music and story book celebrities who go in for the "jitterbug" trend of dancing. The drawings bring to life such characters as "Old King Cole," "Jack and Jill" and "The Pied Piper."—Running time, 7 minutes.

Clyde Lucas and His Orchestra

(Vitaphone)

Smooth Orchestration

The orchestral reputation of that smooth bandsman, Clyde Lucas, is agreeably demonstrated in this newest recital from the Melody Master concert category. The numbers include such widely scoped pieces as "Night over Shanghai," "Body and Soul," "Whistling Cowboy" and "When the Circus Comes to Town." The last named selection is presented by the ensemble in a diverting manner. Brother Lyn Lucas obliges with the vocal assignments.—Running time, 10 minutes.

Fox Hunt in the Roman Campagna

(United Artists)

Horsey Set a la Roman

The fable that the Eiglish traveler preserves the customs of the mother-country even to the point of dressing for dinner in the heart of the African veldt is given some substantiation in the depiction of a very British fox hunt held a good distance from the Britannic countryside around non-Albion terrain of Rome. Equipped with the customary personnel for such an enterprise, which includes a group of brightly costumed riders, handsome horse flesh and a collection of fleet hounds, the chase runs across some handsome hill country. Sportively the game as followed is not too thrilling, but, as shot by an inspired camera and tinted by some color conscious pigment wielders, the hunt becomes pictorially exhilarating. Even if the audience cannot be classified as members of the horsey set, gatherings who delight in eye-appealing entertainment should relish the color holiday afforded in the subject.—Running time, one reel.

Dog Gone Modern

(Vitaphone)

A Doggy Short

The adventures of two inquisitive pups around a model home may be classified as trials descriptive of the routine of a dog's life. Their experiences with the very latest house cleaning devices are pictured in mildly amusing if not unexpected fashion. One hound makes an unfortunate acquaintances with an electric dishwasher. The other dog has his troubles with an automatic carpet sweeper and the results are more varied and amusing. Children and housewives will be interested in the home scene depictions.—Running time, seven minutes.

Football Romeo

(Metro-Goldwyn-Mayer)

Our Gang

Adolescent romance and the gridiron overtake the Our Gang juveniles. Alfalfa has a crush on Darla Hood but, believing that he can't compete with Butch, the athlete, decides to become a hermit. A hurried message from Darla starts him running towards the scene of the football game. Butch of course is on the opposing team. All Alfalfa does, with the help of a bit of deception on Darla's part, is to score a couple of touchdowns in a twinkling and win the game a la Merriwell. Running time, 10 minutes.

King Vulture

(Columbia)

Exciting

A two-man expedition seeking eggs for a museum are photographed in sepia as they climb mountains and risk limbs and death to reach the nest of a vulture. The photography is excellent and captures the beauty of the Sierras, where the filming takes place. For thrills there are the exploits of the two men climbing the almost perpendicular face of the cliffs and the fight between one of the men and a king vulture over the invasion of the latter's nest. A News World of Sports special release, the narrative is by Jack Kofoed and described by Basil Ruysdael. Running time, 10½ minutes.

The Wrong Way Out

(MGM)

Youth Lecture

Most of the "Crime Doesn't Pay" subjects have dealt with a demonstration and conviction of adult crime life. Here the culprits are a pair of 'teen youngsters. The boy and the girl elope and after their marriage find work in a night club spot. After "rolling" a drunken customer, robbing and shooting a garage attendant, the boy is injured, and, while the girl goes for some medicine, the police close in. The lad runs his car into a truck and is killed; the girl is sent to prison. Mincing no words in its advice to the younger generation that it should think before it makes the matrimonial leap, the lecture becomes practical and important material for a screen showing to the whole family. Kenneth Howell and Linda Terry carry their roles competently.—Running time, 17 minutes.

WHAT THE PICTURE DID FOR ME

Columbia

"BLONDIE": Penny Singleton, Arthur Lake—Good for family trade.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HEADIN' EAST: Buck Jones, Ruth Coleman—Not a western but pleased just the same. Much different from the usual Jones feature and got by OK. Played December 9-10.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

HEROES OF THE ALAMO: Lane Chandler, Earl Hodgins—Used this on a double and was well received. The trailer on this is good. Would not play it as a single. Good on a double. Played December 23-24.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

I AM THE LAW: Edward G. Robinson—Great entertainment. Robinson never better and what a story. A picture that should click anywhere. Well produced. —J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake—For want of a better production we went back and picked up this old reliable and can assure you that the audience was not disappointed. Running time, 81 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, James Stewart, Jean Arthur, Edward Arnold, Mischa Auer, Ann Miller, Spring Byington—A 100 per cent honey. The kind of picture that keeps the motion picture industry in the public's mind. How'm I doin', Mr. Capra Running time, 127 minutes. Played January 2-3.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

Conn

SECRETS OF CHINATOWN: Nick Stuart, Lucille Brown—Story and plot and acting very bad, indeed. Photography simply awful. Sound unbearable. This is one of the—in fact, the very worst picture that I have played in all my years in the theatre game. Running time, 52 minutes. Played January 2.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School" Kids—This is one swell gangster picture which did good business. Play it quick. Played January 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, "Dead End" Kids, Humphrey Bogart—After playing "Boy Meets Girl," I wouldn't have given a nickel for Cagney and O'Brien to come back and do business. But this picture is really something. It is tense, stark drama all through the picture, and all I have to say is, give these stars something that fits them, and they had in this picture. All three gave topnotch performances. So it did business as it deserved.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—Swell entertainment for any spot. Will stand extended runs. Snappy and it clicks at the box office. What else could you want? Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—This is tops in entertainment for any kind of audience. Every member of the cast is excellent and the dialogue and situations are just as good. It didn't have the draw it should have, though. The fact that it was a hit on the stage didn't mean a thing here. Morris and Lane are very well liked. Running time, 90 minutes. Played December 9-10.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—An excellent picture. Extended runs. Different, wonderful cast and will please all the family. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—Excellent. A down-to-earth picture with a good story, good acting and good directing. Suitable on any day of the week. One of the big pictures of the year. Warner Bros. sure is hitting on high. If you are not using their product, you are missing a good bet. Running time, 94 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan—A good picture! Running time, 63 minutes. Played January 5-6.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Gaumont British

I WAS A SPY (reissue): Madeleine Carroll, Herbert Marshall—Thought this would be a good interesting picture with action, but from remarks gathered during and after the showing from the outside, the war angle killed it. People don't want to see anything connected with war. Take my tip and keep away from this if possible. If you can get them in they will like the story but that cannot be done if it was connected with the World War. Running time, 89 minutes. Played January 1-2.—Gerhard J. Abeln, State Theatre, Sauk Rapids, Minn. General patronage.

Grand National

LOVE TAKES FLIGHT: Bruce Cabot, Beatrice Roberts—Very fine little program picture, but I received a poor print. Don't be afraid of the production; it's OK.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RENFREW ON THE GREAT WHITE TRAIL: James Newill, Terry Walker—A fine Canadian northwoods picture with the usual thrills and a good cast good on any day. Played December 18-19.—Gerhard J. Abeln, State Theatre, Sauk Rapids, Minn. General patronage.

SONG OF THE GRINGO: Tex Ritter, Joan Woodbury—Can safely say this was a humdinger. One of the best. Not a dull moment. Play it. Tex is a knockout. Played December 18-19.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

Metro-Goldwyn-Mayer

CHRISTMAS CAROL, A: Terry Kilburn, Reginald Owen—Very good offering for the holiday season.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—This is a finished production that carried all the elements of drama that were incorporated in the widely read novel. There were not the usual long drawn out operating room scenes in it and Donat was tops in his role. It was well received and business above average on it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Lionel Stander, Frank Morgan, Edward Arnold—Splendid feature. Robert Taylor is as popular with the ladies here as he is in the cities, and they even seemed to enjoy the prize fight. Frank Morgan is good and Lionel Stander and Edward Arnold deserve special mention. Very good. Running time, 92 minutes. Played December 22-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Edward Arnold, Lionel Stander—A fine picture that should please everyone. Robert Taylor fits the he-man roles perfectly. Running time, 92 minutes. Played December 25-27.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

DRAMATIC SCHOOL: Luise Rainer, Paulette Goddard, Alan Marshal, Ann Rutherford, Lana Turner—I saw this picture screened and checked it out as not suitable for small town patronage. The women might like it, and it is well done, but the rehearsal of scenes from Shakespeare's "Romeo and Juliet" will put the men and children to sleep.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—Not well made, disconnected, poor story. Why not give Joe Brown a chance.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal—Slow moving romantic comedy. Will please ladies only.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREAT WALTZ, THE: Milizia Korjus, Luise Rainer, Fernand Gravet—Bringing to the screen what I consider and the audience, too, the finest voice that we have ever run, Miss Korjus'. Great, fine range, power and purity of tone in all registers. But the picture did not do business. All that I can lay it to is too much class for the average small town audience. Why they passed it up I don't know, for I think that it is one of the finest pictures that we have run. On the concert swing they would pay two bucks a throw to hear a voice of the quality that Miss Korjus possesses and we could not sell it to them at two bits. Gravet did all right but I am just wondering if there had been leads that were better known if the picture would have had more chance.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LISTEN DARLING: Freddie Bartholomew, Judy Garland, Walter Pidgeon, Mary Astor—Good picture to good business. Will please old and young. Nothing big but what the customer likes to buy. Running time, 75 minutes. Played December 29-30.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

LISTEN, DARLING: Freddie Bartholomew, Judy Garland—Fairly good program feature that did surprisingly well at the box office. Played January 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LISTEN, DARLING: Freddie Bartholomew, Judy Garland, Mary Astor, Walter Pidgeon—An excellent Bank Night picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Lewis Stone, Judy Garland, Cecilia Parker, Fay Holden, Lana Turner, Ann Rutherford—Very good and pleased 100 per cent. The Judge Hardy series just can't be beat. Running time, 91 minutes. Played December 30-January 1.—O. W. Chapek, Annex Theatre, Anamosa, N. D. Rural and small town patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cicilia Parker, Fay Holden, Virginia Weidler—This series is the best ever. They are just like money in the bank. Good, clean, humorous entertainment. This one did good business considering the date it played. You can step on this one. Played December 21-23.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

PORT OF SEVEN SEAS: Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal—This picture was advertised as more exciting than "Bad Man of Brimstone." But this picture can't compare with "Bad Man." The Beery fans were disappointed in this one. Morgan seemed to be the main actor. The picture was good but not a Beery show. A few more like this starring Beery and my patrons will forget him. Running time, 81 minutes. Played January 7-8. —O. W. Chapek, Annex Theatre, Anamosa, N. D. Rural and small town patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—Why call it "Spring Madness?" It is year 'round madness, not omitting Sundays and bank holidays. A better than ordinary cast

(*Continued on following page*)

(*Continued from preceding page*)

wasted on the silliest show ever filmed. It's the worst since the flood and I don't mean the recent eastern floods, either. Running time, 67 minutes. Played December 9-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—No dice. Metro slipped somewhere on this one and my bet is that it was a weak story. On second thought, that was it. I supposed they are entitled to one or two. But it certainly does not measure up to "Young Dr. Kildare."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—Did not draw but pleased those that came.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TEST PILOT: Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore—"Swell" became the word of the week here whenever mention of this excellent picture was made. And why not. With such fine stars as Gable, Loy, Tracy and Barrymore, what could one expect? It was regarded here as being one of the best aviation pictures ever screened, having a plausible story and containing much in the way of humor, action and pathos. We will be very happy to show another picture equal to this any time. It is high class entertainment and will be a satisfying dish for any theatre owner's patronage. Give it your best playing time; you cannot lose. It is one picture that is self-advertising. Running time, 120 minutes. Played December 31.—J. A. Reynolds, Director of Education & Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—Now, here is what I would call a very good picture. Good acting, splendid cast, and a nice, swift moving plot. It's box office, so what more could any exhibitor ask for? It's got "it." So go to it and see what it can do for you. Our audience enjoyed this one, and if all pictures meet up to the standard of this one we wouldn't wonder where our next dollar is coming from. Running time, 106 minutes. Played January 3-4.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

TREASURE ISLAND (reissue): Wallace Beery, Jackie Cooper—In a crack for a booking and picked this up rather than a cheap program picture. It did fair business on the repeat. The notable thing is the advance that has come on recording since this one was made. You don't realize how much it has been improved until you run a picture released a couple of years back.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—I didn't think this picture was so awfully poor. I've played them a lot worse. But after reading the exhibitor's report on these pages saying he paid for it and then did not play it, I hesitated somewhat at first. However, I feel that I can honestly say that it will get by fairly well as the second feature on a double feature bill. Running time, 66 minutes. Played January 5-6.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce—A real show. Based on yellow fever epidemic during Spanish-American war. This one will do business.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

FOUR CONTRIBUTORS FROM FOUR STATES

From states from Maine to Texas come four new reporters to the "What the Picture Did for Me" department. They are:

Bob Cox, Park Theatre, Dexter, Maine.

C. H. Collier, Globe Theatre, Drew, Mississippi.

Jack Farr, Strand Theatre, Yorktown, Texas.

Gerhard J. Abeln, State Theatre, Sauk Rapids, Minesota.

Exhibitors Collier and Farr are not unknown to readers of the columns, but Mr. Farr's latest report appeared a year and a half ago, and Mr. Collier's more than three years ago.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore, Lynne Carver, Jo Ann Sayers, Nat Pendleton—A swell picture. Lionel Barrymore gives his usual brilliant performance and Lew Ayres really goes to town. Excellent supporting cast, good story packed with human interest and Nat Pendleton furnishing the comedy. Patrons are asking when I will have another of this series. Running time, 80 minutes. Played December 2-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore, Lynne Carver, Jo Ann Sayers—Again MGM gives us a pleasing picture that drew nicely the first day. What it will do from now on is a question. Ayres is rightfully coming into his own as a star. We trust the balance of the series will be as enjoyable as this one. Excellent for audience appreciation. Just a good picture. Running time, 81 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Monogram

PAINTED TRAIL, THE: Tom Keene—Good western, but Tom Keene is not liked so much here and our business isn't average when we play him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PHANTOM RANGER, THE: Tim McCoy—Played as a co-feature with "Let's Make a Night Of It" and did a sweet little business. This picture, too, was a first-run in Torrington. This picture gets away from the usual run of cowboy pictures and it wasn't bad at all. Yes, I think we might even throw one orchid Monogram's way. Running time, 53 minutes. Played midnight December 31-January 1.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Paramount

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—Another disappointment from Paramount. Played this two days and din't get film rental. Many complaints. Played January 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Ellen Drew, Basil Rathbone—In the silent days this was made and it was at that time one of the best. Remade, it has all the elements for entertainment enhanced by sound. Colman, the finished actor, right on top of his role and ably abetted by Frances Dee. This girl, Ellen Drew; where has she been all this time? I am here to tell you that in her small bit she was great. In every part but one she was dirty and disheveled, yet she stood out. Certainly they have something when they do that. In character, of course, a Paris gamin.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LITTLE ORPHAN ANNIE: Annie Gillis, Robert Kent, June Travis—We double featured it and did well with it. Running time, 60 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

PRIDE OF THE WEST: William Boyd, Charlotte Field, George Hayes, Russell Hayden—OK for the houses that play these on Fridays and Saturdays. Running time, 56 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—A swell picture that should please everyone but the weak-hearted. It had some of the bloodiest scenes I ever saw. Had many compliments on the picture. Running time, 111 minutes. Played December 18-20.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

TEXANS, THE: Joan Bennett, Randolph Scott, May Robson, Walter Brennan—A very fine show, especially for a Kansas town. It makes the people feel good to see something about their own state. Crowd was above average on Sunday night. Running time, 90 minutes. Played January 1-3.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

TOM SAWYER, DETECTIVE: Donald O'Connor, June Travis, Robert Kent—Nice little picture for Friday-Saturday, which pleased all. Swell entertainment for the children. Played January 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOUCHDOWN ARMY: Mary Carlisle, John Howard—A passable picture to no business. Customers probably stayed at home and played with Junior's train or "sump'n." Running time, 70 minutes. Played December 25.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

TOUCHDOWN ARMY: John Howard, Mary Carlisle—A very good picture which drew a number of the high school kids in. We played it on a Sunday as the main feature and did a fairly nice little business on it. A West Point picture centering around the Army football team. Fast moving and enjoyable to most all. This picture deserves top mention on your program. It has even greater possibilities if you have a college in your town. Nuff said. Running time, 67 minutes. Played January 7.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Republic

ARSON RACKETS SQUAD: Robert Livingston, Rosalind Keith—This was a fine little picture and good for any spot Friday and Saturday. Running time, 67 minutes. Played December 16-17.—Gerhard J. Abeln, Sauk Rapids, Minn. General patronage.

BOOTS AND SADDLES: Gene Autry, Smiley Burnette, Judith Allen—Another great western from Autry. Played this on Christmas day and was not a least bit worried or disappointed. Thanks, Gene. Played December 26-27.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

LARCENY ON THE AIR: Bob Livingston—Livingston is well liked here and this pleased on a double. Not strong enough for a single. Played December 9-10.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette, Carol Hughes—A good drawing picture that has nothing to recommend it but the pulling power of Autry. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

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OLD BARN DANCE, THE: Gene Autry, Smiley Burnette, Helen Valkis—Another wow from Gene and the boy deserves credit. Easily the best draw in western stars. Playing Autrys in place of specials. Played December 14-15.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

YODELIN' KID FROM PINE RIDGE: Gene Autry, Smiley Burnette, Betty Bronson—Good Autry picture to below average business. Smiley Burnette is still the big show. Running time, 56 minutes. Played December 31.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

RKO Radio

CAREFREE: Fred Astaire and Ginger Rogers—Not so good. Will not do business and shouldn't. No story. Not much production. I was disappointed in this one, as critics had led me to believe it was good. —J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

MOTHER CAREY'S CHICKENS: Anne Shirley, Ruby Keeler, Fay Bainter—Very good. Down-to-earth story. Play it. Well liked and produced.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

PAINTED DESERT: George O'Brien—Fair western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Ann Gillis, Edgar Kennedy, Spanky McFarland —This probably will not make the ten best of the year class but it is an excellent small town picture. The circus acts are the highlight. Plenty of action and comedy keep them laughing from start to finish. Running time, 68 minutes. Played December 16-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Ann Gillis, Edgar Kennedy, Spanky McFarland —A surprise Friday-Saturday good grosser. Everybody seemed to have a good time. Running time, 67 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—Played this Christmas day. Either put the spirit in the audience or added to their "spirits," I don't know which. It's a good show if it has been panned. Play it, Mr. Parkhurst. Running time, 80 minutes. Played December 25.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

ROOM SERVICE: Marx Brothers—Pass this by all means. Nothing to it. A complete washout. Why RKO went "nuts" over this is a mystery to me.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—Personally, I would have been gad to say "Hail and Farewell" in the first reel but it sure clicked with the cash customers. Some came every night and a number told me it was the best show they had seen for months, so I will be glad to say "Hail" to the Marx Brothers again soon. People want to laugh when they go to a show. Running time, 78 minutes. Played December 30-January 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TARNISHED ANGEL: Sally Eilers, Ann Miller, Lee Bowman—RKO has some excellent programmers; if they would only make an "A" once a year. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

TARNISHED ANGEL: Sally Eilers, Ann Miller, Lee Bowman—It's different and this fact alone should make it pay off in real dividends. Sally Eilers does some splendid acting and I think that bouquets should be thrown in the direction of both Miss Eilers and RKO. A fast moving and actually different plot. We could have easily played this one as the feature if we had only known. Running time, 68 minutes. Played January 3-4.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche—Some very catchy music here, but outside of that I don't see what all the shouting's about. Hardly made film rental on this due mostly to the bad weather. Played December 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Good Jane Withers picture. Pleased average business. Played January 1-3.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

COUNTY CHAIRMAN, THE (RE-ISSUE): Will Rogers—Another fine picture with the greatest of all actors.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington—Good fun for the family. Well acted.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I have been in the picture business for twenty-three years in a small way and have read the HERALD *several years, but have never been moved to report a picture because I have always been forced to run them too late for my report to be of any advantage to my fellow exhibitors.*

I have been reading with much interest the reports on RKO's new product. They panned "Snow White and the Seven Dwarfs", which picture I played hot and did twice as much as any other picture I have ever run. True, it cost me 50% but 50% on, for example, $200 is better for me than 65% of $100. I offer the following reports; you may use them if you see fit. — LESLIE F. SMITH, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—We found this to be entirely satisfactory in spite of all the unfavorable criticism we had read. It pleased everyone here and drew better than most pictures we have had lately. Brought out people who do not ordinarily attend shows. We wonder if some of those who called the Quints stupid could do any better teaching five four-year-olds to be movie actresses. They should try it some time. Running time, 85 minutes. Played December 15-17.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, George Murphy, Joan Davis, Jack Haley—Very clever comedy that should please any type of audience. Did not draw as it should have. Running time, 80 minutes. Played December 29-31.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

KEEP SMILING: Jane Withers—This star will be going places if she gets the right type of pictures suited for her. This is a dandy little picture and surpasses many of her former ones. Pick this one up, it will bring you extra business. Running time, 77 minutes. Played December 31.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—We considered this the best Withers picture to date. It had all the usual elements to please the youngsters and yet was satisfactory adult entertainment. She was at her best and supported by a very capable cast. Running time, 77 minutes. Played December 7-8.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Best color we have had. A fine picture that pleased. Horse lovers rave about it. Above average business. Walter Brennan steals the show. Played January 4-6.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Buddy Ebsen, Cesar Romero—Good Henie picture but Christmas must have had the crowds. Joan Davis as detracting as ever. Some of the gags made the old folks blush terribly. Running time, 84 minutes. Played December 26-27.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

ONE IN A MILLION: Sonja Henie, Don Ameche, Adolphe Menjou—Paid too much for this type of picture and was no drawing card in our town. Not for general patronage. Running time, 82 minutes. Played November 20-21.—Gerhard J. Abeln, State Theatre, Sauk Rapids, Minn. General patronage.

PANAMINT'S BAD MAN: Smith Ballew, Evelyn Daw—Very fine western. Smith Ballew really was beginning to become popular. Let's have more with him and his good voice. I see he was in the ten most popular for the year (Motion Picture Herald). I would like to see Smith Ballew make westerns for Warner Bros. That would make a real combination. What about it, Warner Bros.? Don't let a western star that was in the best ten stay idle. We want more with him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

REUNION: Dionne Quintuplets, Jean Hersholt, Slim Summerville, Rochelle Hudson—I think the draw is past on the Quints. Was very much disappointed in the box office. Don't run this unless you can get it at program prices. Running time, 87 minutes. Played December 11-12.—Gerhard J. Abeln, State Theatre, Sauk Rapids, Minn. General patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane—Just the average Jones Family picture. I played it in the middle of the week to a fair crowd. Running time, 60 minutes. Played December 21-22.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Melvyn Douglas—Fine romantic melodrama,

(*Continued on following page*)

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suitable for adult fare.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly—A war picture showing what part the "splinter fleet" took in the world war. Very well produced and a very entertaining movie.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—This picture was not as good as I expected. Did only average business. Played January 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UP THE RIVER: Preston Foster, Phyllis Brooks—Quite a few laughs in this comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

UP THE RIVER: Preston Foster, Arthur Treacher, Tony Martin, Phyllis Brooks—A dandy prison picture, different from any you have ever played. This is entertainment plus. Will stand alone in any spot and please 100%. McPhee knows and he plays them hot.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—Thought this would bring the Christmas trade but was badly disappointed as I had the poorest Sunday business in 11 years. A lot of wasted film, and why put her in that kind of picture and kill off her popularity. It's a picture of India and people just walk away from that kind of show. A lot of people stopped to see what was on and drove away faster than they came. Running time, 85 minutes. Played December 25-26.—Gerhard J. Abeln, State Theatre, Sauk Rapids, Minn. General patronage.

United Artists

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie—Some liked it and some didn't. Did just average business. Played January 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Billie Burke, Roland Young—A very fine picture. Out of ordinary story. Excellent cast and direction.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

"CRIME" OF DR. HALLET, THE: Ralph Bellamy, Josephine Hutchinson, John King—Used this as a single, and with plenty of good shorts it passed. The title helps. Played December 20-21.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

FRESHMAN YEAR: Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore—One of the best pictures of this type we have played. A college picture with all the pep and atmosphere without the usual football plot. Thoroughly refreshing and entertaining. No big names in the cast but all splendid performers. Satisfactory midweek business. Beautifully recorded. Some might well take a tip from Universal in the matter of recording. Running time, 68 minutes. Played November 8-9.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

HIS EXCITING NIGHT: Charles Ruggles, Ona Munson—We doubled this with "Swing, Sister, Swing" and made a satisfactory program.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

HIS EXCITING NIGHT: Charles Ruggles, Ona Munson, Stepin Fetchit—Swell little picture for dual bill or one day. Plenty of comedy. Stepin Fetchit helps a lot. Running time, 60 minutes. Played December 31.—C. H. Collier, Globe Theatre, Drew, Miss. Rural and small town patronage.

LADY FIGHTS BACK, THE: Kent Taylor, Irene Hervey—Might pass on a double but will not get by on a single by any means, although a nice little picture. Played December 26-27.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

LET'S MAKE A NIGHT OF IT: Charles "Buddy" Rogers, June Clyde, Claire Luce—While the picture itself was nothing to brag about we ran it first-run here in Torrington, which is a miracle for this theatre as we play everything third-run. Naturally, we did terrific on the midnight show and Sunday we did very good, too, due to the fact that it was a first-run picture and not because the picture itself was so wonderful. The picture was a fair "B" picture and that is just about all. Running time, 67 minutes. Played midnight December 31-January 1.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LETTER OF INTRODUCTION: Andrea Leeds, Edgar Bergen, "Charlie McCarthy," Adolphe Menjou, George Murphy—Good program picture that did only fair at the box office. Too much Adolphe Menjou. If it hadn't been for "Charlie McCarthy" and "Mortimer," this would have been a flop. Running time, 103 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LETTER OF INTRODUCTION: Adolphe Menjou, Andrea Leeds, Edgar Bergen, "Charlie McCarthy," George Murphy—Splendid entertainment. An interesting story with a good plot. "McCarthy" at his best and beautifully directed by John M. Stahl. The entire cast is superb. Did not draw as well as it should have. A nice production well recorded. Running time, 103 minutes. Played December 25-27.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

LITTLE TOUGH GUY: "Dead End" Kids, Robert Wilcox, Helen Parrish—This picture is OK. The "Dead End" kids are more or less box office now and they appear to be doing a nice little business all over. Give it a try and see for yourself. Running time, 83 minutes. Played January 2.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LITTLE TOUGH GUY: "Dead End" Kids, Robert Wilcox, Helen Parrish—Right up our alley and can say this picture will make money in any spot. Play it and watch your cash pile up. Running time, 83 minutes. Played December 5-6.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

MAD ABOUT MUSIC: Deanna Durbin, Herbert Marshall, Gail Patrick, William Frawley—An outstanding picture for the masses. Play it. Played December 22-23.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

MIDNIGHT INTRUDER: Louis Hayward, Barbara Reed—Used this on a double and pleased. Not good enough for a single. No stars to draw from.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

OUTLAW EXPRESS: Bob Baker, Cecilia Callejo—Another from Baker that pleased. Bob is well liked by our fans. Give us more of his pictures. Played January 2-3.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

SOME BLONDES ARE DANGEROUS: Dorothea Kent, Noah Berry, Jr.—A nice picture. Played on a double and passed. No known stars to draw from. Therefore, not good at the box office. Played December 30-31.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

SPY RING: William Hall, Jane Wyman—Another feature from Universal we had to play on a double and only as such. Stars not known here. Therefore, no draw. Ten more of these to play. My, oh, my. Played December 30-31.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

STATE POLICE: John King, Constance Moore—A great picture with action. Played this as feature No. 1 on a double and pleased 100%. John King is wonderful. Played December 28-29.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SWING, SISTER, SWING: Ken Murray, Johnny Downs, Ernest Truex, Kathryn Kane—Neat little Jitterbug picture. The younger bunch thought it was OK. We doubled with Universal's "His Exciting Night" and made a satisfactory program. Running time, 67 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll—One of the nicest and most enjoyable pictures we have ever shown. The producers of Durbin pictures certainly deserve more than an orchid for their intelligence in the handling of this adorable young lady. Deanna is perfect in voice, looks and acting ability. We haven't had so many raves about a picture for a long time. It drew well and everyone loved it. Beautifully produced and recorded. We can't say more. Running time, 103 minutes. Played January 1-3.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—If you haven't played this one yet, get it. If old, one of the very best musicals ever made. It's "tops." Wili please all. Full of original and fine entertainment.—J. K. Burgess, Iris Theatre, Velva, N. D. General patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds, Dorothea Kent, Frank Jenks—Good picture but it seems as if Joel McCrea is not so good when it comes to drawing 'em in. We played this Christmas night to fair business. Running time, 79 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner Brothers

CASE OF THE BLACK CAT, THE: Ricardo Cortez, June Travis, Jane Bryan—Used this on a double and pleased. Warners have some mighty good features that can be used to good advantage on double bills. Have booked "The Case of the Stuttering Bishop," "Missing Witnesses" and "Daredevil Drivers" to follow this. Played December 23-24.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone—Although a war picture this is very, very well done and all the cast play their roles to perfection. The absence of ladies does not hurt the entertainment of this fine picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HEART OF THE NORTH: Dick Foran, Gale Page—Very good action story. Color beautiful. Pleased all.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane, John Litel, Dick Foran—Nice program picture that pleased and drew good. Good names in this and it can't help but draw. This and "Men Are Such Fools" kept us out of the red. Played December 7-8.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

RACKET BUSTERS: George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel—Another box office smash from Warner and a pleasure to do business with them. Out of 52 features from this company only three could be classed below average. Played January 2-3.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

RACKET BUSTERS: Humphrey Bogart, George Brent, Gloria Dickson, Walter Abel—Very good picture full of action. A little rough for the ladies. It seemed as if all the men and kids liked it. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford, Alan Hale—Here's a humdinger. Action, color, story, wonderful cast. In other words, the works. Extended runs and Warners is coming back strong after the nose-dive they took last year.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WHITE BANNERS: Claude Rains, Fay Bainter, Jackie Cooper, Bonita Granville—Really and truly a wonderful picture. Any theatre will be proud after showing this. Give it your best playing days and you won't be sorry. Played December 12-13.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

Short Features

Columbia

BERMUDA—ISLE OF PARADISE: Columbia Tours—If the balance of these travels are as good as this we will be pleased. A good reel but do not compare it with FitzPatrick's or you will be disappointed. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COMMUNITY SING, NO. 1: College Songs—Very good, indeed. In fact, excellent, especially for our New Year's Eve Midnight show. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MANY SNAPPY RETURNS: Charley Chase—A pretty good two-reel comedy that was especially enjoyed by the kiddies. Running time, 18 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

WASHINGTON PARADE: No. 1—Very good short. Interesting and educational. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Educational

WE LIVE IN TWO WORLDS: Treasure Chest—With apologies to J. B. Priestley, who is one of my favorite authors, this is about the driest, most tiresome short of this kind I have seen. Several beautiful shots in it, but too slow. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

Grand National

CAVALCADE OF STUFF: No. 2—Something out of the ordinary and pleased very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

BEAUTIFUL BUDAPEST: FitzPatrick Travel Talks—The usual beautiful and interesting travel reel from James FitzPatrick. Mr. FitzPatrick never makes a poor one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BURIED TREASURE: Captain and the Kids—Has them all laughing. A fair cartoon. Running time, eight minutes.—A. J. Inks, Crystal Theatres, Ligonier, Ind. Small town patronage.

CAPTAIN KIDD'S TREASURE: Historical Mysteries—This was a good historical but my patrons do not want these kind of shorts. MGM shorts don't seem to be so good for me. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

CAPTAIN'S CHRISTMAS, THE: Captain and the Kids—One of the poorest cartoons we have ever played.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CITY OF LITTLE MEN, THE: MGM Miniatures —Really a buildup for "Boys Town." Interesting if you have not yet played "Boys Town." Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HIDE AND SHRIEK: Our Gang—The usual hilarious short we can always depend upon from Our Gang. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HOW TO WATCH FOOTBALL: Robert Benchley —Very good one-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT'S IN THE STARS: Eleanor Lynn, Johnny Downs—Fair musical short. Running time, 19 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

NEWS OF THE DAY: No. 228—OK. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PENNY'S PICNIC: Pete Smith Specialties—Another dandy colored cooking reel of interest to all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PYGMY HUNT, THE: Captain and the Kids—Why Metro discontinued the Harman-Ising series to make this mediocre cartoon is beyond me. My patrons do not like them after running the beautiful cartoons that every company but Metro makes. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SYDNEY, PRIDE OF AUSTRALIA: FitzPatrick Travel Talks—Good traveltalk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THREE ON A ROPE: Pete Smith Specialties—No good for small town. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

TUPAPAOO: MGM Miniatures—An excellent subject that is out of the ordinary. Very well received. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WINNING TICKET, THE: Captain and the Kids —Pretty good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

GOONLAND: Popeye the Sailor—A very good Popeye.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GRID RULES: Pete Smith Specialties—An interesting sport subject. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

I YAM LOVE SICK: Popeye the Sailor—A very poor Popeye cartoon. It wasn't as good as the average. Running time, nine minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

PARAMOUNT NEWS: No. 40—OK. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

RED, WHITE AND BLUE CHAMPIONS: Grantland Rice Sportlights—An excellent swimming and diving reel. One of the best.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWING SCHOOL: Betty Boop, Cartoons—Very good. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

YOU CAME TO MY RESCUE: Screen Songs—A very good short with cartoon community singing and some nice musicals all thrown into one short. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

RKO Radio

BLUE GRASS: RKO Pathe Sportscope—An excellent short featuring thoroughbred horses, ending with a fine horse race, but ruined by poor recording. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MAIDS AND MUSIC: Nu-Atlas Productions—The makings of a good short subject ruined by the orchestra leader. Running time, 10 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

BEST SELLERS AND RENTERS

The Rachel Field novel, "All This, and Heaven Too", led the best sellers listing for the period from November 14th to December 12th and was second on the best renters listing, according to the monthly tabulations of "Ten Bests" in The Retail Bookseller, house organ of The Baker & Taylor Company, New York. "Rebecca," in reverse order, was first on the list of best renters and second among the best sellers.

Ten Best Sellers

(Based upon a count of sales from November 14th to December 12th)

1. All This, and Heaven Too, by Rachel Field.
2. Rebecca, by Daphne du Maurier.
3. The Citadel, by A. J. Cronin.
4. Gone with the Wind, by Margaret Mitchell.
5. The Yearling, by Marjorie K. Rawlings.
6. My Son, My Son, by Howard Spring.
7. Christmas Days, by Joseph C. Lincoln.
8. Three Harbours, by F. Van Wyck Mason.
9. Remember the End, by Agnes Turnbull.
10. The D. A. Holds a Candle, by Erle S. Gardner.

Ten Best Renters

(Based upon nationwide reports)

1. Rebecca, by Dapne du Maurier.
2. All This, and Heaven Too, by Rachel Field.
3. My Son, My Son, by Howard Spring.
4. The Yearling, by Marjorie K. Rawlings.
5. . . . and Tell of Time, by Laura Krey.
6. Bricks without Straw, by Charles G. Norris.
7. Wisdom's Gate, by Margaret Ayer Barnes.
8. Dynasty of Death, by Taylor Caldwell.
9. The Citadel, by A. J. Cronin.
10. Young Doctor Galahad, by Elizabeth Siefert.

MARCH OF TIME: No. 2—Excellent. The best combination news-in-the-making and history-forming series that I have ever seen. It's real box office, too. On this particular issue I invited all of the regular firemen of the local fire department to be our guests to see Franklin Wentworth's U. S. Fire Fighters. Incidentally, it's swell publicity for the theatre, too. Running time, 20 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

MICKEY'S PARROT: Walt Disney Cartoons—A fair cartoon. Disney has made better. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PATHE PARADE: Very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SALT SHAKERS: Nu-Atlas Productions—Good single reel. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SWEET SHOE: Nu-Atlas Productions—Splendid reel with song and dance numbers. Pleased. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SWINGING MALLETS: RKO Pathe Sportscope—This company makes the mistake of not splitting their sports reels into diversified subjects. An entire reel on polo is too long for a small town audience. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Twentieth Century-Fox

ATHLETIC ODDITIES: Adventure of the Newsreel Cameraman—Very interesting. Would be a nice addition to any type of program. Enjoyed by everyone. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

DAILY DIET OF DANGER, A: Adventures of the Newsreel Cameraman—These series hold the interest of my patrons. Running time, 10 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

ISLE OF PLEASURE: Magic Carpet Series—One of the best traveltalks we have shown. Beautiful and interesting and not boring as some of them are. We like sepia as well as color, if not better. Our patrons seem to enjoy Magic Carpets more than any other shorts of this type. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

ISLE OF PLEASURE: Magic Carpet Series—A very good black and white travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOVIETONE NEWS: No. 30—Good. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

STRANGER RIDES AGAIN, THE: Terry-Toons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRANGER RIDES AGAIN, THE: Terry-Toons—This one shows improvement over some of the other Terry-Toons.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

VILLAGE BLACKSMITH: Terry-Toons—Just an average black and white cartoon. Running time, 8 minutes.—Mrs. Ann Stone, Star Theatre, Unity, Saskatchewan, Canada. Rural and small town patronage.

WHAT EVERY BOY SHOULD KNOW: Lew Lehr —We think these shorts are fairly good, at least different, and quite amusing, but I have never heard such wretched recording. I am sure I don't know how they ever got anything to sound as bad as these do. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

United Artists

LITTLE HIAWATHA: Silly Symphonies—A good short. Walt Disney never fails. Running time, nine minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

Universal

PATIO SERENADE: Mentone Musical Comedies—Too much of the sameness. Cannot recommend it. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RHYTHM CAFE: Mentone Musical Comedies—One of the best two-reel subjects we have had for some time. Some excellent talent, amusingly done, and very beautifully recorded. We played this with Universal's "Freshman Year" and it was a pleasure to listen to them both. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

Vitaphone

DON BESTOR AND ORCHESTRA: Melody Masters—A very good orchestral short. Good music by an able maestro and his band. Variety too. Mildred Law's splendid tap-dancing, however, lost some of its effect due to her "sack-cloth" attire. That "Jimmie Had a Nickel" specialty sure brought forth peals of laughter. Play it, they'll like it. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

LAD-IN BAGDAD, A: Merrie Melodies—A swell little cartoon in color. Running time, seven minutes. —Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

NIGHT WATCHMAN, THE: Merrie Melodies—Very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOYLAND CASINO: Broadway Brevities—A real short enjoyed by everyone. Many enjoyed it more than the show. Running time, 18 minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

Serial

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—Played chapter 10. A good serial. Running time, 18 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

ACADEMY'S '39 AWARDS MACHINERY GETS GOING

Members of Committees Named; First Ballots Go Out This Month; Few Changes

Preparations for the eleventh annual "Awards of Merit" of the Academy of Motion Picture Arts and Sciences, made for Hollywood's best talent accomplishments of the year, were started Wednesday with announcement of the names of awards committee members. The general committee held its first meeting on the following evening.

This year's Academy Awards banquet, at which the "little Oscar" statues will be presented to those selected from the various production crafts, will be held on March 9th, at a place still to be determined, in Hollywood.

The awards are made on the basis of professional or technical perfection or accomplishment, not necessarily on box office performance.

No change from the basic awards procedure of last year apparently is contemplated, with the Screen Actors Guild, the Screen Directors Guild and Screen Writers Guild again making nominations in their respective crafts.

Thalberg Award Procedure

However, there will be a change in the procedure for nominating and selecting the winner of the Irving G. Thalberg Memorial Award for "outstanding procedure," according to a resolution of the general awards committee. This year a committee of 12 producers will nominate five producer candidates for the honor, and the final voting will be done by members of the Academy and of the Screen Directors, Writers and Actors guilds. Only senior members of the Actors Guild will be permitted to vote.

Last year, the first for the Thalberg Award, a committee of 12, representing actors, writers and directors, but no producers, selected the winner, Darryl F. Zanuck, without a general vote.

There will be an additional award in the music division, making three awards, one each for the best song written originally for motion pictures, one for the best original scoring, and one for the best scoring without taking into consideration the origin of the music.

All pictures whose national release dates were from January 1 to December 31, 1938, are eligible for the year's awards, whether or not they have been shown in or around Los Angeles.

Ballots Out This Month

Donald Gledhill, executive of the Academy, will send out the first nomination ballots by January 31st, and all ballots will be mailed by February 28th.

The general nominating committee appointed to select nominees for the best performance, best writing, best directing and outstanding producer of the year follows:

Representing the Screen Actors Guild: Gene Lockhart, Charles Trowbridge, Reginald Denny; representing the Screen Directors Guild: John Cromwell, Clarence Brown, George Marshall; representing the Screen Writers Guild: Frances Goodrich, Albert Hackett and Sheridan Gibney. Nominating for the producers' branch of the Academy will be Darryl F. Zanuck, Jack L. Warner and Louis B. Mayer, and for the technicians' branch: Nathan Levinson and Joseph Valentine.

Alternates are: Walter Kingsford, Anatole Litvak, Henry Hathaway, George Oppenheimer, Gilbert Gabriel, Melville Baker, Pandro Berman, William LeBaron, Hunt Stromberg, Hans Dreier and Vernon Walker.

The executive committee of awards is composed of Frank Capra, president of the Academy; W. S. Van Dyke, president of the Screen Directors Guild, and Howard Estabrook.

Both senior and junior members of the Actors Guild, together with all Academy members and members of the Directors and Writers Guilds will ballot in the finals for the year's best performances, as nominated by the Actors Guild. The Writers Guild will nominate for the writing awards and all the aforementioned groups, with the exception of juniors (extras) of the Actors Guild will make the final writer selection. The Directors Guild will nominate for the direction award and, again, all except the extras will have a voice in those finals.

The studio technical and scientific awards will be selected in final voting by the technical members of the Academy from nominations made by Academy committees of each technical group.

Committees on Rules

This week, Nathan Levinson, chairman of the Technicians Branch of the Academy, announced the appointment of a number of committees to consider the rules used to govern the various technical awards, for the purpose of determining whether or not changes should be made.

Membership of these various committees consists of the following:

ART DIRECTORS AWARD: Bernard Herzbrun, chairman, Roland Anderson, Lionel Banks, James Basevi, Richard Day, Cedric Gibbons, John Hughes, John Victor Mackay, Jack Otterson and Van Nest Polglase.

CINEMATOGRAPHIC AWARD: Joseph Valentine, chairman, John Arnold, Joseph August, Norbert Brodine, Edward Cronjager, Robert DeGrasse, Arthur Edeson, William Eglinton, George Folsey, Jr., Fred Gage, Merritt B. Gerstad, C. Roy Hunter, Thomas Ingman, Ray June, Sidney Lund, E. B. McGreal, George B. Meehan, Jr., Virgil Miller, Victor Milner, Ira Morgan, L. William O'Connell, Emil Oster, George Robinson, Roy Seawright, George Seid, Karl Struss, Allen Thompson, Joseph Walker, Vernon Walker, Lester White and Ray Wilkinson.

FILM EDITING AWARD: Harold J. McCord, chairman, Anne Bauchens, Martin Cohn, William Holmes, Eugene Milford, Maurice Pivar and Murray Seldeen.

SOUND RECORDING AWARD: John Aalberg, Bernard Brown, E. H. Hansen, Nathan Levinson, John Livadary, C. L. Lootens, Thomas Moulton, Elmer Raguse, Loren Ryder and Douglas Shearer.

Rules for the Scientific or Technical Award are being referred to the executive committee of the Academy Technicians Branch, the membership of which consists of Nathan Levinson, chairman, John Arnold, Farciot Edouart, Fred Gage, Wesley C. Miller, Van Nest Polglase, Ray Wilkinson and Bernard Herzbrun; and, chairman of the Art Directors Section, Peter Mole; chairman of the Equipment Section, Harold J. McCord, Film Editors Section, Ray June, Photographic Section, and William Mueller, Sound Section, and Gordon C. Mitchell, manager of the Academy Technical Bureau.

Don Roberts has joined Universal's publicity department on the coast as a unit man.

Johnston Observes 25th Anniversary

To observe the 25th anniversary of W. Ray Johnston's entrance into motion pictures, independent franchise holders of Monogram Pictures, of which Mr. Johnston is president, will hold a sales "jubilee" during February.

Although Mr. Johnston's "New Monogram" is only two years old, already the company has sold its product to 6,000 accounts, and the company says that in 1939 it expects to reach a sales quota of over six million dollars. The company has set its 1939-40 convention for May 1st at New Orleans.

Included in the new year's program are "Navy Secrets," "Star Reporter," "Sky Pirate," a series of detective stories starring Boris Karloff, a series of action dramas starring Frankie Darro, "The Murphy Family," "Wanted by the Police" and "Tough Kid."

Now only 47, W. Ray Johnston entered the film industry in 1914 with the Thanhauser Company, at New Rochelle, N. Y. At 21 he became secretary to Charles J. Hite, president of Thanhauser, where he learned both studio and distributing operations. One year later he became a Thanhauser "extra," working up to leads. While a player, he was instrumental in effecting a working agreement between actors and employers.

In 1916 he became treasurer of Syndicate Film Company, organized to distribute "The Million Dollar Mystery," one of the first motion picture serials. Produced at a cost of $80,000, the film grossed $1,600,000. James Cruze starred.

Following syndicate and Thanhauser, Mr. Johnston became president of Big Productions Film Corporation. Shortly after, he went to Arrow Films as vice-president and general sales manager.

In 1924 he organized Rayart Pictures, turning a $10,000 stock investment into a business gross of $1,250,000.

The year 1931 found him heading a producing and distributing company, Monogram Pictures, which in four years, he geared to 36 pictures a year.

In the latter part of 1935 Republic Pictures was formed with H. J. Yates, Mr. Johnston serving as its president. However, a year later Mr. Johnston withdrew to reorganize the original Monogram.

Born in Bristow, Iowa, on January 2, 1892, Ray Johnston was graduated from the Waterloo College of Commerce in Iowa, and started in business with the Waterloo *Daily Reporter*. In succession he became associated with the Citizens' Gas and Electric Company, Vaughan Land Company, Western Realty and Investment Company, Iowa Mausoleum Company.

Kirsch Heads Drive

Jack Kirsch, Illinois Allied head, has been named chairman of the Jewish Welfare Drive for Foreign Refugees. Leading exhibitors at a recent meeting in Chicago pledged approximately $30,000 for the cause.

Under its president, Lillian Stark, the Columbian Club will hold its ninth annual dance February 25th, at the Hotel Waldorf Astoria.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

1939—JUST SHOWMANSHIP

The 1939 Quigley Awards represent the purest expression of competitive showmanship. Details are set down on following pages. Everyone everywhere starts from scratch. There are no classifications. Complete campaigns are no longer necessary. Deadlines are out. The best single ideas win the jackpot.

For instance: The theatreman plants a story . . . Lands a window . . . Promotes a contest . . . Creates setpiece or front . . . Works out a lobby or street stunt . . . Constructs a float . . . Puts together an ad . . . Stages a presentation.

He sends in the photo, the tear-sheets, or whatever the "evidence". The preliminary selections are made—every two weeks. Not next month. Preliminary winners are appointed Fortnighters, and listed as such in the Round Table. It's that simple.

From among the Fortnighters are chosen the Quarterly Plaque winners. These are appointed Quartermasters and in turn listed in the honor rolls to be seen by all. Including the boss.

* * *

Of course, it isn't so that an able theatreman won't be recognized as one until he becomes a Fortnighter, a Quartermaster. But it's a cinch that a Fortnighter, a Quartermaster will be known as a top showman.

The head men of the industry say so. They're the Judges who pick 'em. Turn a few pages and read what they say.

The man in the field likes the change, in general. Bill Johnson says the new plan is faster, more flexible, more interesting. Providence McBride opines the setup will cause the Awards to become even more valuable. Bert Leighton finds the new method the fairest one yet. Sid Holland calls it a great step forward. Bill Exton labels it streamlined exploitation at its best. A step in the right direction is how Gus Carlson looks at it. The new setup will give everybody a better chance, votes Charley Taylor. Thor Hauschild writes he is happy about the change. And so it goes.

Of course, every expression from the field is not as favorable. That is not expected. But, in the main, these few objections will be overcome as critics realize the overwhelming advantages of the new procedure.

Since the beginning, this is the spot we've been reaching for. The time is ripe. It's man-to-man. No hurdles, no restrictions. Just showmanship.

▽ ▽ ▽

MR. McCOY IS HONORED

The way those University of Georgia students join up for stunts put on by the Lucas & Jenkins theatremen in Athens, you'd think that exploitation was a part of the school's curriculum. The answer is, of course, that the collegiates like the showmen well enough to go along and manage to have a lot of fun while so doing. All of which bears upon the recent initiation into the university's honor society, the Gridiron Club, of Manager Pierce E. McCoy.

It isn't at all unusual for managers to hold office, to take leading parts in organizational activities. But a college honor society is something else again. In Mac's case, it's a something that might be called a Ph.D. of Goodwill.

▽ ▽ ▽

At this writing, entries in the Last Quarter of the 1938 Quigley Awards are now in the hands of the Judging Committee. Results will be announced in the issue of February 4th.

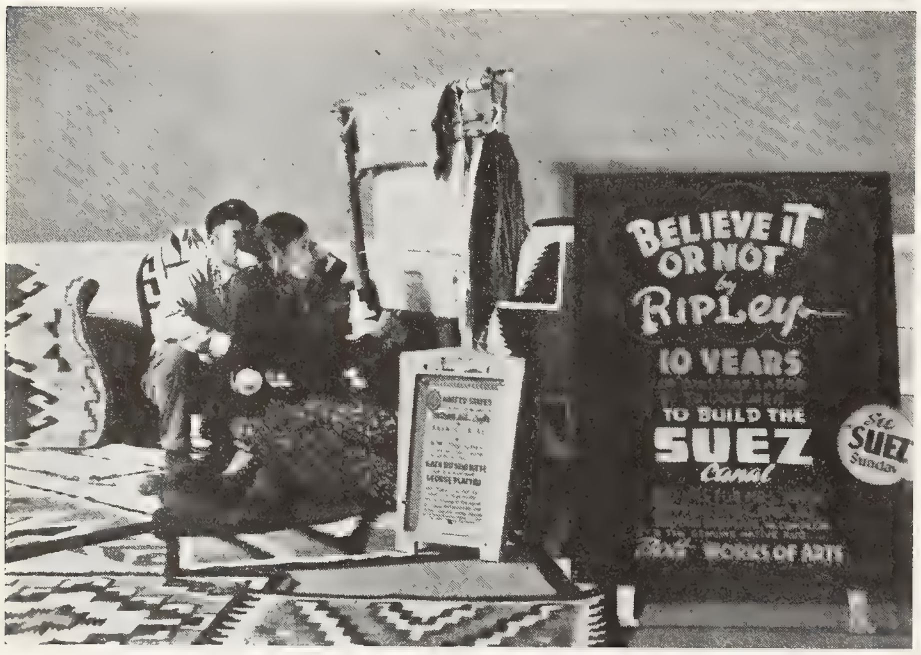
A-Mike Vogel

Round Table In Pictures

Through tieup made by Moon Corker, city manager, and P. E. McCoy, publicist, when Gene Austin visited the Palace, Athens, Ga., for the premiere of "Songs and Saddles", Mayor Dudley issued a proclamation conferring upon Austin the title of "Honorary Citizen" of the city. Shown from the usual left to right are the star and His Honor the Mayor at local Rotary lunch.

Included in the publicity slants arranged by C. E. Rogers, Crump Theatre, Columbus, Ind., for the world premiere of "Stand Up and Fight" was the arrival of the film via air. Shown below is shot taken at the airport of (left to right) Harold Marshall, MGM field representative, pilot of the plane and Rogers receiving the print.

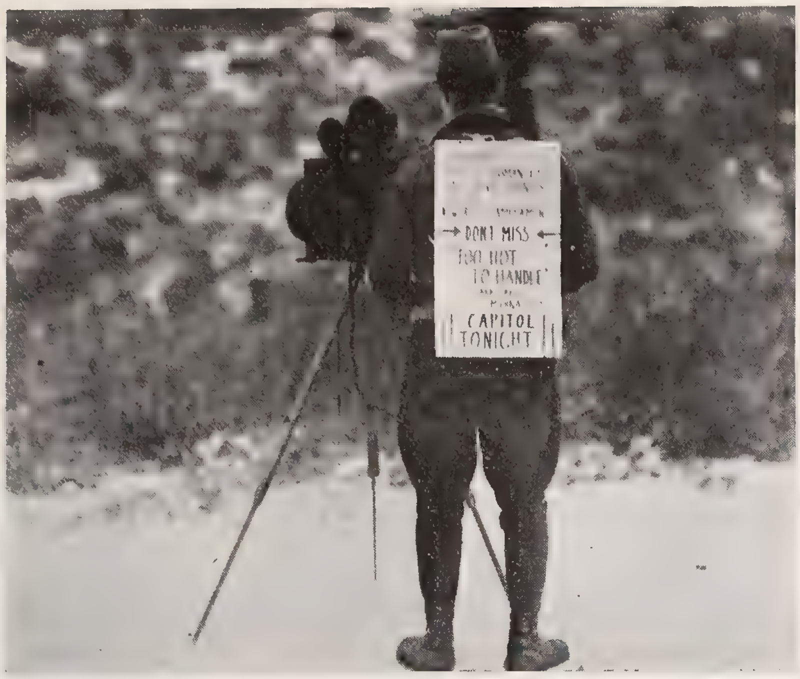
EASTERN AIR LINES
M-G-M's
"STAND UP AND FIGHT"


BELIEVE IT OR NOT by RIPLEY
10 YEARS
TO BUILD THE SUEZ Canal
WORKS OF ART
See SUEZ Sunday

Dave Martin, Paramount Theatre, Hollywood, Cal., for "Suez" engaged Navajo Indian couple to weave rugs in lobby over weekend. Copy alongside tied in the fact that it required 16 years to build the Suez Canal and 60 hours to complete a native rug. Special floods illuminated the entire display.

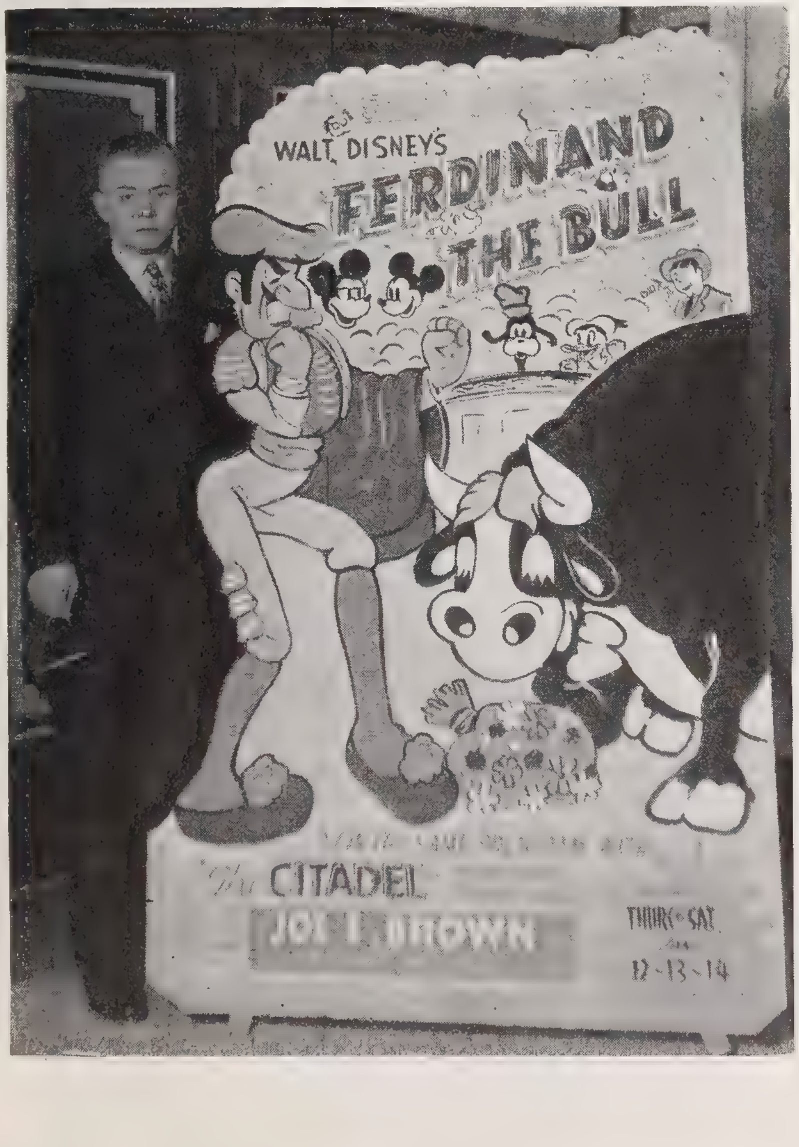
JESSE JAMES RIDES AGAIN
MODERN AGE BOOKS INC.

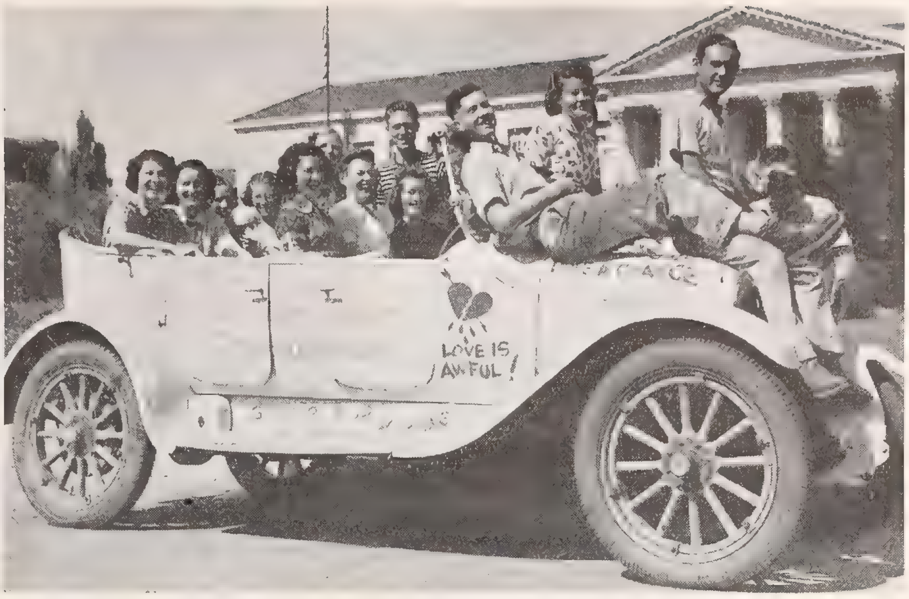
Originally the reprint of Volume 1, No. 1, of the "Jesse James" dime novels was conceived for free distribution by theatremen as part of their advance on the picture. However, the overnight demand became so great that newsstands everywhere are stocking the stories and exhibiting them as illustrated by the New York newsstand pictured here.


DON'T MISS
TOO HOT TO HANDLE
CAPITOL
TONIGHT

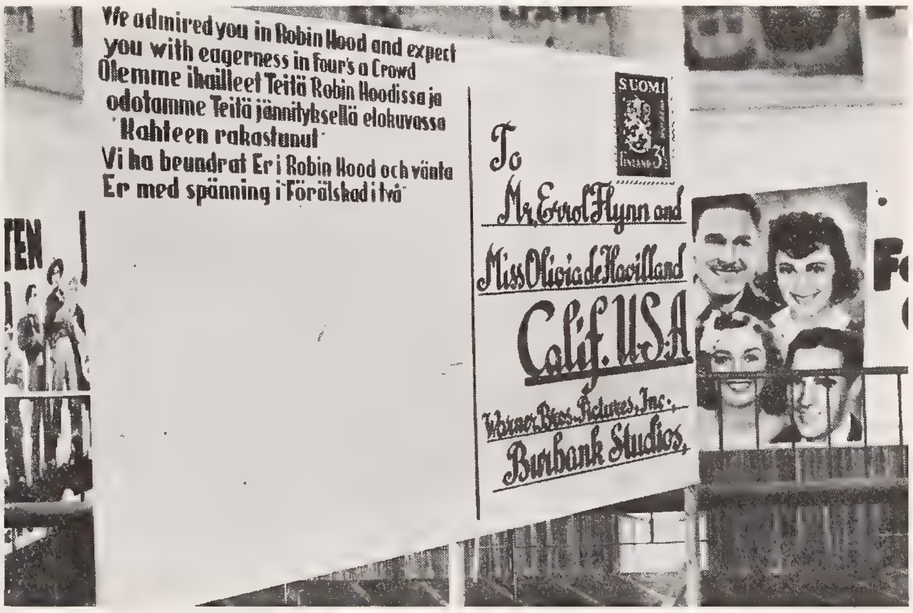
Cameraman was sent out on the streets of Brampton, Ontario, by Manager Jack Campbell to exploit his date on "Too Hot to Handle" at the Capitol Theatre there. Armed with tripod and home-made camera bearing title, cast and playdates, chap waited until crowd gathered and then started "grinding", after which he distributed cards to interested onlookers.

Done in brilliant colors was the eye-arresting lobby display conceived by Manager Frank Gelber, Park Theatre, Brooklyn, N. Y., for "Ferdinand the Bull." Theatreman reports that practically all incomers stopped to admire the setpiece before going into the show. That's Gelber admiring the finished product.

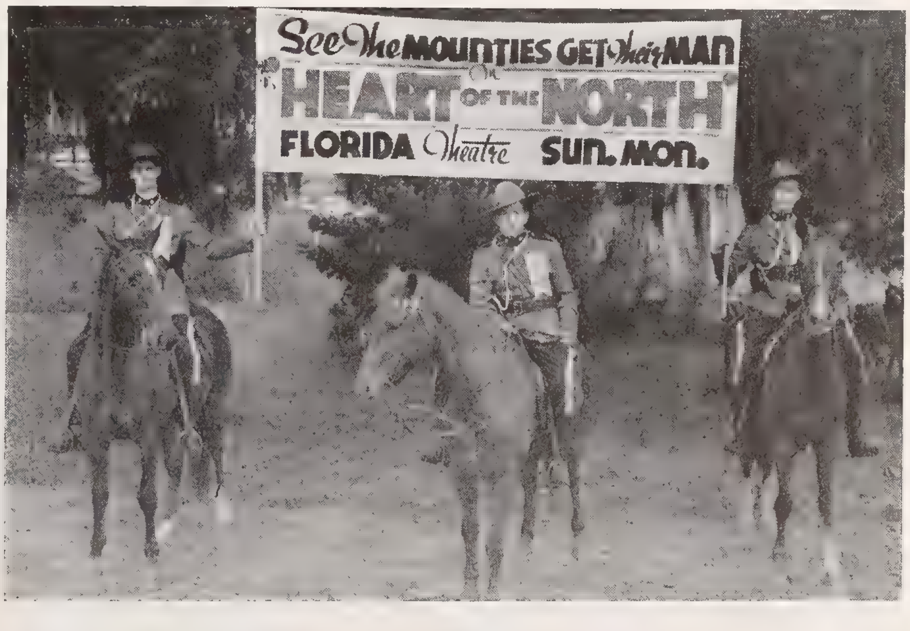

WALT DISNEY'S
FERDINAND THE BULL
The CITADEL
JOE E. BROWN
THURS-SAT
12-13-14


LOVE IS AWFUL!

Girls and boys from the campus of local high school were taken for a ride by Manager M. McAlexander of the Fox Hanford Theatre, Hanford, Cal., in connection with "Love Finds Andy Hardy". Group created the anticipated attention as they toured entire city.

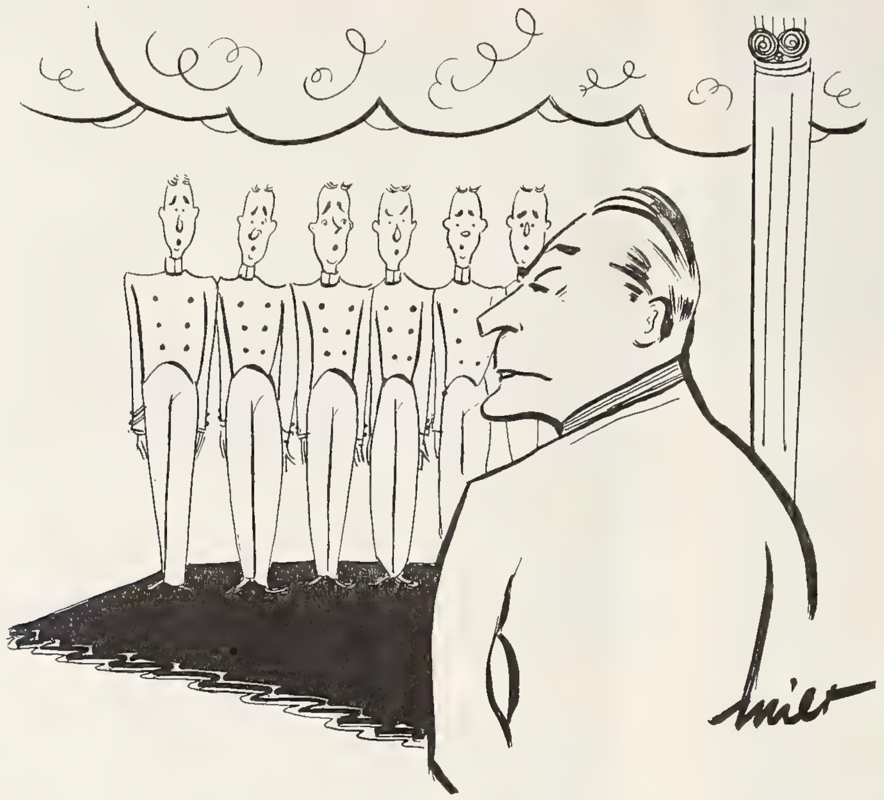

We admired you in Robin Hood and expect you with eagerness in Four's a Crowd
Olemme ihailleet Teitä Robin Hoodissa ja odotamme Teitä jännityksellä elokuvassa "Kahteen rakastunut"
Vi ha beundrat Er i Robin Hood och vänta Er med spänning i Förälskad i två
SUOMI FINLAND
To
Mr. Errol Flynn and
Miss Olivia de Havilland
Calif. U.S.A.
Warner Bros. Pictures, Inc.
Burbank Studios

For the release of "Four's a Crowd" at the Elysee Theatre in Helsingfors, Finland, Warners' Manager Schlimovitsch placed this huge postcard in lobby addressed to de Havilland and Flynn. Patrons were invited to sign their names to the greeting which was later mailed to the stars in Hollywood.


See the MOUNTIES GET their MAN
OR
HEART OF THE NORTH
FLORIDA Theatre SUN. MON.

With a lot of Canadian folks wintering in Daytona Beach, Florida, Bob Harris, Florida and Lyric Theatres, for the opening of "Heart of the North", dressed lads as shown above and sent them out with imprinted banners to herald the opening of the attraction.

SHOWMEN'S LOBBY LAFFS



This cartoon is from the brush of Round Table artist, Milt Rosenfeld.

MANAGER: *"We've booked 'The Son of Frankenstein'. Any man fainting during a performance will get a demerit."*

United Artists Plans "Trade Winds" Tiein

A six-day "Write your own review" contest was recently set by United Artists with the New York *Journal American* for Walter Wanger's "Trade Winds" at the Music Hall, New York. Cleverly keyed to arouse the maximum of interest by riding the current tide of favoritism for winter vacations, first prize is a trip and ten-day stay in Bermuda for two persons.

Each contestant was asked to see the film and then write a 200-word review. Judges for the contest are Fredric March, star of the film, W. G. Van Schmus, managing director of the Music Hall, Harry Kosiner, eastern representative for Mr. Wanger and Lynn Farnol, advertising and publicity director for United Artists.

"LET'S HEAR FROM YOU"

Minnesota Amusement Boys Receive Christmas Bonus

Twenty-four managers of the Minnesota Amusement Company participated recently in cash awards in connection with their individual efforts in the managers' contest just ended.

Announced at the Minnesota Amusement Company's summer sales meeting by John J. Friedl and L. J. Ludwig, the contest covered a 13-week period and was based on increase in business this year as compared to last.

"LET'S HEAR FROM YOU"

Excuse It, Please

In the issue of December 10 photo of illuminated front for "Men With Wings" at the Paramount Theatre, London, was erroneously credited to Samuel A. Goldman. Display was arranged by John S. Upfold, of Paramount.

Dog Contest Highlights "Christmas Carol"

Christening them "Holy Terror" and "Christmas Carol," Les Pollock, Loew's Rochester, Rochester, N. Y., week ahead of Christmas through tieup with the Rochester *Evening News* offered two Scottie puppies to children submitting the best 150-word letters on "Why every home should have a dog." This in connection with his opening of "Christmas Carol."

Paper led off with a three-column cut of girl holding the pooches with caption "Who'll be the lucky boy or girl," followed by story detailing the rules of the contest in addition to cast and picture plug. Next day three-column cut of Pollock's lobby display featuring the canines was run, winding up with story and names of winners.

"LET'S HEAR FROM YOU"

Numerous Tieups Made on "Sweethearts"

Ev Steinbuch, manager, and Milt Harris, publicist, Loew's State, Cleveland, for their "Sweetheart" date gave cash awards and guest tickets for best sweetheart New Year's resolutions. Contest appeared in the Cleveland *Plain Dealer.*

In Davenport, Iowa, Joe Kinsky at the Capitol Theatre took the illustrations from the "Sweetheart" snapshots contest and offered guest tickets to sweethearts whose 5th, 10th, 25th and 50th wedding anniversary fell on January 1, 1939. This press book stunt was planted in the Davenport *Democrat* and *Leader.*

William Freise, manager of the Rivoli Theatre, La Crosse, Wis., placed the press book's coloring contest with the *Tribune,* made music store tieups, used the electrical transcriptions and distributed sweetheart candy novelties.

Wide Campaign Marks Premiere For 'Jesse James'

Twentieth Century-Fox sent its technicolor "Jesse James" into the world premiere at the New York Roxy last Friday tied to an elaborate advance that started with a newspaper campaign prepared by Charles E. McCarthy's department of the New York office. The first ads, starting Sunday, were 200 lines and ran up to 900 lines Thursday and Friday before opening. The billboard showing consisted of 170 24-sheet panels for a period of one month and 480 one-sheets were used in New York subways.

One of the features of the campaign was the reprint of the "Jesse James" dime novel with an attractive ad for the picture on the back cover. Smith and Street, the publishers, distributed 500,000 through the United States for sale on newsstands. Demand for these was said to be so brisk that the publishers printed another half million. The Roxy theatre distributed 10,000 ahead.

Another stunt that attracted attention in New York was the cavalcade of 10 masked horsemen, dressed as Jesse James, who rode down Broadway, through the financial district and back up Fifth Avenue to 59th Street for three days.

Huge 73 by 38 banner, which covered the back of the Roxy, was displayed three weeks before the picture opening and display at the theatre included five full length masked cutouts of Jesse James spotted in the interior. A large relief map of the western country where the James boys operated was also a feature of the lobby display, created by Homer Harman, Roxy ad head.

"LET'S HEAR FROM YOU"

"Gunga Din" Posters Follow New Process

Unique feature of advance campaign for RKO's "Gunga Din" is series of what are termed "Lifeographic" 24-sheets, reported something new in posters and made by a new process originated by S. Barrett McCormick, director of advertising and publicity. Posters will bring to billboards in black and white actual life-size action pictures.

Series of six different posters will be spotted in 37 United States and Canada key cities, each poster being a highlight from the picture. In addition to the black-and-whites there will also be one 24 in full color.

"LET'S HEAR FROM YOU"

Oil Company To Plug Paramount Pictures

Paramount has joined forces with Pan-American Petroleum on forthcoming pictures to plug stars and directors in the oil company's advertising.

Included in the tieup are 24-sheets, monthly movie magazine distributed at the oil company stations, day and date newspaper ads, all publicising current film in which star appears. The movie news is a four-page tab featuring Paramount publicity. Campaign is to cover Louisiana, Alabama, Tennessee and Mississippi.

1939 AWARDS CHANGES WIN INDUSTRY APPROVAL

Revamping of Competitions to Stress Importance of Individual Ideas Endorsed by Executives and Theatremen; Preliminary Contests Hailed as Step Forward to Speed Exploitation Pace as Showmen Prepare Ideas for February Datings

by A-MIKE VOGEL

In the sixth year of the Quigley Awards, begining on February 1st, is inaugurated the most important change in the history of these theatre competitions. As announced in last week's issue, the Awards are now to be judged on single ideas and not on entire campaigns, as previously.. Careful analysis of Quigley Award entries discloses that in every winning campaign there has been included some outstanding single idea; that the Judges were obviously impressed with these ideas which often proved to be the keynote of the entire campaign. Thus, it was determined to give this individual idea—(the "meat" of the campaign) the importance it rates.

The "meat" may be most anything in the way of exploitation, advertising or publicity. It might be an unusual window display in a best location, a first-time contest in a tough paper, a sock page-one story or series. It can be an ad or series that sets the whole town talking, a street stunt that "kills 'em," a float that snarls traffic, a lobby setpiece or front that stops every passerby.

The 1939 Awards also considers the time element. With this in mind, two-week preliminary contests have been adopted. These preliminaries will be known as "Fortnights." At the end of each "Fortnight," the three best ideas received here during that time will be chosen and the theatremen submitting these designated as "Fortnighters." At the end of each Quarter, entries of those who have won the Fortnight title during that Quarter will be judged for the Quarterly Awards and the added title of "Quartermaster." Then, of course, the Quartermasters of each Quarter will be voted upon for the annual 1939 Grand Awards designations.

Extra Awards Given

However, theatremen who compete consistently in the two-week periods but do not win a Fortnighter designation will be given special consideration in the Quarterly Judgings. Entrants in this classification will compete for special Fortnighter Awards. First and Honorable Mention Sheepskin Certificates will again be awarded.

As announced, classifications are out. Everyone starts from scratch and everyone has an equal opportunity of winning, regardless of situation. Remember, "it's what you do, not where you are."

The field now is wide open. All theatremen are eligible for the Awards and all product eligible for entry, including shorts, serials in addition to features. Promotions on stage presentations, amateur and professional, will be considered as will ideas on goodwill and institutional drives. Further latitude is allowed with the discontinuance of deadlines.

On following pages are acceptances to the 1939 Judging Committee and comments on the Awards from executives and theatremen. Further names and endorsements will be carried next week, as will additional details of the Competitions.

First Listing Of 1939 Judges

HARRY ARTHUR, Exhibition
EDWARD C. BEATTY, Exhibition
MORT BLUMENSTOCK, Advertising
H. D. BUCKLEY, Distribution
JACK COHN, Distribution
NED E. DEPINET, Distribution
OSCAR A. DOOB, Advertising
EDWARD M. FAY, Exhibition
WILLIAM R. FERGUSON, Advertising
W. A. FINNEY, Exhibition
J. J. FITZGIBBONS, Exhibition
LOUIS FRISCH, Exhibition
ARTHUR FRUDENFELD, Exhibition
ROBERT M. GILLHAM, Advertising
HARRY L. GOLD, Distribution
HARRY GOLDBERG, Advertising
EDWARD A. GOLDEN, Distribution
MONROE GREENTHAL, Advertising
HARRY M. KALMINE, Exhibition
IRVING LESSER, Exhibition
JULES LEVY, Distribution
ARTHUR L. MAYER, Exhibition
R. J. O'DONNELL, Exhibition
LOUIS POLLOCK, Advertising
ARCH REEVE, Advertising
RICK RICKETSON, Exhibition
RALPH ROLAN, Distribution
E. H. ROWLEY, Exhibition
JULES J. RUBENS, Exhibition
TED SCHLANGER, Exhibition
HARRY F. SHAW, Exhibition
J. J. UNGER, Distribution
GEORGE C. WALSH, Exhibition
GEORGE WEEKS, Distribution
DAVID E. WESHNER, Exhibition
HERMAN WOBBER, Distribution

Quigley Rulings At a Glance

Competitions begin February 1.

*

Awards will be voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas as well as those on pictures.

*

Each Quarter will be divided into two-week preliminary contests.

*

Winners in each preliminary will be appointed Fortnighters.

*

Entries of Fortnighters in each Quarter will be judged for the Quigley Quarterly Plaques.

*

Quarterly Plaque Winners will be appointed Quartermasters.

*

Quartermasters appointed in each Quarter will compete for the annual Grand Awards.

*

Citations of Merit, First and Honorable Mention Sheepskin Certificates will be awarded in each Quarter.

*

First Quarter ends March 30, remaining Three Quarters as last year.

*

There will be no classifications of population or situation. Everyone starts from scratch.

*

Every theatreman everywhere is eligible to compete.

*

All product is eligible — features, shorts, serials. Also stage shows, amateur presentations, etc.

*

More than one idea may be included in one entry but Awards will be made for best individual idea.

*

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

*

There are no more deadlines. All exploitations will be entered in the Fortnightly competition underway on date they are received.

INDUSTRY LEADERS PRAISE AWARDS

HERMAN WOBBER
General Sales Manager
Twentieth Century-Fox Film Corp.

I have your letter in which you ask me to accept appointment to the Judging Committee for the 1939 Quigley Awards, and I shall be most happy to serve.

▽

MORT BLUMENSTOCK
Advertising Manager
Warner Bros. Pictures

I'll be happy to serve as a judge on the Quigley Awards for the sixth year.

▽

HARRY F. SHAW
Division Manager
Loew's-Poli N. E. Division of Theatres

I will be only too happy to act as one of the judges in the awarding of the 1939 Quigley Awards.

In my opinion, the Quigley Awards have always been a great medium for showmen as it gives them a keen sense of competition which is always beneficial, not only to the motion picture industry but to all industries. The new set-up as outlined for the awarding of the 1939 Quigley Awards looks very promising and should lend an added impetus to the men in the field.

▽

WILLIAM R. FERGUSON
Director of Exploitation
Metro-Goldwyn-Mayer Pictures

The writer considers it an honor to serve on your Judging Committee for the 1939 Quigley Awards. Sincere best wishes for a most successful Managers' Round Table for 1939.

▽

GEORGE WALSH
President
Netco Theatres
Poughkeepsie, N. Y.

I appreciate your appointing me to the Judging Committee for the 1939 Quigley Awards. I have been a member of this Committee each year and am fully aware of the stimulant this campaign lends toward better grosses and in bringing recognition to the manager in the field.

▽

HARRY M. KALMINE
Zone Manager
Warner Bros. Circuit
Pittsburgh, Penna.

I shall be very glad to accept your invitation to serve on the Judging Committee of the 1939 Quigley Awards.

My opinion of the value of the Quigley Competitions has not changed. They have had my endorsements in the past, and I still feel they are of prime value in stimulating managers toward smarter and more comprehensive showmanship.

▽

IRVING LESSER
Managing Director
Roxy Theatre

I shall be happy to serve on the Judging Committee for the 1939 Quigley Awards. I am indeed grateful for this opportunity because I have been on the committee all the five years since the judging was originated and I find that my wits are being continuously sharpened as regards the needs and opportunities for exploitation.

I think broadening the scope, as you are doing in 1939, will have many benefits to the managers who enter the competition as well as a tremendous help to those who profit by the pages of your publication.

Aids Managers' Earnings, Is Fitzgibbons Opinion

I am pleased to be included in the honor of being asked to be a member of the Judging Committee for the 1939 Quigley Awards.

There is no question but that out of the interest in the Managers' Round Table comes ideas that stimulate box office grosses and the information disseminated by your Department is of great value personally to our managers as it helps them to increase their pay checks. It is also of great benefit to the circuit and to the motion picture distributors generally.

We sincerely hope this will be continued and that this year the Canadian managers will be able to turn in examples of their showmanship that will entitle them to Quigley Awards—J. J. FITZGIBBONS, Vice-President, Famous Players-Canadian Corp., Ltd.

NED E. DEPINET
Vice President
RKO Radio Pictures, Inc.

I will be glad to serve on your Judging Committee for the current year.

▽

HARRY GOLD
Eastern & Canadian Sales Mgr.
United Artists Corp.

Thanks for your letter. I will be very happy to act as one of the judges for the 1939 Quigley Awards.

▽

J. J. UNGER
Eastern and Southern Division Sales Manager
Paramount Pictures, Inc.

I shall be pleased and honored to have you add my name to the Committee list.

I heartily endorse the idea that is behind the Quigley Awards, because they are one of the very constructive undertakings in our Industry. There is no question in my mind but that, in stimulating enterprise and initiative in those individuals who are entrusted with the responsibility of showmanship, they, in turn, stimulate better grosses at the box office.

I also agree with your ideas as to the manner in which you will handle the 1939 Awards.

▽

HARRY GOLDBERG
Director of Theatre Advertising and Publicity
Warner Bros. Circuit

I am glad to see that you are changing the basis of the Quigley Awards for 1939. I believe it stimulates interest in this competition to vary the contest from year to year.

Your 1939 idea is especially important, because exploitation tends to be routine and managers largely operate from experience and do not often explore new merchandising angles.

Using the single idea of one promotion or novel merchandising angle as a basis for awarding the prizes, should stimulate showmen all over the country to pioneer in new methods of finding customers for the new crop of pictures. Such activity inevitably brings bigger grosses, and a man who gets bigger grosses out of the pictures which are hard to sell, is the man who wins recognition from his superiors.

ENDORSE NEW PROCEDURE IN 1939

Changes In Rulings Lauded by O'Donnell

Your letter again asking me to accept the appointment on the Judging Committee for the year 1939 for the Quigley Awards, received, and I am only too happy to have you include my name among the judges.

Once again it is of great satisfaction to know that your splendid publication is going to continue the Managers' Round Table in selecting Motion Picture Herald Quigley Awards for the season of 1939. I note that you have made several changes in the plan for the ensuing year, which I believe will lend it even greater value than in the past. Unquestionably our managers here in Texas have received a great many constructive ideas, and to participate in these Awards has created a fine friendly feeling, and a spirit of competitiveness that is for the good of the industry.—R. J. O'DONNELL, General Manager, Interstate Circuit, Dallas, Tex.

OSCAR A. DOOB

Director of Advertising and Publicity
Loew's Theatres

I shall be glad to serve on your 1939 Quigley Awards Committee.

I rather like the new setup of your competition. The plan to make your Awards on the best ideas or promotions instead of a series of complete campaigns should do a lot to stimulate some originality of thought. Your plan should make it easier for theatres to submit their stuff because it will do away with the temptation to spend a lot of time and money on preparing elaborate presentations of the competing campaigns.

I am sending a bulletin to Loew theatres urging them to note the new setup and make sure that Loew's earns its way into those Awards. Your competitors should help a lot to emphasize showmanship in 1939.

▽

JULES J. RUBENS

Vice-President
Publix Great States Theatres
Chicago, Ill.

I am happy to accept the appointment to the Judging Committee for the 1939 Quigley Awards.

Judging on a basis of single ideas or promotions, in my opinion, is a great step forward for the 1939 competitions. In other words, I am convinced there are times that a single idea may have a great deal more value than an entire campaign.

I want you to know that these competitions mean much to Great States as a whole, as they have been a fine inspiration to all our men in the field.

▽

E. H. ROWLEY

Secretary
Robb & Rowley United, Inc.
Dallas, Texas

Have your letter asking if you may list my name as one of the judges for the Quigley Awards in 1939, sponsored by the MOTION PICTURE HERALD. It will be a pleasure to serve as one of your judges.

JACK COHN

Vice-President
Columbia Pictures Corporation

I am deeply appreciative of the fact that the MOTION PICTURE HERALD has invited me to be on the judging committee for the 1939 Quigley Awards. My appreciation, however, stems most from the fact that any stimulus toward better showmanship is bound to have a beneficial effect upon the motion picture industry as a whole.

The Quigley Awards help provide that stimulus. They have served as an incentive to showmen the world over. Theatre managers have learned that the Quigley Awards are a challenge to their ability as showmen and the fine results of previous judging prove, emphatically, that more and more showmen are taking up the challenge.

▽

JULES LEVY

General Sales Manager
RKO Radio Pictures, Inc.

I will be pleased to serve again on the Judges Committee for the 1939 Quigley Awards.

This is a much needed stimulant for our business. It has already brought out some fine demonstrations of showmanship in exhibition and a continuance of same, no doubt, will spur the participants to a greater and more effective result.

▽

MONROE GREENTHAL

Director of Exploitation
United Artists Corporation

I am very happy that you have chosen me as one of the judges for your Annual Awards. Just call on me any time in connection with the Awards and I shall be at your disposal.

▽

TED SCHLANGER

Zone Manager
Warner Bros. Circuit
Philadelphia, Pa.

Of course you can count me as one of the judges for the 1939 Quigley Awards. The managers of the Philadelphia Warner territory continually vie with each other for the honor of winning the Quigley Award. This has been a great stimulus to all and as such, has brought to the forefront many men who in a large circuit like ours, might have been submerged.

Our monthly issue of "Carry On" always features photographs and the campaigns of those in this territory who receive either an Award or honorable mention. You are doing a great piece of work, and I want to compliment you and the MOTION PICTURE HERALD for its continuance in 1939.

▽

ROBERT M. GILLHAM

Director of Advertising & Publicity
Paramount Pictures, Inc.

I will be delighted to accept the appointment to the Judging Committee for the 1939 Awards.

▽

GEORGE WEEKS

General Sales Manager
Monogram Pictures Corp.

Thanks for your letter asking me to accept an appointment on the Judging Committee for the 1939 Quigley Awards. I appreciate this invitation and am delighted to accept.

I think your announcement for the January 14th issue hits the nail right on the head.

• personalities

TOM OLSEN
general manager of Warners' theatres in Aberdeen and Hoquiam, Wash., has resigned to enter the radio broadcasting field inin Olympia, Olsen is succeeded at the Hoquiam and Bijou theatres in Hoquiam by CARL MILLER, recently of Santa Barbara. LLOYD THAYER of Seattle takes over the management of the Aberdeen Theatre in Aberdeen.

▽

JAMES V. PISAPIA
formerly manager of the Earle Theatre, Jackson Heights, L. I., is now managing the Hobart in Woodside.

▽

ROBERT DOZIER
has been transferred from the Elba Theatre, Elba, Alabama, to manage the Imogene Theatre in Milton, Florida.

▽

CHARLES GARRETT
formerly of Gaumont British foreign department has joined Monogram Pictures.

▽

TED SHANK
former assistant at the Van Wert Theatre, Van Wert, Ohio, has been promoted to manager of Schine's Miami Theatre in Piqua, Ohio.

▽

NELSON B. BELL
drama editor of the Washington *Post,* has been named chairman of the President's Birthday Ball. Vice-chairman will be John J. Payette of Warners', Carter Barron of Loew's, Hardie Meakin of Keith's and Gene Ford, production manager of Loew's Capitol.

▽

JOSEPH E. LEVINE
of Boston has acquired the partnership interest of Harry Segal in the Boston Theatre there. S. ERNEST PELSON has been appointed manager of the house.

▽

JOSEPH W. FAITH
of the Mayfair, Terryville, has reopened the Town Hall, Collinsville, Conn. He is also completing construction of the new Town Hall in Unionville.

▽

JOE SHURE
manager of the State Theatre, Schenectady, N. Y., has been appointed booking manager for the Albany district Fabian houses. Other shifts made by Lou Golding, district manager, include LOUIS ROSENTHAL, cashier at the State, Schenectady, to manager of the Strand; PHIL RAPP, from manager of the Strand to the Plaza, and GUY GRAVES from the Plaza to the State as manager.

▽

JOSEPH MURNANE
assistant manager of the Ritz, Albany, has been shifted to the same position at the Stanley, Utica, succeeding PETER CHAGARIS, resigned.

▽

MAX STAHL
has resigned as branch manager of United Artists, Cincinnati office, to take over operation of the new Ritz Theatre at Shelbyville, Ind., which he built in partnership with NATE KAUFMAN. HARRIS DUDELSON has been promoted to branch manager to succeed Stahl.

Showmen's Calendar

MARCH

2nd	Texas Flag Day
	Alexander Graham Bell Born 1847
	First U. S. Postage Stamps—1847
3rd	Maine Admitted to Union—1820
	Florida Admitted to Union—1845
	Edmund Lowe's Birthday
4th	Charter Granted to Pennsylvania
5th	Texas Annexed by United States
	Purim (Jewish Holy Day)
6th	Guy Kibbee's Birthday
7th	Luther Burbank Born 1849
8th	Thomas Jefferson, 3rd President, Born 1743
10th	Telephone First Used 1876
13th	Standard Time Established in U. S. 1884
15th	Andrew Jackson, 7th President, Born 1767
16th	West Point Military Academy Established 1802
	James Madison, 4th President, Born 1751
17th	St. Patrick's Day
18th	Grover Cleveland, 22nd and 24th President, Born 1837
	Robert Donat's Birthday
21st	First Day of Spring
22nd	Maryland Day
	Joseph Schildkraut's Birthday
	Chico Marx' Birthday
23rd	Joan Crawford's Birthday
	Anniversary Patrick Henry's Speech
29th	John Tyler, 10th President, Born 1790
30th	Alaska Purchased 1867
	Maryland Settled 1634
	Herman Bing's Birthday
31st	Victor Marconi's Birthday

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees!

BILL EXTON
of the Kenosha, Wis., paid us that long anticipated visit at Round Table headquarters.

▽

MURRAY SHARF
has been promoted from assistant manager of Loew's State, New York City, to manager of the Alpine in Brooklyn, replacing WILFRED SIMON, who has been switched to the Century; W. WOOLFOLK, Century manager, becomes relief manager; PAUL MURPHY, assistant at the Orpheum, becomes assistant at the State. Other Loew changes include GEORGE RUGGLES, assistant at the 167th Street, to the Orpheum; JOHN NAPOLI, assistant at the Borough Park; NATHAN BERNSTOCK from the Post Road to the Hollywood; REGINALD FORSYTH of the Apollo, promoted to assistant manager at the Post Road.

▽

SPEC MACDONALD
manager of the Liberty and Ritz Theatres, Great Falls, Mont., has been transferred to the Fox in Billings, succeeding JOHN TREWHELA, resigned. BERT HANSON, formerly of California, is the new manager of the Liberty, and CHARLES DOTY, from the Fox California, Venice, Cal., goes to the Ritz.

▽

JAY KIMMEL
manager of the Warwick Theatre, Newport News, Va., returns to the Gates Theatre, Portsmouth, Va., succeeding LEO GREENWOOD, who goes to the Warwick, succeeding Kimmel.

▽

PERRY SPENCER
formerly of Loew's home office publicity department, has been appointed director of publicity and exploitation of the five Republic Film Exchanges located at Atlanta, Charlotte, Tampa, New Orleans and Memphis.

▽

JOHN HIMMELION
has resigned as local Cleveland Grand National exchange manager. LOUIS PATZ, former GN branch manager in Milwaukee, succeeds him.

▽

FRANK STEFFY
manager of the Century Theatre, Minneapolis, will succeed HAROLD KAPLAN, resigned, as manager of the State Theatre there. Other Minn. Amusement Co. changes include CHARLES ZINN, manager of the Uptown, succeeds Steffy; J. C. STROUD shifted from the Park, St. Paul, to the Uptown, Minneapolis, with L. G. HERTL succeeding him at the Park, and J. C. SOUCY is switched from assistant at the Uptown to the St. Clair.

▽

BEN SCHWARTZ
former manager of the Warners' Ohio Theatre, Canton, Ohio, has resigned to become city manager for the Reinhart Amusement Co. Schwartz now has charge of the Mozart, State and McKinley there.

▽

HARRY O. PAYNTER
Ontario branch manager for Warners has resigned to joint Empire-Universal Films, Ltd.

THE RELEASE CHART

INDEX

A

Abused Confidence, Mel..............Col
Adventure in Sahara, Mel...........Col
Adventure of Giacomo Casanova, Mel ....Amerital
Adventures of Huckleberry Finn, The, Com-Mel ....MGM
Adventures of Jane Arden, Mel.....WB
Affairs of Annabel, Com...........RKO
Alexander Graham Bell, Mel.....20-Fox
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel...........................UA
Always in Trouble, Com..............GB
Always Goodbye, Mel...........20th-Fox
Amazing Dr. Clitterhouse, Mel.....FN
Ambush, Mel.........................Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com.......RKO
Annie Laurie, Mel...............Foreign
Arkansas Traveler, Com............Para
Arrest Bulldog Drummond, Mel...Para
Arizona Bracelets, West...........Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel.......................Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel.....Foreign

B

Back Door to Heaven, Mel..........Para
Ballerina, Mel......................Foreign
Barefoot Boy, Mel..................Mono
Bar 20 Justice, West................Para
Battle of City Hall, Mel.............WB
Beachcomber, The Mel.............Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West................Univ
Blackwell's Island, Mel..............WB
Blockade, Mel..........................UA
Blockheads, Com. ....MGM
Blond Cheat, Com...................RKO
"Blondie," Com. ....Col
Blondie Steps Out, Com............Col
Booloo, Mel. ....Para
Border G-Man, West...............RKO
Boy Meets Girl, Com................WB
Boy's Reformatory, Mel............Mono
Boy Slaves, Mel.....................RKO
Boy Trouble, Mel ....Para
Boys Town, Mel....................MGM
Breaking the Ice, Mus............RKO
Broadway Musketeers, Mel...........FN
Broadway Serenade, Mus.........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel.................WB
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel ....Para

C

Cafe Society, Mel...................Para
California Frontier, West.............Col
Campus Confessions, Com...........Para
Campus Dormitory, Com............Para
Captain Fury, Mel....................UA
Carefree, Mus-Com.................RKO
Carnival in Flanders, Com-Mel. Foreign
Castles, The, Mus...................RKO
Charlie Chan in Honolulu, Mel..20th-Fox
Chalked Out, Mel.....................FN
Chaser, The, Com-Mel.............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel...................MGM

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

City Streets, Mel......................Col
College Girl, Mel................Foreign
Code of the Cactus, West........St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Streets, Mel............Univ
College Girl, Mel...................Henka
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel.........WB
Convicted, Mel........................Col
Convict's Code, Mel................Mono
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West..........Rep
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West.............GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel............GB
Crime Ring, Mel...................RKO
Crime School, Mel...................FN
Crime Takes a Holiday, Mel.........Col.
Criminal Investigator, Mel.........Mono
Crossroads, Mel..................Foreign
Crowd Roars, The, Com-Mel......MGM

D

Dangerous Cargo, Mel.........20th-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel.................Foreign
Dark Rapture, Mel..................Univ
Dark Sands, Mel..................Foreign
Dark Victory, Mel...................WB
David Copperfield, Mel.............MGM
Dawn Patrol, Mel...................WB
Delinquent Parents, Mel.........St. Rts.
Desert Patrol, West.................Rep
Deperate Adventure, Com-Mel.....Rep
Devil's Island, Mel.................WB
Disbarred, Mel......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel..........Foreign
Dodge City, Mel. ....WB
Down in "Arkansaw," Mus........Rep
Down on the Farm, Com......20th-Fox
Dramatic School, Mel. ....MGM
Drifting Westward, West.........Mono.
Drums, Mel. (C) ....UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel............St. Rts.
Durango Valley Raiders, West......Rep.
Dusty Road, Mus..................MGM
Dybbuk, The, Mel................Foreign

E

Each Dawn I Die, Mel.............WB
East Side of Heaven, Mus-Com....Univ
Edge of the World, Mel.........Foreign
Empire of the West, West..........GN
Empty World, Mel...................GB
Evergreen, Mus. ....GB
Everybody's Baby, Com.......20th-Fox
Exile Express, Mel. ....GN
Exposed, Mel. ....Univ

F

Fast and Loose, Mel..............MGM
Fast Company, Com-Mel.........MGM
Federal Man Hunt, Mel.............Rep
Federal Offense, Mel...............Para.
Female Fugitive, Mel..............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West......Rep
First Offender, Mel...................Col
Fisherman's Wharf, Mus..........RKO
Five of a Kind, Mel............20th-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.......MGM
Flying Irishman, Mel...............RKO
Foggy Quay, Mel................Foreign
Forged Passport, Mel...............Rep.
40 Little Mothers, Mel...........Foreign
Four Daughters, Mel.................FN
Four Girls in White, Mel.........MGM
Four's A Crowd, Com...............WB
Freshman Year, Com-Mel.........Univ
Frog, The, Mel.......................GB
Frontiersman, West.................Para
Frontiers of '49, West................Col
Frontier Scout, West.................GN
Fugitives for a Night, Com.......RKO

G

Gambling Ship, Mel................Univ
Gang, The Mel...................St. Rts.
Gang Bullets, Mel..................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel...............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel. 20th-Fox
Ghost Town Riders, West.........Univ.
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com.................GB
Girls on Probation, Mel.............FN
Girls' School, Mel....................Col.
Give Me a Sailor, Com.............Para
Gladiator, The, Com..................Col
Glory of the Faith, Mel.........Foreign
Going Places, Com-Mel.............FN
Gold Diggers in Paris, Mus.......WB
Gold Is Where You Find It, Mel. (C) FN
Gold Mine in the Sky, West........Rep
Gone Harlem, Mel..............St. Rts.
Goodbye, Mr. Chips, Com-Mel....MGM
Grand Illusion, Mel..... Foreign (World)
Grand Jury's Secrets, Mel.........Para
Great Man Votes, Com............RKO
Great Waltz, The, Mus...........MGM
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel.............WB
Harlem Rides the Range, West..St. Rts.
Hatred, Mel.......................Foreign
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel..............Foreign
Hell Bound, Mel.................St. Rts.
Hell's Kitchen, Mel..................WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel.................WB
Heroes of the Hills, West...........Rep
Hey! Hey! U. S. A., Com.....Foreign
Higgins, Family, The, Com.........Rep
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com..............MGM
Home on the Prairie, West.........Rep
Homicide Bureau, Mel...............Col
Honolulu, Mus-Com................MGM
Honor of the West, West..........Univ
Hotel Imperial, Mel.................Para.
Hound of the Baskervilles, Mel...20-Fox

I

I Am a Criminal, Mel..............Mono
I Am the Law, Mel...................Col
Ice Follies of 1939, Com-Mel.......MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel................Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel.........20th-Fox
I Married a Spy, Mel.................GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West..............Col
In Old Mexico, West...............Para
In Old Montana, West..........St. Rts.
Inside Story, Mel...............20th-Fox
International Crime, Mel...........GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel................Rep
I Take This Woman, Com-Mel....MGM
It's in the Air, Mel..............Foreign
It's Spring Again, Com..............UA
Itto, Mel..........................Foreign
Ive Got a Horse, Mel............Foreign
I Was a Criminal, Mel..............Rep

J

Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com. 20th-Fox
Juarez, Mel...........................WB
Just Around the Corner, Mus-Com. 20th-Fox
Juvenile Court, Mel.................Col.

K

Keep Smiling, Com.............20th-Fox
Kentucky, Mel. (C).............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Key Woman, Mel ....Univ
Kid from Kokomo, The, Mel........WB
Kipnapped, Mel. 20th-Fox
King Kong, Mel.....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel...............Para
King of the Turf, Mel...............UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel...........WB
Knights of the Plains, West.....St. Rts.
Kreutzer Sonata, Mel............Foreign

L

Ladies in Distress, Com.............Rep.
Lady Buckaroo, West................GN
Lady Objects, The, Mel.............Col
Lady's from Kentucky, Mel.......Para
Lady of Windsor, The, Mel (C)...RKO
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel...................Univ
Last Frontier, The, Mel.............UA
Last Warning, The, West.........Univ
Lawless Valley, West..............RKO
Law of the Texans, West...........Col
Law West of Tombstone, West....RKO
Letter of Introduction, Com-Mel..Univ

(*Continued on following page*)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Let Us Live, Mel....................Col
Liebe Im ¾ Takt, Com.........Foreign
Lightning Carson Rides Again, West Victory
Listen, Darling, Mel...............MGM
Little Adventuress, The, Mel.........Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus...20th-Fox
Little Princess, The, Com. (C).20th-Fox
Little Miss Thoroughbred, Mel.....WB
Little Orphan Annie, Mel.........Para
Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel................RKO
Lone Star Pioneers, West...........Col
Lone Wolf Spy Hunt, Mel...........Col
Long Shot, The, Mel................GN
Love Affair, Mel...................RKO
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel.....UA
Mad Miss Manton, Com...........RKO
Man About Town, Com............Para.
Man from Music Mountain, West..Rep
Man from Texas, West............Mono
Man in the Iron Mask, Mel..........UA
Man's Country, West...............Mono
Man of Conquest, Mel................Rep
Man to Remember, Mel............RKO
Man with 100 Faces, Mel............GB
Marie Antoinette, Mel.............MGM
Marseillaise, Mel..................Foreign
Marusia, Mus.....................Foreign
Meet the Girls, Mel............20th-Fox
Meet the Mayor, Com...........St. Rts.
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West................Mono
Mexicali Rose, West.................Rep
Midnight, Mel........................Para
Mis Dos Amores, Mus.............Para
Missing Guest, The, Mel...........Univ.
Mr. Chump, Com....................WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto in Porto Rico, Mel...20th-Fox
Mr. Moto's Last Warning, Mel.20th-Fox
Mr. Moto Takes a Chance, Mel.20th-Fox
Mr. Moto Takes a Vacation, Mel. 20th-Fox
Mr. Wong, Detective, Mel.........Mono
Mrs. Leonard Misbehaves...........Col
Mother Carey's Chickens, Com....RKO
Mounted Police, No. 1, Mel..........Col
My Bill, Mel..........................FN
My Lucky Star, Mus-Com.....20th-Fox
My Song of Love, Mel..........Foreign
Mysterious Miss X, Mel............Rep
Mysterious Mr. Moto, Mel.....20th-Fox
Mysterious Rider, Mel.............Para
Mystery of Mr. Wong, The, Mel..Mono

N

Nancy Drew, Detective, Mel........WB
Nancy Drew, Reporter, Mel........WB
Navy Secrets, Mel..................Mono
Never Say Die, Com................Para
Newsboy's Home, Mel............Univ
Next Time I Marry, Com...........RKO
Night Hawk, Mel....................Rep.
Night in Ghost Town, A, West....RKO
Night on the Danube, Com-Mel..Foreign
Night Spot Hostess, Mel...........Para
90 Degrees South, Mel...........Foreign
North of Shanghai, Mel.............Col
Numbered Woman, Mel...........Mono

O

Off the Record, Com-Mel...........WB
Oklahoma Kid, Mel.................WB
One Third of a Nation, Mel........Para
One Wild Night, Mel...........20th-Fox
On Trial, Mel.......................WB
Orage, Mel........................Foreign
Orphans of the Street, Mel.........Rep
Outlaw Express, Mel................Univ
Outlaw's Paradise, West.........St. Rts.
Out West with the Hardys, Com-Mel. MGM
Overland Express, West............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)...........UA

P

Pacific Liner, Mel...................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West...........Rep
Panama Cipher, Mel..................GN
Panamint's Bad Man, West.....20th-Fox
Pardon Our Nerve, Mel.........20th-Fox
Paris Honeymoon, Mus-Com.......Para
Paroled from the Big House, Mel. St. Rts.
Parting of the Trails, West........Mono
Passport Husband, Com........20th-Fox
Pecks Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel..........Foreign
Penny Paradise, Mel............Foreign
Penrod's Double Trouble, Mel........FN
Personal Secretary, Mel.........Univ
Persons in Hiding, Mel.............Para
Phantom Gold, West.................Col
Phantom Ranger, The, West.....Mono
Phantom Stage, West..............Univ
Picardy Max, Mel...................RKO
Pioneer Trail, West..................Col
Pirates of the Skies, Mel..........Univ
Plane No. 4, Mel......................Col
Policy Man, Mel................St. Rts.
Port of Hate, Mel..............St. Rts.
Port of Seven Seas, Mel...........MGM
Prairie Justice, West..............Univ
Pride of The Navy, Mel............Rep
Pride of the West, West...........Para
Prison Break, Mel..................Univ
Prison Farm, Mel..................Para
Prison Nurse, Mel...................Rep
Prison Train, Mel...............St. Rts.
Prison Without Bars, Mel...........UA
Professor Beware, Com............Para
Professor Steps Out, The, Com-Mel. WB
Pygmalion, Com-Mel..............MGM

R

Racket Busters, Mel................WB
Racketeers, Mel.......................Col
Radio Troubadour, Mus............Para
Rage of Paris, Com................Univ.
Rebellious Daughters, Mel.......St. Rts.
Red River Range, West.............Rep
Reformatory, Mel.....................Col
Refugiados en Madrid, Mel......Foreign
Religious Racketeer, Mel........St. Rts.
Renegade Ranger, The, West......RKO
Restless Age, The Mel..............UA
Renfrew on the Great White Trail, West. ....GN
Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West.........Rep
Rhythm Rides the Range, West....GN
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para
Ride 'Em Cowgirl, West............GN
Riders of the Black Hills, West.....Rep.
Riders of the Rio Grande, West..Mono
Rio Grande, West...................Col
Road Demon, Mel..............20th-Fox
Road to Reno, Com................Univ
Roaring Road, The, Mel............WB
Rollin' Plains, West.................GN
Rolling Westward, West...........Mono
Romance of the Limberlost, Mel..Mono
Romance of the Redwoods..........Col
Room No. 111, Mel..............Foreign
Room Service, Com.................RKO
Rose of Tralee, Mel.............Foreign
Rothschild, Mel..................St. Rts.
Rough Rider Patrol, West..........Rep
Rough Riding Rhythm, West....St. Rts.
Royal Divorce, Mel.................Para

S

Sabotage, Mel........................Col
Sacrifice d'Honneur, Mel.........Foreign
Safety in Numbers, Com.......20th-Fox
Saint in New York, Mel...........RKO
Saint Strikes Back, Mel...........RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel...............Para
Sante Fe Stampede, West...........Rep
Say It in French, Com.............Para
Scandal House, Mel............St. Rts.
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel............Univ
Secrets of an Actress, Mel..........FN
Sergeant Madden, Mel.............MGM
Service De Luxe, Com.............Univ
Shadows Over Shanghai, Mel.......GN
Sharpshooters, Mel.............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel...........MGM
Shopworn Angel, Com-Mel.........MGM
Silver on the Sage, Mel.............Para
Sing, You, Sinners, Mus...........Para
Singing Blacksmith, Com-Mel. Foreign
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel.....................WB
Six Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West.........GN
Sky Giant, Mel......................RKO
Sky Pirate, Mel.....................Mono
Slalom, Mel.......................Foreign
Slums of New York, Mel........Foreign
Smashing the Money Ring, Mel...WB
Smashing the Rackets, Mel.......RKO
Smashing the Spy Ring, Mel........Col
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel.........Univ.
Sons of the Legion, Mel............Para
South of Arizona, West.............Col
South Riding, Mel...................UA
Spawn of the North, Mel...........Para
Speed to Burn, Mel............20th-Fox
Spirit of Culver, Mel...............Univ
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel.......................UA
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West.......Mono
Star Reporter, Mel.................Mono
Storm, The, Mel.....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel...........Foreign
Straight, Place and Show, Com.20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, Com-Mel...........Univ
Street of Missing Men, Mel.........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel.........Mono
Student Nurse, Mel..................FN
Submarine Patrol, Mel..........20th-Fox
Suez, Mel. 20th-Fox
Sundown on the Prairie, West.....Mono
Sunset Strip Case, Mel..............GN
Sunset Trail, West..................Para
Sweepstake Millionaire, Com-Mel...Para
Sweepstake Winner, Com............WB
Sweethearts, Mus. (C) ....MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel...........Univ
Swiss Miss, Com..................MGM

T

Tail Spin, Mel...................20th-Fox
Tarnished Angel, Mel..............RKO
Tarzan in Exile, Mel.............MGM
Tenth Avenue Kid, Mel............Rep
Terror of Tiny Town, Mel..........Col
Texans, The, Mel..................Para
Texas Stampede, West...............Col
Texas Wildcats, West..........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com.......Univ
There Goes My Heart, Com.........UA
There's That Woman Again, Com..Col
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel............Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel..........20th-Fox
Three Comrades, Mel..............MGM
Three Loves Has Nancy, Com-Mel. MGM
Three Musketeers, Mus-Com...20th-Fox
Three on a Weekend, Mel..........GB
3 Smart Girls Grow Up, Mus-Com Univ
Three Texas Steers, West...........Rep
Thundering West, The, West.......Col
Time Out for Murder, Mel.....20th-Fox
Titans of the Deep, Mel............GN
T-Kied Koff, Mel...............Foreign
Tom Sawyer, Detective, Mel.......Para
Too Hot to Handle, Com-Mel.....MGM
Topa Topa, Mel.................St. Rts.
Topper Takes a Trip, Com...........UA
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel.........WB
Torchy Blane in Chinatown, Mel...WB
To the Rescue, West.................GN
Touchdown Army, Com............Para
Tough Kid, Mel.....................Mono
Toy Wife, The, Mel...............MGM
Trade Winds, Com-Mel.............UA
Treasure Island, Mel..............MGM
Trigger Pals, West..................GN
Tropic Holiday, Mus...............Para
12 Crowded Hours, Mel............RKO
Two Gun Justice, West............Mono
Two Gun Troubador, West.....St. Rts.

U

Under Northern Lights, Mel.......Mono
Under the Big Top, Mel..........Mono
Union Pacific, Mel..................Para
Up the River, Mel..............20th-Fox
Utah Trail, The, West..............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel...........Foreign

W

Wanted by the Police, Mel........Mono
Ware Case, Mel..................Foreign
Water Rustlers, Mel..................GN
We Are Not Alone, Mel............WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West...........Rep
West of Cheyenne, West............Col
West of the Sante Fe, West.........Col
Where the Buffalo Roam, West....Mono
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel...........Col
White Banners, Mel................WB
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West........Mono
Wings of the Navy, Mel............WB
Winner Take All, Mus-Com......20-Fox
Witch Night, Mel................Foreign
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C)..........MGM
Woman Against Woman, Mel.....MGM
Woman Doctor, Mel.................Rep
Women in the Wind, Mel..........WB
Wuthering Heights, Mel............UA

Y

Yellow Sands, Mel..........Assoc British
Yes, Madam? Com...............Foreign
Yes, My Darling Daughter, Com...WB
You and Me, Mel...................Para
You Can't Cheat an Honest Man..Univ
You Can't Take It With You, Com. Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel...........UA
Youth Takes a Fling, Com.........Univ

Z

Zaza, Mel.............................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Simms-Don Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	70	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. - Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64.) Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Steps Out	P. Singleton-A. Lake-L. Simms	Feb. 28,'39†		
First Offenders	W. Abel-B. Roberts-J. Downs			
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 22,'39†		
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†		
Lone Wolf Spy Hunt	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†		
Mounted Police, No. 1	Chas. Starrett-Linda Winters	Mar. 23,'39†		
Mrs. Leonard Misbehaves	F. Bainter-I. Lupino-L. Bowman			
Plane No. 4	Cary Grant-Jean Arthur			
Racketeers	Alan Baxter-Jacqueline Wells	Mar. 30,'39†		
Romance of the Redwoods	Jean Parker-Chas. Bickford	Feb. 24,'39†		
Sabotage	Jack Holt-Katherine DeMille			
Texas Stampede	Chas. Starrett-Iris Meredith			
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	62	Jan. 7,'39

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
(Reviewed under the title, "Climbing High.")				
Crashing Through 327	James Newill	Jan. 20,'39†		
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
Exile Express 301	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty	Jan. 20,'39†		
(See "In the Cutting Room," (Dec. 10,'38.)				
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Ride 'Em Cowgirl WI-2	Dorothy Page	Jan. 20,'39†		
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Marget Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Lady Buckaroo	Dorothy Page			
Panama Cipher*	Leon Ames-Charlotte Winters			
Rhythm Rides the Range*	Tex Fletcher- Joan Barclay			
To the Rescue 328	James Newill	Feb. 10,'39†		
Trigger Pals WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan - Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland-Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery-M. O'Sullivan-Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLean	Jan. 6,'39†	97	Jan. 7,'39
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65; Dec. 10,'38, p. 64.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63.)				
Toy Wife, The (A) 836	Luise Rainer-Melvyn Douglas-B. O'Neil - R. Young - H. B. Warner	June 10,'38	96	June 4,'38
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Woman Against Woman (G) 838	Virginia Bruce - H. Marshall - Mary Astor-Janet Beecher	June 24,'38	61	June 18,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
(See "Huckleberry Finn," "In the Cutting Room," Dec. 24,'38.)				
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter			
(See "In the Cutting Room," Dec. 31,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		33	Jan. 19,'35
Dusty Road	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen			
(See "Song of the West," "In the Cutting Room," Jan. 14,'39.)				
Fast and Loose	Robt. Montgomery-R. Russell	Feb. 17,'39†		
Four Girls in White 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
Honolulu	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Ice Follies of 1939	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Idiot's Delight 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Feb. 24,'39†		
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Sergeant Madden	Wallace Beery-Marian Martin-Alan Curtis-Laraine Johnson			
Tarzan in Exile*	J. Weismuller-M. O'Sullivan			
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†		
(See "Paroled to Exile," "In the Cutting Room," Dec. 31,'38.)				
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Romance of the Limberlost (G) 3702	Jean Parker-Eric Linden	June 22,'38	80	June 18,'38
(Exploitation: Sept. 17,'38, p. 63; Sept. 24,'38, p. 63; Oct. 22,'38, p. 68; Oct. 29,'38, p. 61.)				
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	*60	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory	Frankie Darro	Apr. 4,'39†		
Criminal Investigator		Mar. 29,'39†		
Drifting Westward	Jack Randall-Edna Duran	Jan. 25,'39†		
Man from Texas	Tex Ritter	Apr. 16,'39†		
Mystery of Mr. Wong, The	Boris Karloff	Mar. 22,'39†		
Navy Secrets	F. Wray-G. Withers-B. Roberts	Feb. 8,'39†		
(See "In the Cutting Room," Jan. 7,'39.)				
Parting of the Trails	Jack Randall	Mar. 15,'39†		
Riders of the Rio Grande	Jack Randall	Apr. 30,'39†		
Rolling Westward	Tex Ritter	Mar. 1,'39†		
Sky Pirate	John Trent-Marjorie Reynolds	Mar. 9,'39†		
Star Reporter	Warren Hull-Marsha Hunt	Feb. 22,'39†		
Streets of New York	Jackie Cooper	Apr. 23,'39†		
Sundown on the Prairie	Tex Ritter	Feb. 1,'39†		
Under Northern Lights	John Carroll-Movita	Apr. 9,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond	John Howard-Heather Angel	Nov. 25,'38†	60	
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Bar 20 Justice (G) 3758	Wm. Boyd-Russell Hayden	June 24,'38	70	Aug. 23,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
Say It in French (G)	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Set. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3811	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
(See "In the Cutting Room," Dec. 31,'38.)				
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 3,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee	Jan. 27,'39†		
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Mar. 10,'39†		
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Campus Dormitory	Betty Grable-William Henry	May 19,'39†		
Federal Offense	L. Nolan-J. C. Naish-H. Angel	May 5,'39†		
Grand Jury's Secrets	John Howard-Gail Patrick			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	Mar. 17,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray-Donald O'Connor-C. Ruggles.			
King of Chinatown	Anna May Wong-Lloyd Nolan	Feb. 17,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor	May 12,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Never Say Die	Bob Hope-Martha Raye	Mar. 24,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Night Spot Hostess	Buck Jones-Helen Twelvetrees	Apr. 14,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
One Third of a Nation	Sylvia Sidney-Leif Erikson	Feb. 10,'39†		
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
Persons in Hiding	L. Overman-Patricia Morrison	Feb. 24,'39†		
St. Louis Blues	L. Nolan-D. Lamour-T. Gulzar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Silver on the Sage	Wm. Boyd-Geo. Hayes	May 5,'39†		
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Sweepstake Millionaire	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†		
(See "Sudden Money," "In the Cutting Room," Dec. 31,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'38
Fighting Thoroughbreds 808	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	
(See "In the Cutting Room," Dec. 17,'38.)				
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
(See "In the Cutting Room," Dec. 24,'38.)				
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Red River Range 864	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Forged Passport	P. Kelly-L. Talbot-J. Lang			
Higgins Family, No. 2	Gleasons, Jas., Lucille, Russell			
Home on the Prairie	Gene Autry-Smiley Burnette	Feb. 10,'39†		
(See "Ridin' the Range," "In the Cutting Room," Jan. 7,'39.)				
I Was a Criminal	Barton MacLane-Beverly Roberts			
Mexicali Rose	Gene Autry-Smiley Burnette			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
Pride of the Navy	J. Dunn-R. Hudson-G. Oliver	Jan. 26,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Rough Rider Patrol	Roy Rogers-Mary Hart			
Street of Missing Men	Charles Bickford			
Three Texas Steers	Three Mesquiteers			
Woman Doctor	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 10,'39†		
(See "Dr. Judith Randall," "In the Cutting Room," Jan. 7,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G)	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint in New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for the Asking	L. Ball-D. Woods-F. Mercer	Feb. 4,'39†	68	
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
(See "Pure in Mind," "In the Cutting Room," Oct. 29,'38.)				
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 7,'39†		
(See "The Romantic Vernon Castle," "In the Cutting Room," Dec. 17,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 17,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Jan. 27,'39†		
(See "In the Cutting Room," July 30,'38.)				
Lady of Windsor, The (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Love Affair	I. Dunne-C. Boyer-L. Bowman	Feb. 17,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Night in Ghost Town, A*	G. O'Brien-R. Keith-R. Whitley			
Picardy Max	James Ellison-Helen Wood			
Saint Strikes Back, The	George Sanders-Wendy Barrie	Mar. 10,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Twelve Crowded Hours	Richard Dix-Lucille Ball	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19.'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesay	Jan. 20,'39†	92	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Graham Bell	Don Ameche - Henry Fonda - Loretta Young-Young Sisters			
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Chasing Danger (G)	Preston Foster - Lynn Bari		*60	Jan. 14,'39
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Hound of the Baskervilles	Richard Greene-Basil Rathbone-Anita Louise-Nigel Bruce	Mar. 31,'39†		
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*105	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63.)				
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†		
Mr. Moto in Porto Rico	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 17,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Wife, Husband and Friend 930	Loretta Young-Warner Baxter-Binnie Barnes-George Barbier	Mar. 3,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Winner Take All	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Joe. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll-Henry Fonda-Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 80, 85; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54.)				
Drums (G)	Raymond Massey - Sabu - Roger Liversey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38; p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38. p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64.)				
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
It's Spring Again	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
(See "In the Cutting Room," Jan. 14,'39.)				
King of the Turf	A. Menjou-D. Daniel-D. Costello			
(See "In the Cutting Room," Jan. 14,'39.)				
Last Frontier, The	Gary Cooper-Andrea Leeds			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Man in the Iron Mask	Louis Hayward			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Devine - John Wayne-George Bancroft			
(See "In the Cutting Room," Dec. 31,'38.)				
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G)	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker-Marjorie Bell	Jan. 13,'38†	58	
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Warning, The (G) 3027.. (G) 3011	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboy's Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Outlaw Express 2059	Bob Baker-Cecellia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Son of Frankenstein, The	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	99	
(See "In the Cutting Room," Jan. 7,'39.)				
Storm, The (G) 3016	Chas. Bickord-B. MacLane-P. Fester-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Streets	Frankie Thomas-Harry Carey-"Little Tough Guys"			
(See "In the Cutting Room," Jan. 14,'39.)				
East Side of Heaven*	B. Crosley-J. Blondell-M. Auer			
Key Woman*	Preston Foster-Irene Hervey			
Spirit of Culver*	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran			
Phantom Stage, The	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	61	
Pirates of the Skies	Kent Taylor-Rochelle Hudson	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-..William Lundigan	Mar. 10,'39†		
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64. 65, 66.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
(See "Crime Is a Racket," Oct. 22,'38.)				
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
You Can't Get Away with Murder	Humphrey Bogart-Gale Page	Feb. 25,'39†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'83, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64.)				
Devil's Island (G)	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	97	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page—G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
	son-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Off the Record 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)				
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Battle of City Hall				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Orchid	Edw. G. Robinson-Wayne Morris-Gale Page			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart			
(See "In the Cutting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney-Edw. G. Robinson			
Hell's Kitchen	Marg't Lindsay-Ronald Reagoan-"Crime School Kids"			
Hero for a Day	Jane Bryan-Henry O'Neil			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Reporter	Bonita Granville-John Litel	Feb. 18,'39†		
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
On Trial	John Litel-Margaret Lindsay			
Professor Steps Out, The	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
("In the Cutting Room," Jan. 7,'39.)				
Roaring Road, The	Pat O'Brien-Wayne Morris....Ann Sheridan-Gale Page			
Smashing the Money Ring	R. Reagan-R. Towne-J. Litel			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan....“Crime School Kids”-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane Runs for Mayor*	Glenda Farrell-Barton MacLane			
Torchy Blane in Chinatown	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	
We Are Not Alone	Miriam Hopkins			
Wings of the Navy	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†		
(See "In the Cutting Room," Aug. 20,'38; exploitation: Jan. 14,'39, p. 64.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young			
("In the Cutting Room," Jan. 7,'39; exploitation: Jan. 14,'39, p. 64.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Fearless	Fred Scott	Spectrum	Jan. 5,'39	65	
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Annie Laurie*	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73.)					
Hatred*	Harry Baur	World	Feb. 15,'39		
Heart of Paris* (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,539
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto*	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Liebe im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Marseillaise*	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
My Song of Love*	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South*	Scott Expedition	World	July 1,'39		
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Refugiados en Madrid (G)	Maria Conesa	Fama		95	July 23,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26.'38	83	Oct. 15,'38
Street Without a Name*	Pola Illery	World	Mar. 15,'39		
This Man is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Ware Case, The (A)	Clive Brook	A.B.F.D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
Witch Night*	Gosta Ekman	World			
Yellow Sands (G)	Marie Tempest	Assoc. British		69	July 23,'38
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Flat Foot Stooge 9403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Swing, You Swingers 9428 Andy Clyde	Jan. 29,'39†	19½
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Three Goofy Gobs 9403 (3 Stooges)	Nov. 25,'38†	2 rls.
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors 9506	Jan. 26,'39†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	1 rl.
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	1 rl.
No. 5 (9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	1 rl.

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czechoslovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mounties, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Jan. 27,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	5
Happy Birthday 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	1 rl.

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 11 (7-30-38) 8661	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 9854	Dec. 15,'38	10
No. 5 9585	Jan. 10,'39†	1 rl.
No. 6 9586	Feb. 17,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
Get Ready Navy 9804	Feb. 24,'39†	1 rl.
King Vulture 9803	Jan. 6,'39†	11
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
Thrilling Moments (6-25-38) 8809	June 10,'38	9½

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 9902 (Inside the White House)	Jan. 27,'39†	1 rl.
No. 3 9903	Mar. 3,'39†	

EDUCATIONAL

[Distributed through Grand National]

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-2	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

TREASURE CHEST

Title	Rel. Date	Min.
Baby Checkers EI-14		
Monkey Business EI-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Last Indian, The 8523	June 24,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
We Live In Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Day at the Beach, A (8-15-38) W-685	June 25,'38	10
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Seal Siknners W-881 (sepia)		

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out P-811	Dec. 24,'38†	17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Singapore and Jahore T-855	Aug. 31,'38†	9
Sydney, Pride of Australia T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The M-875	Dec. 31,'38†	11
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Ice Antics M-876		
Streamline Swing (11-12-38) M-872 (in sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again M-873 Shephard-Struwick-Mary Howard	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloy	July 9,'38	10
Tupapaco (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan. 29,'38	21
Dream of Love, A		
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downes	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel R-801	Dec. 17,'38†	21
Once Over Lightly R-802	Dec. 17,'38†	19

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt C-935	Jan. 7,'39†	11
Feed 'Em and Weep C-738	May 27,'38	11
Football Romeo C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	9

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10
No. 2—K-922		

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10
Surf Heroes 7-23-38) S-709	May 28,'38	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Evening Alone, An F-755	May 14,'38	10
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet F-954		8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
Swing School (6-18-38) T7-10	May 27,'38	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 27,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10

(THE RELEASE CHART--CONT'D)

HEADLINERS

Title	Rel. Date	Min.
Bob Crosby and Orch A7-12	May 6,'38	10
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Easy on the Ice (6-18-38) A7-13 H. King's Orch.-S Foster	June 3,'38	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) (A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11

PARAGRAPHICS

Title	Rel. Date	Min.
Crime Fighters (6-4-38) V7-11	May 20,'38	10
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Melodrama (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (6-4-38) P7-10	May 7,'38	1 rl.
No. 11—Water Symphony— Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12 — Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right E8-5	Dec. 30,'38†	1 rl.
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5 Jimmy Dorsey and Orch.	May 27,'38	8

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 50—Red, White and Blue Champions (6-4-38) R7-11	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No.55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Berth Quake 83,705	May 6,'38	16
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME

Title	Rel. Date	Min.
1937-38		
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38)	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeek and His Aloha Islanders	June 3,'38 May 13,'38	10 11
Salt Shakers 84,210 J. C. Flippen	Apr. 1,'38	11
Skyline Revue 84,200 Paula Stone		
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15
Plumb Crazy 93,202	Feb. 3,'39†	16

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Papos 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Blue Grass (12-17-38)		10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
On the Wing 94,305	Dec. 30,'38†	10
Underwater (6-25-38) 84,307	June 3,'38	9

SHEILA BARRETT COMEDIES

Title	Rel. Date	Min.
Week-End Guest 94,401	Oct. 14,'38†	

SMART SET

Title	Rel. Date	Min.
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50.)	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Selenee 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Nov. 11,'38†	10

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38 †	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11
Viking Trail (12-31-38)		11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose In Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (In color)	Aug. 26,'38†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGENSEN (Sports)

Title	Rel. Date	Min.
Shooting for Par 9302	Jan. 13,'39	
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The		
Fox Hunting		
Jersusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		
Wanderers of the Desert (1-7-39		1 rl.

UNIVERSAL

GOING PLACES WITH LOWELL THOMAS

Title	Rel. Date	Min.
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52 (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.
No. 59 3357	Jan. 30,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I's Just a Jitterbug 3248	Jan. 23,'39†	1 rl.
Little Blue Blackbirds (12-10-38) 3246	Dec. 26,'38†	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (5-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone- Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights 3226	Jan. 11,'39†	2 rls.
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172	Feb. 15,'39	2 rls.
Ed. East-Ralph Dumke	July 6,'38	17½
Wild and Bully 3227	Feb. 15,'39	2 rls.

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty 3369	Jan. 2,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Forget-Me-Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	2 rl.
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color)	Feb. 11,'39†	20
Sophmore Living 4021	Jan. 21,'39†	2 rls.
Harvest Moon Dancers		

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (12-3-38) 4603	Nov. 5,'38†	10
Nature's Mimics 4604	Dec. 3,'38	1 rl.
Mechanix Illustrated, No. 2 4605	Jan. 7,'39†	1 rl.

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.
Mechanix Illustrated, No. 2 4005	Jan. 7,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb 4305	Jan. 7,'39†	1 rl.

LOONEY TUNES

Title	Rel. Date	Min.
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	1 rl.
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. 4707	Jan. 7,'39†	1 rl.
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.

MERRIE MELODIES
(In Colors)

Title	Rel. Date	Min.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'39†	1 rl.
No. 73—Dog Gone Modern 4509	Jan. 14,'39†	1 rl.
No. 73—Ham-ateur Night 4510	Jan. 28,'39†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl 4905	Jan. 14,'39†	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy		
Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuse		
Song of Ceylon		
Valse Brillante		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel Date	Min.
Flying G Men James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29)
Lone Ranger Rides Again Robert Livingston- Chief Thunder Cloud (15 episodes)	Jan. 25,'39†	

UNIVERSAL

Title	Rel Date	Min.
Buck Rogers 3881-92 Larry Crabbe	Apr. 11,'39†	
Flaming Frontiers (6-4-38) 3581-95 Johnny Mack Brown-E. Hansen	July 5,'38	20 (each)
Red Barry (10-8-38) 3681-3792 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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From Toronto to Miami, Paramount's "The Beachcomber", the new Mayflower Picture, produced and directed by Erich Pommer, starring Charles Laughton with Elsa Lanchester, is turning in record grosses. First week at the Uptown Theatre in Toronto brought 75% above normal business, 10% above top business for the house—the picture is booked for indefinite run. In Montreal at the Princess Theatre, opening day business doubled normal week's business in three days. Fourth smash week at the New York Rivoli finds "The Beachcomber" among top four grossers in past five years. Mid-week opening at the Sheridan Theatre, Miami, topped New Year's Day high, setting mid-week record. Moving over to the Colony Theatre, Miami, opening day business was two and a half times New Year's Day top—coming within a few dollars of equalling record high of Christmas Day a year ago.

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NEWSREELS ASK CANADA TO LET DOWN BARS FOR KING'S VISIT

VOL. 134, NO. 4

JANUARY 28, 1939

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller New York. Subscription prices: $5.00 a year in the Americas. $10.00 a year Foreign. Single copies,
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NEW PRODUCT IN THIS WEEK'S NEWS

JOHN GARFIELD
THEY MADE ME
A CRIMINAL
STRAND
McG

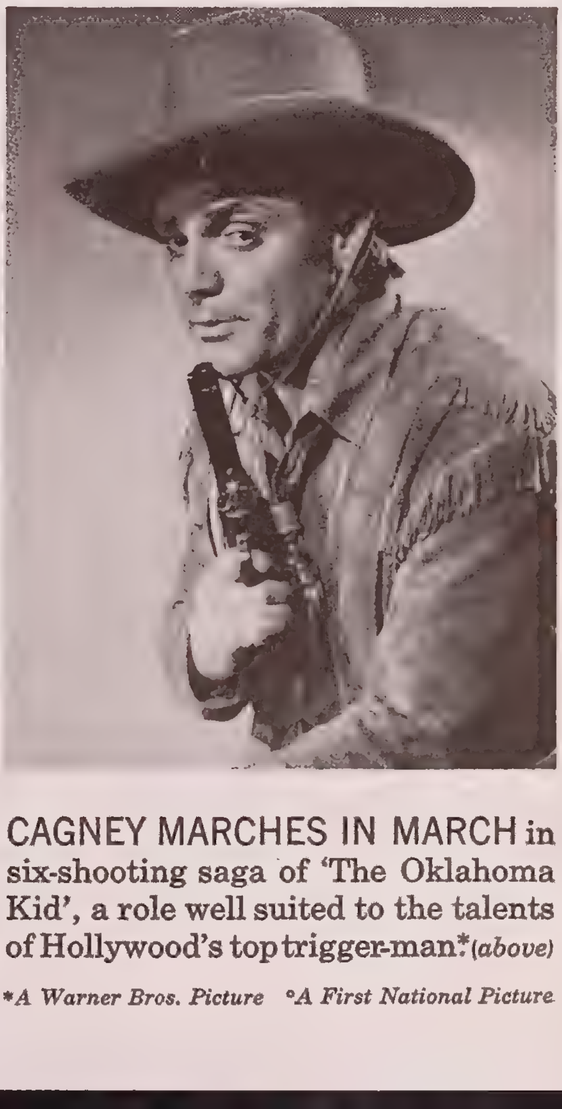
'THE BEST FIND the screen has made in a long, long time' (*N. Y. Herald Tribune*) draws holdover business to N. Y. and Miami. Credit Warners' electrifying John Garfield in 'They Made Me a Criminal' with the 'Dead End' Kids.

GUARDIAN 'ANGEL' of 'Angels with Dirty Faces' was director Michael Curtiz *(above)* now on last lap of Technicolor 'Dodge City', frontier epoch starring Errol Flynn and multitudinous support headed by Olivia de Havilland, Bruce Cabot.

A COMPLETE VICTORY FOR BETTE DAVIS is insiders' opinion of next year's awarding of Academy trophy after rough-cut view last Tuesday of the most important of all her successes, 'Dark Victory'.°

CONFESSIONS OF A NAZI SPY as revealed to Warners by former G-Man Leon G. Turrou *(below)* is set for immediate reenactment before cameras by Edw. G. Robinson, Francis Lederer, Paul Lukas and others of equal note.

GRAND REUNION of Priscilla Lane and Jeffrey Lynn, sweethearts of 'Four Daughters' fame, takes place Washington's Birthday when they'll be seen in film of last year's legit sellout 'Yes, My Darling Daughter'.° *(left)*



CAGNEY MARCHES IN MARCH in six-shooting saga of 'The Oklahoma Kid', a role well suited to the talents of Hollywood's top trigger-man* *(above)*

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Original Screen Play by Michael Fessier
A COSMOPOLITAN PROD'N

"JESSE JAMES" DOES THE IMPOSSIBLE—BEATS THE UNBEATABLE—TOPS "ALEXANDER" IN 19 OUT OF ALL 21 OPENINGS UP TO PRESS TIME!

BALTIMORE
FORT WORTH
CLEVELAND
DALLAS
NEW HAVEN
ST. LOUIS
MIAMI
HARTFORD
NEW YORK
OKLAHOMA CITY
KANSAS CITY
HOUSTON
PORTLAND, ORE.
TULSA
BRIDGEPORT
DETROIT
SCRANTON
SALT LAKE CITY
LOS ANGELES

Close to "Alexander" at Stanley, Phila., and Comerford, Wilkes-Barre

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 4

January 28, 1939

WHAT RADIO KNOWS

SIGNIFICANCE for the motion picture industry is conveyed in a statement of the policies of the National Broadcasting Company made by Mr. Lenox R. Lohr, president, to the company's advisory council, in the course of which he set down:

"During the period of elections only, the company sells time to the official representatives of the major political parties. It does not accept dramatic presentations of political issues, for it is impossible to prevent essential misrepresentation and unfairness when this technique is employed."

That is another way of saying that, in radio's wide experience, drama cannot be unbiased, that a medium for the service of the multitudes cannot venture, without prejudice, into political or social controversy in the guise of entertainment forms.

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FREEDOM vs. LICENSE

BY casual minor coincidence two California newspaper clippings turn up on the editor's desk. From Fresno comes an Associated Press report on remarks by Mr. James G. Stahlman, president of the American Newspaper Publishers Association, making earnest, proper, insistent defense of freedom of the press.

From Hollywood comes *The Citizen-News* of January 5, with a marked column entitled "NNW" esoterically titled from "Hamlet", and signed by Morton Thompson, and most peculiarly exercising what might by some be called "freedom of the press".

Mr. Thompson—"I am but mad north-northwest . . . "—engages in much involved discussion of how and why Simon & Schuster discontinued the publication of a book. He sets forth that Mr. Nate B. Spingold—only the name is miss-spelled—brought that about. So far, what of it?

However, Mr. Thompson from that point proceeded into an inexplicable, irrelevant, unprovoked and altogether amazing personal attack on Mr. Spingold. If there was a purpose, it was to have a Roman holiday.

A copy of that would have been a neat exhibit to have laid before the Fresno convention of the California publisher, with maybe the observation that freedom implies responsibility, that freedom is not license. Violent abuses invite bitter remedies.

* * *

SPEAKING of the so very free press, there's to be observed the interesting propagandistic circulation to the press of the motion picture industry of a recent issue of "The Washington Merry-Go-Round" by Mr. Drew Pearson and Mr. Robert S. Allen, who appear to be also agents of special aspects of the New Deal.

For release January 17, came, in plain envelope from United Feature Syndicate, Inc., New York, the Merry-Go-Round column headed "Worried Movie Moguls Pressure Arnold to Block Anti-Trust Suit; Have Influenced Officials for Decades; Evaded Criminal Action", etc.

The delicate nature of the presentation against the defendants in the government's suit includes "Usually a few parties in Hollywood, featuring ravishing females, are enough to persuade a Justice Department official to drop an anti-trust prosecution. So far, however, Thurman Arnold has been cold to feminine charm and deaf to arguments from Hollywood's high priced legal battery. . . . "

Wonder who told the boys about this? Hollywood didn't!

△ △ △

ACTOR MAKES GOOD

CONSIDERING with friendly approbation the career of success which brings Mr. W. Ray Johnston of Monogram Pictures Corporation to his twenty-fifth anniversary in the motion picture business, one is tempted to dally with the reflection that while not a few of our industry's executives have become unquestionably great actors, Mr. Johnston, uniquely, is the actor who has become a ranking executive. He started, handsome, two-and-twenty, in gallant roles in Thanhouser plays at New Rochelle in 1914. New Rochelle was then "just forty-five minutes from Broadway". Since then, assuredly, our actor has "gone to town".

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INHUMAN LANGUAGE

THE Telephone Company, which had so much to do with giving the motion picture the spoken word, has gone on now to a new laboratory triumph in a machine which is made to talk, with an entirely synthetic voice, by playing the keys. They call it the "Voder," that being a contraction and derivative of "voice operation demonstration." The machine can range from a throaty bass to the infant treble and it can say most anything, having some trouble, so far, with the letter "l." This device opens some interesting possibilities. With it maybe Charlie McCarthy can dispense with Mr. Edgar Bergen, and the otherwise artificial Mickey Mouse and Donald Duck perhaps may dispense with their human voices and become one hundred percent synthetic. Further, if the "Voder" should prove to be a star on the air radio might have a lot of business for it. However, just now it would seem that there is plenty of talking being done, using the old fashioned methods and equipment.

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GLAMOUR vs. GLAMOR

THE art of the printed word comes upon difficult, trying days with as many digressions as a vine growing in a crannied wall. For exemplification, there's Conde Nast Publications, which not so long ago were able, through the lorgnette, to see only the topmost of the Social Register and maybe, faintly, the best of Bradstreet & Dun, just now announcing for publication beginning in March a new monthly entitled "Glamour." It is said that it will "interpret Hollywood beauty and fashion news and describe and analyze the 'glamour technique' of the various screen stars in terms of the American woman's daily needs."

If they insist on spelling it "glamour"—which is the way we like it—the Tilly-the-Toilers they are shooting at may be confused. "Yen" would be the title, if they want to compete.

—*Terry Ramsaye*

This Week

73 State Bills

Seventy-three bills, in 29 states, directly or indirectly affecting the motion picture industry, have been filed, passed, or are pending in the approximately three weeks' existence of the state legislatures. They are the usual variety—sales, use, or service taxes, proposals for regulation of the industry, for legalization or de-legalization of games, for Sunday motion picture shows, ad infinitum—and represent but a small amount of those which will enter the legislative hoppers before the end of this year. They are also but a small amount of the total number of measures affecting the industry, inasmuch as the myriad county, city, town, and village councils have their own mills grinding every day in the year.

A survey of legislative plans and proposals is in the story on page 14.

Suit in Florida

Charging monopoly, a suit for relief and damages of $432,000 against the "Big Eight" was filed this week in Miami by Washington Operating and Garden Operating. Herman Weingarten is president of both companies, which operate the Cameo and Surf theatres, respectively, in the greater Miami area.

Two Florida corporations, Paramount Enterprises, Inc., and Wometco Theatres, Inc., were named defendants with the eight large distributors: Paramount, Loew's, RKO, Warners-Vitagraph, Twentieth Century-Fox, United Artists, Columbia and Universal.

Violation of the Sherman anti-trust and Clayton acts in setting admission prices, releasing advertising, overbuying and unreasonable clearance were charged.

The case may have quick disposition, having been called before Federal Court in Miami for January 31st, with defendant officials already under subpoena to testify at that date.

Filming the King

American newsreel companies, anxious to cover completely the arrival in Canada of the British King George and Queen Elizabeth this Spring, in making their plans have discovered a few difficulties to be hurdled. The Canadian government does not favorably view the use of American newsreel cameramen in the Dominion and has never shown indication of leniency, and the import duty on American sound and camera equipment is high. Newsreel officials, generally, are hopeful the ban and the duty will be lifted, it being the special event that it is, and the British Empire generally desiring to curry good will in this country.

Plans for the impending royal visit are on page 16.

Recasting

Lawyers for the distributing companies are engaged in recasting the 16 point program for trade practice control to conform to changes asked by exhibitor groups. Dates for further negotiations among members of the distributors' committee and representatives of the exhibitor organizations remained uncertain, the distributor representatives being out in the field on company business. Abram F. Myers, counsel for national Allied States Association, is to confer with the distributor attorneys during the recasting but the Motion Picture Theatre Owners Association will not reenter the scene until the newly worded program is completed.

The status of trade practice regulation is rehearsed on page 28.

Course in Management

A course in motion picture theatre management will be offered in Syracuse University's College of Business Administration beginning in February, with Harry Unterfort, manager of the Syracuse RKO Schine Keith house as lecturer, under arrangements made with Dean Charles R. Raper. All phases of theatre management, including booking, exploitation, theatre operation and advertising will be covered in the course, for which no regular academic credit will be given.

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative; London Bureau, 4, Golden Square, London W 1, Hope Williams, manager; cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 21, Rue de Berri, Paris 8, France, Pierre Autre, representative, cable Autre-Lacifral-8 Paris; Rome Bureau, 54 Via Della Mercede, Rome, Italy, Joseph D. Ravotto, representative; cable Ravotto-Stampestera, Rome. Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Budapest Bureau, Szamos-utca 7, Budapest I, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, Hiromu Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna, VII, Hans Lorant, representative; Chile Bureau, Casilla 13300 Santiago de Chile, A. Weissmann, representative; Copenhagen Bureau, Rosengaarden 14, Copenhagen, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1939 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Reorganization

President Roosevelt called Tuesday for new federal legislation to effect a reorganization of the Federal Communications Commission.

In letters to Senator Wheeler, Democrat, of Montana, and Representative Lea, Democrat, of California, chairmen, respectively of the Senate and House Interstate Commerce Committees, the President asserted that he was thoroughly dissatisfied with the present legal framework and administrative machinery of the commission.

The text of the letter, made public by Mr. Wheeler, follows:

"Although considerable progress has been made as a result of efforts to reorganize the work of the Federal Communications Commission under existing law, I am thoroughly dissatisfied with the present legal framework and administrative machinery of the commission. I have come to the definite conclusion that new legislation is necessary to effectuate a satisfactory reorganization of the commission.

"New legislation is also needed to lay down clear congressional policies on the substantive side—so clear that the new administrative body will have no difficulty in interpreting or administering them."

Current Problems

Howard Dietz, Metro-Goldwyn-Mayer director of advertising and publicity, upheld American films in a speech at the New School for Social Research in New York Monday night. Saying that an artist is not required to solve social problems, but merely to state the problem, Mr. Dietz also said that the great liking for foreign films on the part of film critics only stems from the fact that they feel they are a relief from the steady diet of American films.

He said that chance games are a "direct manifestation of the overseated condition of the American movie." Mr. Dietz also expressed the opinion that audience dissatisfaction with Italian product will bring American films back to Italy upon favorable terms.

"Waste of Time"

"This law suit is a waste of time and I'm going to seek dismissal of the entire suit," Robert Golding, attorney for Balaban and Katz and the majors in the Chicago independents' anti-trust suit, said Wednesday in federal court there, when Rosenberg and Stein, attorneys for the plaintiffs, presented a petition seeking to limit defense attorneys, Thomas Thomas, Miles Seley and Mr. Golding, in their questioning of plaintiffs for the taking of depositions. Mr. Golding said that the charges filed in the anti-trust suit failed to "show any special damages," and should be dropped. Judge Michael J. Igoe postponed the hearing on the petition until Judge Wilkerson's return on February 10th.

Block Booking Bills

Counsel for major distributors have filed formal application for Congressional public hearings on pending anti-block booking bills. The requests were filed with the Interstate Commerce Committees of the House and Senate, which as yet, have not acted on them. Similar requests for hearings on the Neely-Pettengill measure last year were rejected on the ground that previous hearings and voluminous testimony on file were sufficient and the bill was passed without a record vote by the Senate, but failed to reach the floor of the House. The pending bills were introduced by Representative Andrew Edmiston of West Virginia in the House and Senator Matthew M. Neely, also of West Virginia, in the Senate. Representative Samuel Pettengill, former champion of the House bill, did not seek reelection. The bills are companion measures.

Wage Law Decision

Contracts with eastern film unions will not be renegotiated because of the Federal Wage and Hour law, union officials and eastern producers have decided. The procedure is the same as that being followed by the west coast unions and studios, which relies on the opinion that properly negotiated labor contracts are not affected by the law. The procedure also covers pacts with the newsreel cameramen's union, which will not be renegotiated at this time.

Pat Casey, producers' labor representative, who remained in New York pending decisions on the renegotiations of contracts, has returned to the coast. He plans to return to New York in March for the annual negotiations with the five international studio unions which are signatories of the basic agreement.

Totalitarian Bloc

American film business in the three countries comprising the "totalitarian cultural" bloc, Germany, Italy and Japan, took a further turn toward virtual extinction this week with new pressures exerted in those countries against Hollywood product. In Germany the relatively small number of American features shown was cut sharply in retaliation for "incessant agitation" in this country; in Italy retaliatory measures were indicated following the refusal of American distributing companies to do business, under intolerable terms, with the Government film monopoly, and in Japan more strict censorship rules were predicted. Further international news indicated that the Spanish Rebel Government of General Francisco Franco had been induced to join the bloc against Hollywood films and "all works considered harmful to either country" (Germany and Italy).

See page 17.

Loew Earnings

Total earnings for Loew's, Inc., including its theatre companies and Metro-Goldwyn-Mayer, were computed this week at $9,924,934 for the fiscal year ended August 31, 1938. The amount is equal to 5.65 a share and compares with a net of $14,426,062 or $8.46 a share in 1937. Gross revenue from theatre receipts and film rentals reached $122,737,214, some $900,000 more than the $121,828,605 grossed in 1937, but operating income dropped nearly $5,000,000 from $31,149,274 in 1937 to $26,937,201 in 1938, because of heavier amortization and write-off of film costs.

The statistics are reviewed and compared on page 43.

World's Fair Film

Motion Picture companies will be asked again by a committee of New York World's Fair officials to make a feature film on the fair grounds, according to a three-part plan adopted at a meeting of officials of the fair and artists of the amusement industry held at the fair grounds this week. Three resolutions were adopted at the meeting to strengthen the amusement features of the fair. One authorized the appointment of a committee to confer with film producers to arrange production of a complete film on the fair grounds. A second calls for the formation of plans to stage legitimate productions and vaudeville in the fair, and the third for appointment of a committee to induce sponsors to broadcast from the grounds.

FOR READY REFERENCE

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United Artists Plans

The United Artists stockholders' meeting broke up last week in an entirely harmonious spirit, and with some announcements calculated to make the news columns of the trade journals—especially the announcement of the new "profit sharing" plan for the distributors, whereby their payment of distribution costs decreases according to the revenue which their pictures bring in; the announcements that Alexander Korda would produce in Hollywood this summer; that Walter Wanger would make six pictures; that Edward Small would produce from about six to eight pictures; and other items detailing the Korda schedule, the confidence with which the company looks to the coming year, and the stay of Mr. Silverstone on the coast, to hold conferences with Mr. Goldwyn, Mr. John Hay Whitney and Mr. Selznick, and others, out of which meetings more interesting news about the industry's most prolific producer of purely "A" pictures, is expected to come.

See page 44.

Miami Opening

Miami Beach, winter haunt of a host of motion picture executives, society people and personalities of the amusement world, was given a world premiere by RKO Radio Pictures with the opening on Tuesday night of "Gunga Din" at S. A. Lynch's Sheridan theatre.

Harry Reiners of RKO and George C. Hoover, manager of the Sheridan cooperated in an extensive exploitation campaign for the premiere.

Among those present were Phil Reisman, Leo Spitz, Meyer Schine, Major Albert Warner, Edward Mannix, E. J. Sparks, E. V. Richards, S. A. Lynch, W. R. Lynch, John Hertz, N. L. Nathanson, Nicholas Schenck, Herman Robbins, I. J. Hoffman, Ted Schlanger, M. B. Shanberger, Max Fleischer, Dave Fleischer and Carl Leserman.

Picture reviewed on page 32.

Chorus of Criticism

Every branch of the motion picture industry in Great Britain now is hammering away at the 1938 Films Act. Exhibitors have formed a new committee to study the workings of the measure with special regard to shortage of product, redundancy and booking complications. Producers, through the press, are demanding a separate quota or an increase in the renters' quota. American distributors have pointed out to the Board of Trade that the Act operates against quality in production and that its multiple quota provisions are weighing down the producer-distributors.

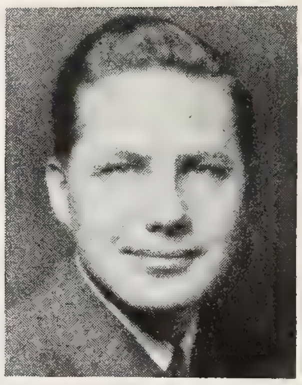
See page 48.

This Week In Pictures

W. RAY JOHNSTON, right, president of Monogram Pictures just now celebrating his silver jubilee in the film industry, as he was 25 years ago, aged 22, when he was playing romantic leads for the Thanhouser Film Corporation.

MARTIN SMITH, president of Allied of Ohio, has been named chairman of Allied's national legislative committee by H. A. Cole, new national president.

RIGHT, Walter Brennan, featured player, and Don West, film buyer and booker for Central States Theatres, on the set of RKO's "The Castles".



NEW Monogram executives, left: Lloyd L. Lind, assistant to George Weeks, general sales manager, and, below, Ben Agren, comptroller, who succeeds J. P. Friedhoff, now treasurer on the coast.

SALLY RAND, left, in mufti, opens a theatre with a cascade of bubbles—champagne. The house, opened thus by Miss Rand with a smash hit, is the Embassy in downtown San Francisco, remodeled and now being operated by Dan McClean, former Fox West Coast manager, who can be seen at the far right.

BELOW, Oliver Nicklas, manager of the State, Springfield, O.; Mary Sample, cashier, and Phil Chakeres, general manager of the Chakeres-Warner theatres in Springfield, at a party given for the circuit's employees.

JAMES ROOSEVELT, left above, vice-president of Samuel Goldwyn, Inc., guest of honor at a Hollywood luncheon at the Ambassador Hotel at which, left to right, J. F. T. O'Connor, the host, Joseph M. Schenck, Mr. Goldwyn, Bishop W. Bertrand Stevens and others praised Mr. Roosevelt's abilities and Mr. Goldwyn for employing him.

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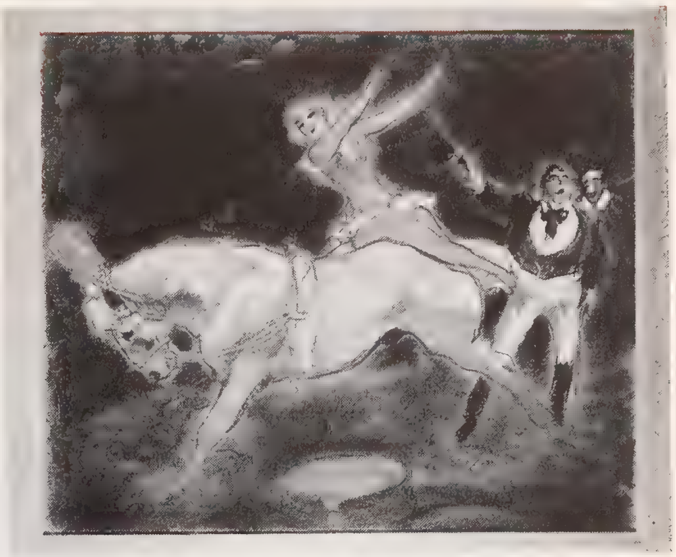
W. C. FIELDS as Larson E. Whipsnade adds his own verbose humor to the fun and fury which Edgar Bergen and Charlie McCarthy are stirring into Universal's "You Can't Cheat an Honest Man".



WATER COLOR by Galbraith, one of the many paintings which with other works of art will be distributed in a drive conducted by the Motion Picture Art Fund for German Refugees.

GUESTS at a "Congressional Night" performance of "Grand Illusion" at the Belasco theatre, Washington: below, Senator Guy M. Gillette, Representative Edith Nourse Rogers, Senator John H. Overton, and Representative Merlin Hull.

GRAND ILLUSION
A REVIEW
The CRITICS
Intensely excit
it belongs
must list

RCA PHOTOPHONE home and foreign representatives at the conclusion of the company's export division convention at Camden, N. J. First row, left to right: C. D. Cushman, sales department; F. A. Leiva, Bogota, Colombia; Ovid Riso, export advertising manager; Miss J. M. Gargiulo, Philippine Islands; A. A. Bletterman, Panama; N. M. Muscaro, export advertising department; F. B. McElmoyl, RCA advertising department; Charles Thaw, home office. Second row: Harold Walker, Lloyd W. Pearson and F. E. Peters, all of Dominion Sound Equipments, Canada; H. L. Sommerer, RCA Photophone manager; D. W. Lansing, home office; V. N. Philip, Photophone export manager. Third row: J. L. McMurray, Canada; W. F. Garling, London; E. A. Harris, sound engineer, Famous Players Canadian; Fernando Mier, Cuba; Felipe Mier, Mexican producer.

By Cosmo-Sileo

S. S. SCHNEIDER, Warner home office executive, and Mort Blumenstock, in charge of advertising in the east, leave New York for conferences in Hollywood. Accompanying them was Gradwell Sears, general sales manager.

Americanism, Motion Pictures and A WARNER CREED

EARLY last fall at the American Legion convention in Los Angeles Harry Warner made a speech on patriotism which earned him great kudos from the war veterans and from the patriotic organizations. That speech focused the attention of the industry and of the public at large on plans underway for some time at the Warner studios in Burbank under the immediate supervision of Jack L. Warner, vice-president in charge of production. Now the program has been intensified. Energy, time, talent and considerable budgetary attention are being paid to the production of short subjects in color on significant events in the history of the country as well as incorporation of the theme of patriotism into several features, a policy which, as Jack Warner explains in the accompanying pictorial interview, is scarcely new with the company.

"What you call the Warner Americanism movement is no new thing," Mr. Warner began. "We started it in 1918 with 'My Four Years in Germany', the picture that started this company on its way, and we've been at it ever since. We'll be at it as long as there's a Warner in the picture business."

"We're interested in showing what's been going on here since 1612 and keeping it going on. Yes, you could call it defensive Americanism—we aim to do our part in preserving the United States as is and in making Americans conscious of their heritage."

"Particularly in troubled times like these, the film industry's obligation does not end with the making of great entertainment. It must, of its own volition, render patriotic service to the nation as well. . . . We will film, with fidelity and vigor, the great events which highlight our nation's history."

Mr. Warner outlines specific plans illustrating what he means to William R. Weaver, Motion Picture Herald *Hollywood editor, the interviewer. "We'll make more Americanism features for 1939-40, two more service pictures we're preparing now, an Army and Navy picture, and we'll have about six others with patriotic significance predominant. . . . Warner Brothers will definitely do its part in making Americans conscious of their great heritage of freedom."*

> *"EVERY producer, in common with every other citizen, owes it to the land of liberty to preserve its principles and doctrine."*
>
> —*JACK L. WARNER*

"Yes, there are some exhibitors, taking our service, who tell us they haven't got screen time to run our Americanism shorts, and blame double features for it. We've got 530 theatres, lots of them running double features too, but they've got standing orders to run the Americanism shorts if they've got to kill the second feature to do it. Any exhibitor who hasn't enough love for the rights of man to run an Americanism short isn't an American."

The discussion is adjourned to the dining room and Mr. Warner continues: "Flag-waving stage plays whose popularity is based on popular tunes reach thousands. Films reach millions."

"Our Americanism pictures are not propaganda. They give instructive information in entertainment form and send people out of the theatre knowing not only that this is a good country but how it got that way and why. . . . Events as significant as those which constitute American history afford perfect screen material. . . . The policy of the United States is at all times the policy of Warner Brothers."

"Our Americanism pictures teach people what freedom of worship, of speech, freedom of the press and the right of peaceful assembly really are by showing them how and why the nation's founders came to guarantee them in that piece of paper they called the Bill of Rights."

73 FILM BILLS PENDING OR SCHEDULED IN 29 STATES

Exhibition Chiefly Affected by Measures Introduced or Prepared; Then There's Host of Municipal Proposals

Seventy-three bills directly or indirectly affecting the motion picture business, principally exhibition, have been introduced or set for introduction in 29 state legislatures since January 1st—and the 1939 sessions still have at least five weeks to run. No measures affecting films have appeared to date in the remaining 15 of the 44 states meeting this year.

Many Perennials

Not all the measures are inimical to the industry, but few are outside that category. Only a small number stand any chance of enactment, however. The hoppers contain many perennials which, with the newly proposed measures, cover the range of film legislative subjects: Bills to divorce exhibition from distribution, bills for or against Sunday showings, censorship and admission taxes, special levies on exchange operations, on film footage and whatnot, measures providing for special theatre inspection, employment of projectionists, regulation of theatre air conditioning systems, spacing between theatre seats, advertising on screens, taxation or abolition of outdoor advertising, chance games, licensing of theatrical bookers, issuance of passes, and so on, and so on. Indirect taxation is one of the bulkiest items, through special taxes, sales taxes, "use" taxes, "chain store" taxes and others.

The Oases States

States where no bills affecting the industry have been proposed thus far include: Alabama, Arizona, Idaho, Iowa, Maryland, Montana, Nevada, Oregon, Pennsylvania, Rhode Island, Tennessee, Utah, and West Virginia.

The four states not having any legislative session scheduled are Kentucky, Louisiana, Mississippi and Virginia. All the remaining 29 have on their calendars legislative items affecting the industry.

Moreover, the crop listed here does not include the scores of bills proposed, passed, or pending in counties, cities, towns, and villages, which represent as wide, or wider, a display of the ingenuity used by lawmakers in their struggle to rule, regulate, or merely tax the myriad phases of the industry. Much of the legislation noted, and duplicated or "improved upon" in the smaller governmental units, has an indirect bearing on the industry, but a bearing none the less important. Bills proposing indirect taxation may affect the patrons of a theatre, its services, its supplies. Taxation bills, especially, are susceptible to wide interpretation and amendment, by state lawmakers; tax bills that start in legislatures without mention of theatres, have been known to affect them seriously by the time of passage.

"POLITICAL" CENSORING HIT AND APPROVED

Representative Harry Dworkin, of Cleveland, has introduced in the Ohio legislature an amendment to the state law prohibiting the censoring of pictures because of their political content. The amendment was prepared after Dworkin had viewed a private screening of the Soviet film "Professor Mamlock," which the censor board has banned from being show in Ohio.

Demand for legislative relief, from the present status of radio stations, whereby stations cannot limit libelous remarks in political broadcasts, will be made of Congress by the broadcasting industry, Neville Miller, president of the National Association of Broadcasters, said last Thursday at the meeting of the 14th district of the N.A.B. in Denver. Mr. Miller said that radio stations do not want to be censors, but want to be able to protect themselves from libel actions by determining what should or should not be broadcast.

Following is a state-by-state report on the 73 bills directly or otherwise affecting the motion picture industry that have been actually introduced or prepared since January 1st:

ARKANSAS

House bill calls for licensing of "chain stores," taxing $50 per store up to five stores and $250 for each store over 100.

House bill calls for repeal of 1937 law, which taxes theatres using "Buck Night."

Second House bill for "chain store" tax.

Senate bill asks for legalization of Sunday films.

Senate bill would increase the sales tax from two to three per cent.

Senate bill would also tax "chain stores."

Legislature convened January 9, for a period of not more than 60 days, but legislators may extend the period by a two-thirds vote.

CALIFORNIA

Rise in income tax rate, already seriously affecting Hollywood incomes, is expected.

Legislature convened January 2, with no time limit.

COLORADO

House bill asks repeal of state income tax.

Sales tax would be eliminated on any commodity on which there is paid more than 12 per cent in Federal taxes.

Repeal of two per cent service tax is pending.

The legislature convened January 4, with no time limit set.

CONNECTICUT

A bill to legalize cash award games was introduced.

Pending is a bill requiring two projectionists in each booth. It was introduced on demands of state operators' unions.

The legislature convened January 4, will be in session till the first Wednesday after the first Monday in June.

DELAWARE

Bill calls for Sunday motion pictures; theatres to be open from two o'clock in the afternoon through evening.

The legislature convened January 3, for not more than 60 days.

FLORIDA

Bill asks for Sunday show legalization.

The legislature convened on April 4, for not more than 60 days.

GEORGIA

Bill was introduced in the Assembly prohibiting the issuance of passes by theatres to members of the legislature.

The legislature convenes in January for not more than 60 days.

ILLINOIS

The Senate passed a bill extending a three per cent sales tax until July 1st.

A theatre divorcement bill is in preparation.

The legislature convened January 4, with no time limit set.

INDIANA

House bill asks for repeal of the gross income tax.

House bill asks for a reduction of the gross income tax to three-fourths of one per cent.

A third house bill asks for an amendment to the same law, making retailers pay one-quarter of one per cent.

The legislature convened January 5, for not more than 61 days.

KANSAS

Elimination of the two per cent sales tax tokens is asked.

Introduction is expected of a bill calling for "chain store" licensing.

The legislature convened January 10, with no time limit set.

MAINE

Expected is a bill for "chain store" taxation.

The legislature convened January 4, with no time limit set.

MASSACHUSETTS

Bill was re-introduced in the house, known as "the true name bill," providing that "theatrical people" use their real names, that companies should have the names of presidents or corporation heads on signs outside places of business.

The legislature convened January 4, with no time limit set.

MICHIGAN

A bill on censorship is expected.

The legislature convened January 4, with no time limit set.

MISSOURI

Legislature is expecting consideration of a bill to censor pictures and advertising.

Bill would require two operators in one booth.

(Continued on opposite page)

FILM BILLS IN STATE LEGISLATURES

(Continued from preceding page)

A bill to tax motion picture footage has been prepared.

Also in preparation are bills to extend the two per cent sales tax, which expires on December 31, 1939.

Another would impose a two per cent "use" tax, to take effect July 1.

The legislature convened January 4, for not more than 70 days.

NEBRASKA

A bill is being prepared, limiting film programs to 150 minutes.

Labor is asking for a two-man booth bill.

A sales tax has been proposed.

An amusement tax has been proposed.

A theatre divorcement bill has been introduced.

Another bill calls for state regulation of motion pictures, with a one dollar per reel tax, a license fee for exchanges of $1,000; and penalties for violation up to a $10,000 fine.

An anti-ASCAP bill is under consideration.

Representatives have been asked to rule that all seats be reset 42 inches from back to back.

The legislature convened January 3, for a period of not less than 60 days.

NEW HAMPSHIRE

Bill in the house calls for legalization of "Beano," the profits from the operation of the game to be divided between the government and operators.

Another bill calls for regulation of billboards, and other forms of outdoor advertising.

NEW JERSEY

Expected in the legislature is a bill asking a three per cent gross receipt tax on retail business.

Also a "luxury" tax, including amusements.

The legislature convened January 10, with no time limit set.

NEW MEXICO

A bill is under consideration by the house, directed at "Bank Night."

The legislature convened January 10, for not more than 60 days.

NEW YORK

Three bills have been introduced providing for the licensing under the State Department of Labor, of fee charging employment agencies and booking agencies, exempting those owned, operated or controlled by a corporation which directly, or through subsidiaries, operates 20 or more theatres.

Expected is a move to provide for the placing of theatre ticket sales under state control.

Also a bill extending "the freedom of the press" to the screen, stage, and radio.

Three bills were introduced in the Senate, and two in the Assembly, calling for restriction taxation, or abolition, of outdoor billboards.

One other bill, called the Low Rental Housing Bill, and introduced in the Senate, permits municipalities to pay building loans from an excise tax on theatre sales, outdoor ads, and cigarettes. The admission tax would be one cent up to 50 cents; two cents from 50 cents to a dollar; five cents from one dollar to two; ten cents for tickets costing more than two dollars. The outdoor ad tax in this bill would tax signs in excess of three square feet at the rate of one cent per square foot for each sign, per year. This same bill has been introduced into the Assembly.

INDUSTRY COOPERATES, SAYS CENSOR HEAD

"There has been such willing and close cooperation on the part of the producers that a 'cut' is a rare occasion any more. Films have vastly approved." With these remarks Mrs. Eleanore Walton the other day assumed the title of chief of the Kansas City Board of Film Review, a post left vacant by the death of Guy Holmes. Mrs. Walton had assisted Mr. Holmes for four years.

" 'Bootleg' films are about the only ones that give us any considerable trouble now," she continued. "These are brought to the city under the cover of secrecy and are sold to exhibitors who are willing to take a chance in order to show films that will pack crowds interested in risque pictures. However, we soon round them up and that business has become too hazardous to be common."

An Assembly bill calls for two operators in each booth.

Another bill, in Senate and Assembly, calls for the inspection of air conditioning systems.

Two bills introduced in the Assembly ask for "one day rest in seven" for theatre employees, and for performers in theatrical casts.

A bill in the Senate and the Assembly asks for penalties for racial or religious discrimination.

(In New York City, the City Council is acting upon a suggestion that attendants be required in theatre rest rooms during those periods in which children are admitted to theatres without adults.)

The legislature convened January 4, with no time limit set.

NORTH CAROLINA

Bill in preparation asks a tax on ads on screens.

Another will ask for a "use" tax.

The legislature convened January 4, with no time limit set.

NORTH DAKOTA

Re-enactment of a two per cent sales tax, including admissions, is expected. The present law imposes tax of five cents on admissions from 15 to 50 cents; a tax of two cents for those over 50 cents.

A 10 per cent admission tax is pending. Also:

A "luxury" tax, to include theatre tickets.

A gross income tax.

A use tax to supplement the sales tax.

The legislature convened January 3, for not more than 60 days.

OHIO

An anti-Ascap bill is understood to be in the drafting stage.

Amendment is expected, calling for curb on the power of state censor to reject pictures because of their political nature.

Abolishment of state censor board is asked by Representative W. E. Bixler.

The legislature convened January 2, with no time limit set.

OKLAHOMA

Expected is a theatre divorcement bill.

Also a wages-and-hour Bill.

Already introduced in the House is a "chain store" tax, which will impose a license fee from $10 to $1,500.

The House has received a "chain store" bill.

Representative Nat Taylor asks for $500 fines where tickets are sold and no seats are available.

PENNSYLVANIA

No industry bills introduced.

(In Philadelphia, a tax, vetoed by the Mayor, this veto sustained by the City Council, had proposed an increase of the sales tax from two to three per cent; also applies to film rentals.)

The legislature convened January 3, with no time limit set.

SOUTH CAROLINA

A sales tax intended to replace county property taxes, has been introduced in the Senate.

The legislature convened January 10, for not more than 60 days.

SOUTH DAKOTA

The Senate received a bill calling for reduction of the state sales tax to two and one-half per cent.

The legislature convened January 3, for not more than 60 days.

TEXAS

The legislature extended its term from 60 to 120 days. Proposed have been the following:

An eight-tenths of one per cent transaction tax on sales and services, to pay for a state old age pension. The estimated revenue from this would be as much as from a two per cent sales tax.

A two per cent sales tax also is pending.

The legislature convened January 10, for the duration or less, of 120 days.

VERMONT

Scheduled to be considered is a bill to legalize Sunday pictures.

The legislature convened January 4, with no time limit set.

WASHINGTON

Prepared is a net income tax bill.

Also a bill taxing all corporations owned by interests outside of the state.

The legislature convened January 9, for not more than 60 days.

WEST VIRGINIA

No industry bills introduced.

The legislature convened on January 11, for not more than 60 days, which period may be extended by a two-thirds vote of the members.

WISCONSIN

To be submitted is a luxury tax.

(In Milwaukee, a two per cent sales tax is being proposed; and the Council has appointed a five member commission to ascertain whether double features are injurious to the health of children.)

Frankfurter Hearing Recorded for Screen

"Newsreels give the screen the prerogatives of the press." Here are Washington cameramen—from Movietonews, News of the Day, Paramount, Pathe, Universal—recording for screens today and posterity the Senate Judiciary Committee's hearing on Dr. Felix Frankfurter's political and other beliefs before acting on his nomination to the supreme court. On extreme left sits Dr. Frankfurter, Vienna-born Harvard law professor and author of books on government and law. That's Senator Matthew Neely, sponsor of anti-block booking bills, on the right. The cameramen are (l. to r.): John Tondra, Movietone; Charles Mack, News of the Day; James Lyons, Universal; Robert Denton, Paramount; crouching alongside the next camera, George Dorsey, Pathe. Seated in front of hand camera, against the wall, J. C. Brown, News of the Day. (Underwood & Underwood photo, courtesy of Fox Movietonews.)

U.S. REELS PREPARING FOR COVERAGE OF KING

Companies Seek Let Up of Canadian Restrictions on "Outside" Cameramen, Equipment

Preparing for what the newsreels hope will be one of the most elaborate newsreel picturizations in two decades, on the occasion of the visit of King George and Queen Elizabeth to Canada, in May, the American newsreel companies now are attempting, through official and other channels, to have the Canadian Government relax its restrictions on "outside" producers and cameramen and equipment.

Newsreel men see in the story great pictorial possibilities of raiment, ceremonies and receptions, and a story which, for the newsreels, had its beginning two years ago, at their Majesties' coronation in England, where first all-color American newsreels were produced.

Designed by the Dominion Government to "protect Canadian workers and industry," Canada strictly enforces a series of custom duties and labor laws which virtually prohibit the working in Canada of cameramen from the United States and the importation of equipment.

One of the most notable instances of conflict with Canada's restrictions by an American company was Twentieth Century-Fox's experience when it first attempted to film the Dionne Quintuplets, even after it had purchased exclusive feature filming rights. Fox was able to proceed only after it engaged Canadian cameramen in similar number to its own Hollywood staff, and after meeting other requirements.

The duty in Canada on American 35 mm. cameras, used by "professional cameramen for producers having studios in Canada" formerly was on a sliding scale of from 10 to 22 per cent ad valorem. This was reduced by the American Canadian reciprocal trade treaty, signed last fall, to a fixed rate of 10 per cent. However, newsreel officials point out that other customs duties apply to lenses, and to other parts of camera and sound equipment, thus raising the actual duty required and making imperative a careful listing and accounting of all equipment to be sent across the border, a situation to which they do not want to submit.

The royal pair from England will travel in a special train, one coach of which will serve as a traveling laboratory for news cameramen, who will be under the supervision of Mr. F. C. Badgley, director of the Canadian Government Motion Picture Bureau. American newsreel managers see in this possibilities of strong editorial direction of their cameramen's efforts, with no "promiscuous" shooting allowed.

The American newsreels have delayed completion of plans on the number of men, type of equipment, footage to be used, and methods of transmitting film to processing bases in the United States partly because of their inability to ascertain whether they will be able to send cameramen of their own, or will have to depend on the usual source of supply for newsreel shots from Canada, the Associated Screen News, in Montreal.

Jack Haney, news editor of Twentieth Century-Fox Movietone News, said:

"We face some difficulties. I suppose attempts are being made to have the duty lifted, but I don't know in just what manner. There really seems to be no precedent for lifting the ban on American newsreel cameramen."

At Pathe News, Walton Ament, editor, said, "We will probably send two camera crews, one sound and one silent; that's three and two men, respectively, and they will be supplemented at certain spots with additional crews."

William P. Montague, assignment editor of Paramount News, noted the same difficulties.

Thomas Mead, of Universal newsreel, said the company probably would send one crew, if permitted; that crew to consist of a sound man, cameraman and electrician.

Only Nova Scotia thus far has shown a disposition to allow American companies to operate, according to newsreel officials.

BANK WILL DELIVER "QUIZ" WINNER LISTS

Harold B. Franklin's "Motion Pictures' Greatest Year" headquarters in New York issued the following statement on Tuesday:

"So as to insure the fullest dependability, arrangements have been made so that the list of winners of the $250,000 'Movie Quiz' contest will be delivered to theatres, who participated in the Motion Pictures' Greatest Year Campaign, promptly at eight o'clock on Monday evening, February 20th, throughout the United States and Canada, through the facilities of the Chemical Bank and Trust Company of New York.

"Through their correspondents, the Chemical Bank and Trust Company will deliver a confidential list of winners to the manager of each theatre that paid its pledge. Mr. J. J. Cunliffe, in charge of the Times Square Branch of the Bank, is supervising this undertaking.

"This is the first time that bank facilities have been used for such a purpose. Through such simultaneous delivery, every exhibitor will receive the information at the same time."

"TOTALITARIAN" STATES PUT FURTHER "SQUEEZE" ON HOLLYWOOD'S FILMS

General Franco Reported Joining Bloc of Germany, Italy and Japan Against U. S. Product; Tokyo Tightening Reins

American motion pictures this week were subjected to further attack, direct and otherwise, by the German-Italian-Japanese bloc for a cultural, economic and military front. In those nations the position of Hollywood already had been weakened by a favored country alliance on motion picture exhibition.

Germany has decreed an additional curb on Hollywood films, Japan has taken up the question of even stricter censorship of "outside" films, and Italy has selected Vittorio Mussolini, son of the dictator, to operate *Cinema,* its largest film trade publication, in Rome, already vocatively sensitive to the American companies' withdrawal from Italy on December 31st in answer to Italy's new laws virtually prohibiting them from continuing in business.

In addition to their own individual actions, the so-called "totalitarian" countries apparently have induced the Insurgent Spain of General Francisco Franco to join their "cultural" bloc against Hollywood films "and all works considered harmful to either country."

Treaty with Insurgents

A treaty providing for a general "cultural" exchange between Germany and Insurgent Spain was disclosed last Friday by Associated Press in a dispatch from the news service of Dienst aus Deutschland in Berlin. Although not yet signed, the treaty was said to be "near ratification."

Italy, too, is almost certain to effect a similar agreement with the Insurgents, not only because of the "cultural" treaty which it has with Germany, but because of the support enjoyed by Franco from Italy in his war with Loyalist Spain.

"The treaty contains 22 articles," continued the dispatch from Berlin, "and special provisions are made for avoidance of currency difficulties. An extensive system of exchanging professors is to be set up and study of one another's languages fostered.

"Also, a general system of trading music, motion pictures and radio programs is to be put in operation and a mutual plan placed on 'emigrant literature.' "

Nazis "Squeeze" Hollywood

What little remains of American film companies' operations in Germany is now faced with extinction as the result of even more drastic "boycott" orders against Hollywood films.

Reporting from Berlin Monday, Associated Press said, "A source close to the Nazi Government said tonight that the number of American films shown in German theatres had been cut sharply in retaliation for 'incessant agitation' against Germany." The motion picture business in Hollywood has been campaigning vigorously of late for an official American Government economic boycott against Germany and everything therefrom. In addition, several Hollywood producers have undertaken the production of anti-Nazi films, led by Warners' "Confessions of a Nazi Spy," and "The Bishop Who Walked with God," this one based upon the activities of the Reverend Dr. Martin Niemoller, head of the Lutheran Church in Germany, who has been persecuted by the Nazis.

The Berlin source, continued Associated Press, summed up what amounted to a tacit boycott of American films as follows: "Incessant agitation in the United States against the Third Reich, which among other things has hampered the showing of the Olympics film otherwise received throughout the world with the greatest applause and which forced Hollywood film artists to sign an inflammatory declaration against Germany, has brought an understandable reaction in the film industry in Germany." It is pointed out that for the first time in years none of the first-run theatres in Berlin is showing an American picture. Two first-run French films are being shown, according to Associated Press.

Business Called Negligible

When the Nazis started attacking "outside" influences, racial, economic and otherwise, and effected stringent prohibitions against Hollywood product, all American companies, with the exception of Twentieth Century-Fox, Paramount and Metro-Goldwyn-Mayer either were forced to abandon operations or else withdraw.

Today, the business of the remaining three is described in New York as almost negligible, except their newsreel circulation, which is understood to be wide.

With offices still operating in Berlin, the three companies have noted a continuous decline in their feature business, and in order to export income from that and newsreel bookings, they are compelled to pay the Nazis approximately 75 per cent of the total to be exported, giving each no more than between $15,000 to $50,000 annually from the market.

Following opinions expressed by American representatives in Japan that a lightening of film restrictions in that country could be expected (Motion Picture Herald, January 21st, page 22), came a wireless to the New York *Times* this week from Tokyo stating that the Japanese authorities are considering new measures to establish "effective film censorship" in dealing with the "international cinema warfare." The step was suggested by "recent developments," continued the dispatch.

Five Majors Spent $1,087,615 On Magazine Advertising in 1938

Five of the largest motion picture companies together spent $1,087,615 for advertising in national magazines in 1938. This was $317,423 more than their combined magazine ad expenditure of $770,192 in 1937. Newspaper ad expenditures were not lessened for the magazine increase, although figures on newspaper advertising are not available for comparison. Film companies continued in 1938 to be non-advertisers on radio.

Advertising Age, *in compiling advertising expenditures of advertisers using $100,000 or more of magazine space during the past four years, lists Paramount, Warner Brothers, Twentieth Century-Fox, Metro-Goldwyn-Mayer and United Artists, in that order, as the largest magazine advertisers in the film business in 1938, basing its compilation on records of Publishers Information Bureau, Inc.*

The four-year comparison follows:

COMPANY	1935	1936	1937	1938
Paramount	$ 59,780	$103,037	$212,530	$ 369,454
Warner Brothers	62,118	233,621	113,661	251,302
United Artists	67,568	44,867	104,957	138,478
Metro-Goldwyn	452,149	307,484	238,433	153,899
20th Century-Fox	83,300	126,563	100,611	174,482
TOTALS	$724,915	$815,572	$770,192	$1,087,615

Presented for purposes of comparison are the four-year expenditures of America's No. 1 magazine advertisers, General Motors, which, in 1935, spent $5,442,668; in 1936, $7,289,547; 1937, $6,993,325; 1938, $4,121,649.

Film Donations Swell Fund for Refugees

The funds being used for German and other European refugees of all faiths are being augmented by several motion picture donations. Heavy demand for tickets has forced the extension of the time limit of the drive to be conducted by the Motion Picture Art Fund for German Refugees from February 12th to March 15th, with tickets for the sale available at home offices and exchanges of all film companies.

The Joint Distribution Committee for German Refugees will receive $500, the excess over expenses for the recent dinner given in honor of J. Meyer and Louis Schine, and another $500 from the Schines and $250 from Walter Reade, Sr. On Thursday all admissions from 325 theatres in six southern states will be donated to aid European refugees, while in Atlanta all receipts from the 39 houses on February 2nd in the Bailey-Starr circuit will go to the fund for German Refugees, according to Milton Starr. Will H. Hays, president of the Motion Picture Producers and Distributors of America, has become a member of the national committee sponsoring the concert tour of Mischa Elman, violinist, for the benefit of German refugees of all faiths. Alfred E. Smith is honorary chairman of the committee and Paul D. Cravath honorary treasurer.

INDIVIDUAL AGREEMENTS HALT STRIKE ON RADIO

Wrigley Company First to Sign Radio Artists' Code on Practices and Salaries

The "united front" of the American Association of Advertising Agencies crumbled this week under the threat by American radio performers of a nationwide strike for better hours-and-wage conditions. The threat had been forcibly emphasized when the radio locals in key cities, of the American Federation of Radio Artists, had supported the national board in the strike idea. Now the union is making agreements with individual network program sponsors.

The Radio Artists' locals in New York, Chicago, Los Angeles and San Francisco had voted unanimously for a strike, unless the advertising agencies' association accepted the AFRA's fair practice code and adjusted salaries upward.

If a strike does develop, it seems likely that it will be over the AFRA shop principle, which the agencies are reported as refusing to countenance, on the grounds that it is a closed shop, whereas AFRA claims that it is open like the Screen Actors Guild shop.

Wrigley Company Signs

The first signatory to the AFRA code was the William Wrigley Company, through its advertising agencies, the Neisser-Myerhof Company and the Frances Hooper Agency. Without revealing additional signers, officials of the union said this week that many additional New York agencies were willing to sign, and that some already had signed the code. Backed by the approval of its local units, the union's national board is still free to call a strike against those agencies not willing to sign, it was said.

The union had walked out of the meeting with the "fact finding committee" of the AAAA, and the national board of the artists then submitted the strike proposal to a vote by the local units. Now the union has dropped dealings with the agencies as a unit, and it is not anticipated at the present time that the AAAA again will be dealt with by union representatives, until a substantial number of contracts have been signed with its individual members.

Code Issued in Printed Form

The fair practice code, providing for modifications dictated by individual circumstances, was issued this week in a printed form. In sessions with the AAAA committee up to two weeks ago, the union had asked for a basic wage of $15 for actors and announcers on a 15 minute program; $25 for the same on a a half-hour program, and $35 for one-hour programs; also a rehearsal rate of $6 per hour.

Miss Frances Perkins, U. S. Secretary of Labor, had offered to mediate in the proposed strike, this interest bringing a conciliator for the Labor Department, Charles J. Post, to New York on Saturday to talk with representatives of the AFRA and the AAAA. Mr. Post this week returned to Washington with his preliminary findings.

In a letter made public on Saturday, Frank Hummert, the New York head of the Blackett-Sample-Hummert agency, largest purchasers of radio time for advertising sponsors, agreed with the AFRA stand to fix a "fair rate" of pay.

Mr. Post had urged the arrangement of nationwide conferences and the arrival at a fair practice code, of which not only the union but all parties concerned in the production of radio shows would be the authors.

The AFRA national board met on Monday to consider the situation, and to study the Wrigley contract.

Last week, while the radio union's locals were meeting to vote on the strike, allied actor's organizations were passing resolutions of sympathy and promises of support. Among these were the American Federation of Actors, the Screen Actors Guild, the international board of the Actors and Artistes of America, the Actors Equity, the Chorus Equity and the American Guild of Musical Artists.

Eddie Cantor is president of the AFRA.

Signing of RKO Plan Seen Feb. 4

Provided that sufficient consents are still on file, federal judge William Bondy on February 4, or shortly thereafter, will sign a final confirmation of his order approving the RKO reorganization plan, sponsored by the Atlas Company and their adherents. Judge Bondy's approval was signed last week, copies were mailed to creditors and stockholders, and the order inserted in a newspaper, in the form of an advertisement.

Minority creditors and stockholders, who, during the long series of hearings in New York City's federal court, had objected to, and delayed, the approval of the Atlas plan, this week filed new exceptions.

As the directorate of the reorganized company now stands, with a decision still to be made on whether the board is to have 11 or 15 members, George Schaefer, president, and Ned Depinet, vice president, would serve on the directorate representing the management; General James Harbord and L. P. Yandell would represent the RCA interests; Floyd Odlum and Peter J. Rathvon would vote for the Atlas interests, and W. G. Van Schmus and possibly another, for the Rockefellers; Lawrence Green would represent the unsecured creditors, and Fred Ehrman the Lehman interests.

RKO is expected to show $125,000 net profit for the 1938 season, according to current estimates, susceptible to last minute revisions. This amount is exclusive of the approximately $700,000 which will be provided for payment on the company's outstanding six per cent debentures.

Writers File More Charges

Adding to their list of complaints charging the producers with coercive methods, the members of the Screen Writers' Guild in Hollywood who are attempting to force the studios to bargain with them collectively, on Tuesday filed ten more charges with the National Labor Relations Board.

Acquires French Film

A. Beneficio of Variety Film, New York, has acquired U. S. and Latin American distribution rights to "Heroes of the Marne," starring Raimu.

"SNOW WHITE" NOW IN METROPOLITAN MUSEUM

Walt Disney, through his "Snow White," has joined the ranks of the old masters and the leading contemporary artists in getting the much-coveted honor of a place in New York's Metropolitan Museum of Art. One of the original scenes from "Snow White and the Seven Dwarfs," painted on celluloid, will be hung in the Museum next month. Harry B. Wehle, curator of painting at the Metropolitan, has said that Mr. Disney "is a great historical figure in the development of American art."

Union Asks Green to Act In St. Louis Inquiry

The Central Trades and Labor Union in St. Louis on Sunday adopted a resolution asking William F. Green, president of the American Federation of Labor, to intervene in affairs of the Moving Picture Machine Operators Union No. 143, in connection with which John P. Nick and Edward M. Brady, a member of the Missouri legislature, were indicted. The federal Government is now investigating Mr. Nick's affairs.

A representative of George F. Browne, president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, was in St. Louis this week.

300,000 See "Jesse James" in 14 Days

Continuing the pace set at its first showing, at the Roxy, New York, Twentieth Century-Fox's "Jesse James" rounded out its second week with 300,000 paid admissions during the three snowstorms of the period, and went into a third week, with a fourth likely.

The home office reported admission and attendance records broken at Los Angeles, St. Louis, Detroit, Cleveland, Houston, Fort Worth, Oklahoma City, Baltimore, Kansas City, Tulsa, Scranton, Wilkes Barre, Portland, Ore., New Haven, Bridgeport, Hartford, Miami, Salt Lake City and Philadelphia.

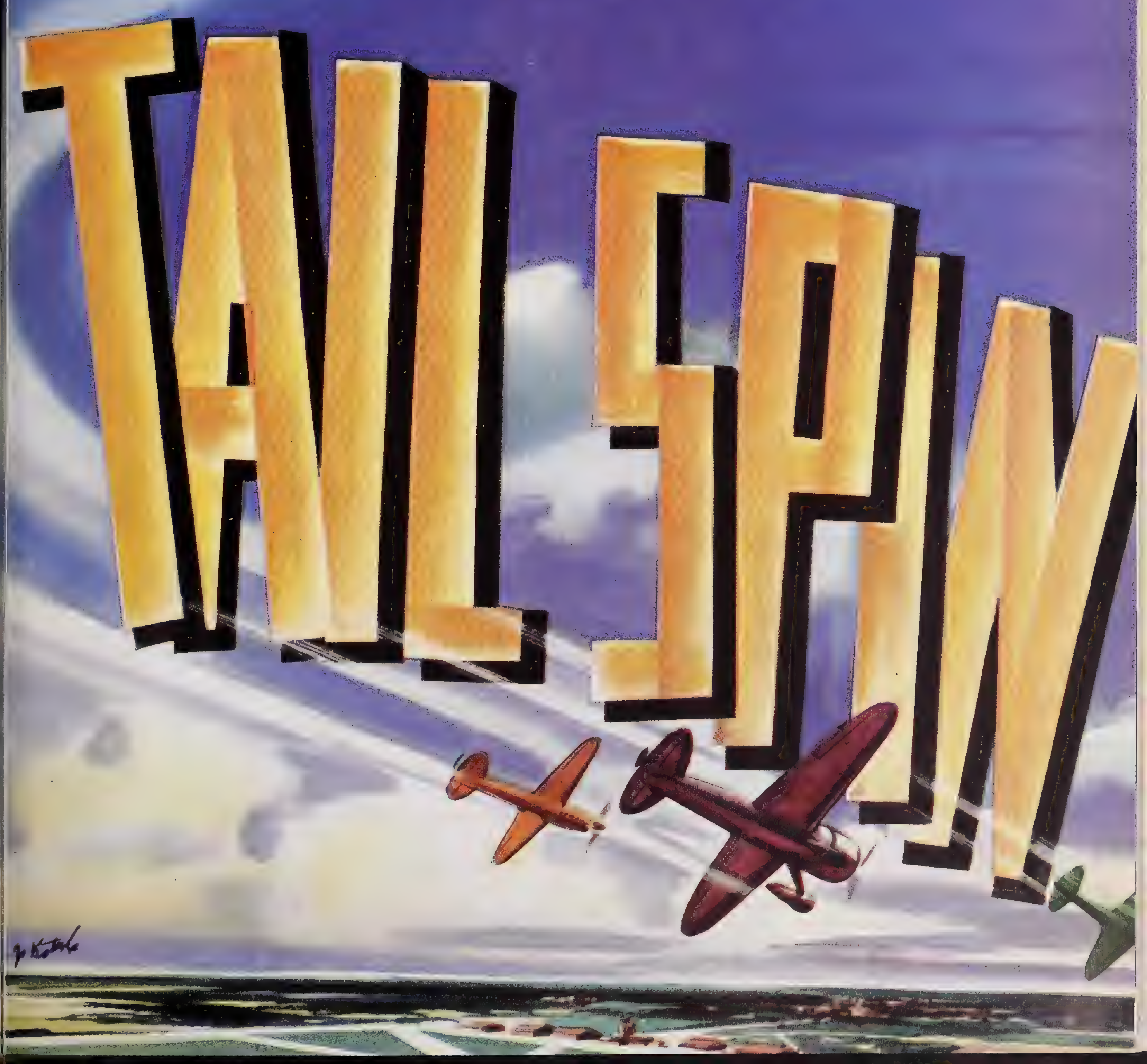
National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, two were found unobjectionable for adults and one was cited as objectionable in part. They are:

Class A-1, Unobjectionable for General Patronage: "Boy Trouble," "Convict's Code," "Frontiers of '49," "The Mysterious Miss X," "Ride 'Em Cowgirl," "Six-Gun Trail," "Symphony in the Mountains" (Viennese), "Water Rustlers." Class A-2, Unobjectionable for Adults: "Boy Slaves," "Son of Frankenstein." Class B, Objectionable in Part: "Heart of Paris" (French).

SHOWMANSHIP AT ITS PEAK!...

PICTURE!...
ADVERTISING!...
EXPLOITATION!...



ONE OF THE GREATEST MOTION PICTURES EVER BROUGHT YOU BY DARRYL F. ZANUCK AND 20TH CENTURY-FOX!..

Smashing, throbbing melodrama of three brave young women of the sky. . . and the heart-breaking story that lies behind their spectacular exploits . . . *because they're women first!* Every woman on earth will want to know what makes girls like these take the gamble they can lose but once!

Trixie, who knows what it means to lose a race...when she's risked her life to win!

ALICE FAYE

TAIL

Gerry, who knows the hurt that love can give . . . and even danger can't help her forget!

Lois, who flies because it brings her closer to her reckless-hearted man!

CONSTANCE BENNETT **NANCY KELLY**

SPIN

with

JOAN DAVIS · CHARLES FARRELL
JANE WYMAN · KANE RICHMOND

Wally Vernon · Joan Valerie · Edward Norris

Directed by Roy Del Ruth

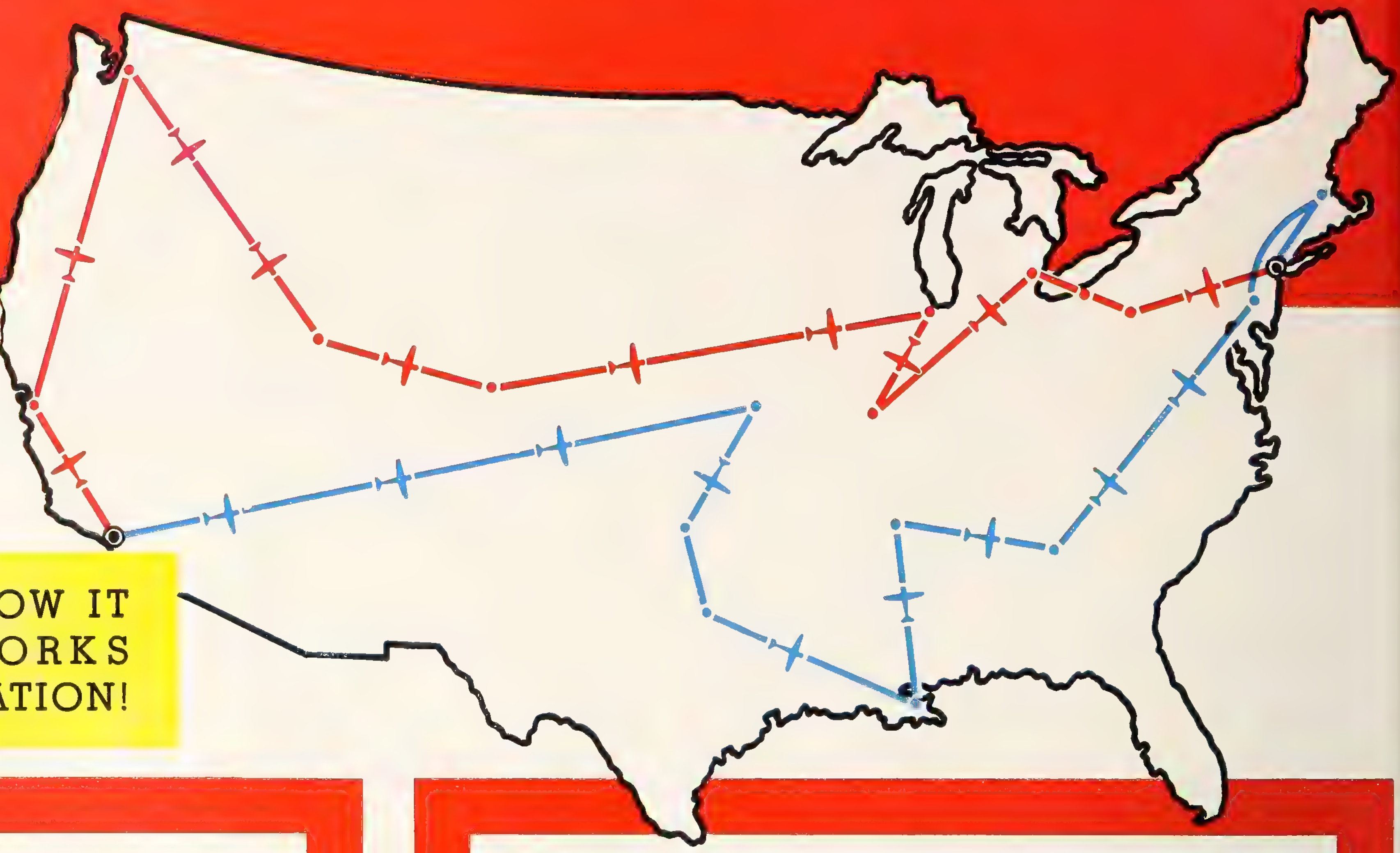
Associate Producer Harry Joe Brown · Original Screen Play by Frank Wead

Darryl F. Zanuck in Charge of Production

And That's Not All! . .

TAIL SPIN" EXPLOITATION

ACE WOMEN FLIERS AND HOLLYWOOD STARL



SEE HOW IT NETWORKS THE NATION!

COMPLETE ITINERARY OF THE "TAIL SPIN" TOURS!

Leave . . .	*Northern Route*
Los Angeles	Jan. 28
Arrive . . .	
San Francisco	" 28
Seattle	" 29
Salt Lake City	" 30
Denver	" 31
Chicago	Feb. 2
St. Louis	" 3
Detroit	" 4
Cleveland	" 5
Pittsburgh	" 6
New York	" 7

Leave . .	*Southern Route*
Los Angeles	Jan. 28
Arrive . . .	
Kansas City	" 28
Oklahoma City	" 30
Dallas	" 31
New Orleans	Feb. 1
Memphis	" 3
Atlanta	" 4
Philadelphia	" 5
Boston	" 6
New York	" 7

Read the complete details to see where *you* come in:

The all-around-the-country flight is called the "TAIL SPIN" TOUR.

Two separate flights starting from Los Angeles January 28th complete their tours at New York, February 7th.

Each flight carries two famous women fliers and five lovely starlets from the Studio—accompanied by special publicity men.

Eighteen key cities have been strategically chosen to insure complete publicity coverage blanketing every section of the country.

At each stop, a reception by local flying clubs, prominent citizens, civic dignitaries and the press—fanfare! . . . ballyhoo! . . . circus!

In each city visited the "TAIL SPIN" TOUR delivers a print of "TAIL SPIN" to the theatre booking it.

The resulting build-up focuses intense interest on "TAIL SPIN" not only in the cities visited, but in the entire surrounding region—including *your* theatre!

SWEEPS ACROSS NATION

ETS IN WHIRLWIND COAST-TO-COAST FLIGHT

Every section covered in daring and unparalleled advance campaign!

FOUR FAMOUS WOMEN FLIERS ON "TAIL SPIN" TOUR

RUTH NICHOLS

Foremost woman pilot in the U.S.A., whose thrilling feats have won her more "firsts" than any other woman flier.

MARGO BAIN TANNER

Celebrated racing pilot. Former holder of seaplane speed record for light planes. Governor of N.Y Chapter of the 99 Club.

BETTY HUYLER GILLIES

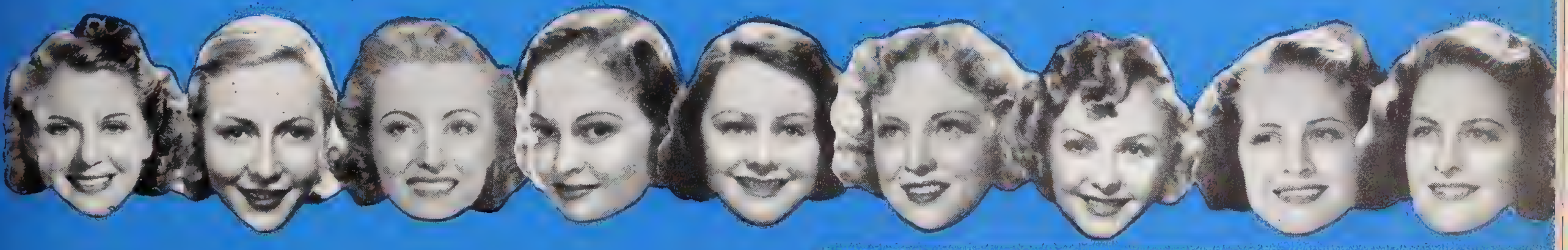
Noted sportswoman pilot and prominent member of Long Island society. Executive of important aviation company.

TEDDY KENYON

Woman's amateur stunt flying champion. Nationally famous for her courage as a test pilot.

AND THESE AIR-MINDED LOVELIES REPRESENTING THE STUDIO!

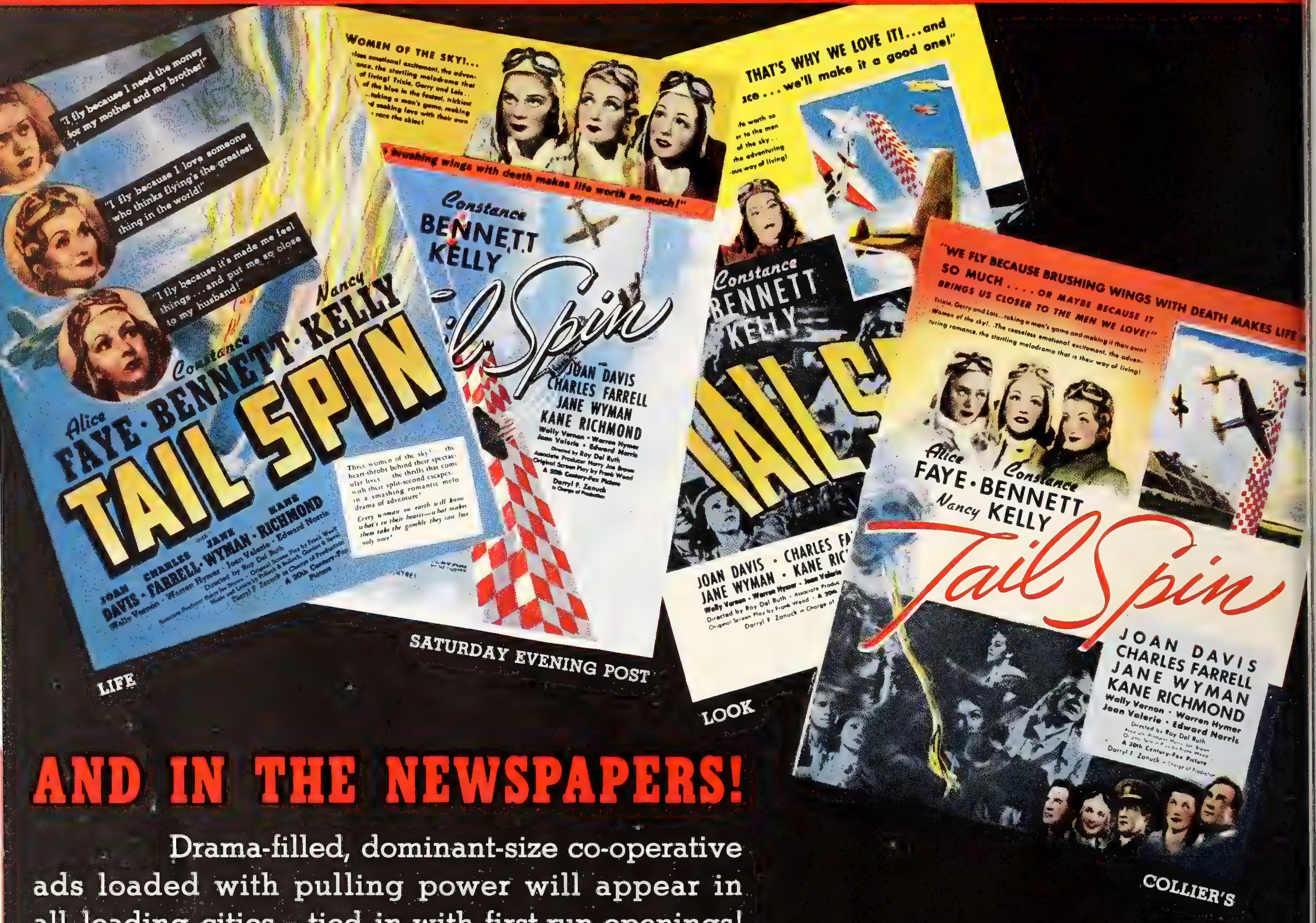
Nine of 20th's stars-to-be . . . loaded with pulchritude and personality! Direct from Movietone City to brighten the eyes of welcoming citizens. They are: Joan Valerie, Helen Erickson, June Gale, Mary Healy, Lillian Porter, Dorothy Dearing, Alice Armand, Gloria and Barbara Brewster.



And That's Not All! . .

Printed in U.S.A.

FULL-PAGE, FULL-COLOR ADS IN NATIONAL MAGAZINES CARRY "TAIL SPIN" TO 54,600,000 READERS!



"I fly because I need the money for my mother and my brother!"

"I fly because I love someone who thinks flying's the greatest thing in the world!"

"I fly because it's made me feel things . . . and put me so close to my husband!"

Alice FAYE · Constance BENNETT · Nancy KELLY

TAIL SPIN

with JOAN DAVIS · CHARLES FARRELL · JANE WYMAN · KANE RICHMOND

Wally Vernon · Warren Hymer · Joan Valerie · Edward Norris

Directed by Roy Del Ruth

Three women of the sky' . . . the heart-throbs behind their spectacular lives . . . the thrills that come with their split-second escapes . . . in a smashing romantic melodrama of adventure'

Every woman on earth will know what's in their hearts—what makes them take the gamble they can lose only once'

LIFE

WOMEN OF THE SKY! . . .

. . . ceaseless emotional excitement, the adventure, the startling melodrama that . . . of living! Trixie, Gerry and Lois . . . of the blue in the fastest, trickiest . . . taking a man's game, making . . . seeking love with their own . . . race the skies!

. . . brushing wings with death makes life worth so much!"

Constance BENNETT · KELLY

. . . l Spin

JOAN DAVIS
CHARLES FARRELL
JANE WYMAN
KANE RICHMOND
Wally Vernon · Warren Hymer
Joan Valerie · Edward Norris
Directed by Roy Del Ruth
Associate Producer Harry Joe Brown
Original Screen Play by Frank Wead
A 20th Century-Fox Picture
Darryl F. Zanuck in Charge of Production

SATURDAY EVENING POST

THAT'S WHY WE LOVE IT! . . . and . . . we'll make it a good one!"

. . . life worth so . . . to the men of the sky . . . the adventuring . . . way of living!

Constance BENNETT · KELLY

TAIL S . . .

JOAN DAVIS · CHARLES FA . . .
JANE WYMAN · KANE RIC . . .
Wally Vernon · Warren Hymer · Joan Valerie
Directed by Roy Del Ruth · Associate Produc . . .
Original Screen Play by Frank Wead · A 20th . . .
Darryl F. Zanuck in Charge of . . .

LOOK

"WE FLY BECAUSE BRUSHING WINGS WITH DEATH MAKES LIFE SO MUCH . . . . OR MAYBE BECAUSE IT BRINGS US CLOSER TO THE MEN WE LOVE!"

Trixie, Gerry and Lois . . . taking a man's game and making it their own! Women of the sky! . . The ceaseless emotional excitement, the adventuring romance, the startling melodrama that is their way of living!

Alice FAYE · Constance BENNETT
Nancy KELLY

Tail Spin

JOAN DAVIS
CHARLES FARRELL
JANE WYMAN
KANE RICHMOND
Wally Vernon · Warren Hymer
Joan Valerie · Edward Norris
Directed by Roy Del Ruth
A 20th Century-Fox Picture
Darryl F. Zanuck in Charge of Production

COLLIER'S

AND IN THE NEWSPAPERS!

Drama-filled, dominant-size co-operative ads loaded with pulling power will appear in all leading cities—tied in with first-run openings!

"I fly because I need the money for my mother and my brother!"

"I fly because it makes me feel things . . . and puts me so close to my husband!"

"I fly because I love someone who thinks flying's the greatest thing in the world!"

Alice FAYE · Constance BENNETT · Nancy KELLY

TAIL SPIN

with JOAN DAVIS
CHARLES FARRELL
JANE WYMAN
KANE RICHMOND
WALLY VERNON · JOAN VALERIE
EDWARD NORRIS
Directed by Roy Del Ruth
Associate Producer Harry Joe Brown
Original Screen Play by Frank Wead
Darryl F. Zanuck in Charge of Production

A 20th Century-Fox Picture

Three women of the sky' . . . the heart-throbs behind their spectacular lives . . . the thrills that come with their split-second escapes . . . in a smashing romantic melodrama of adventure'

Every woman on earth will know what's in their hearts - what makes them take the gamble they can lose only once!

N A T U R E

. . . KANE RICHMOND
. . . EDWARD NORRIS

. . . n after!"

. . . ace you

. . . and when we . . . sh—together!"

. . . AKES . . . MEN!"

Nancy KELLY

. . . PIN

"The shock picture of the year!"

Smashing ro . . . melodrama of a . . . ture . . . of split-seco . . . escapes . . . of the heart-throbs behind the spectacular lives of three women of the sky!

. . . IN

Every woman who flies has a reason!

RUTH NICHOLS says: "Without flight, I would find that the greatest exhilaration of life had vanished."

MARGO BAIN TANNER '99 Club' Governor says: "I learned to fly to overcome fear! Now I fly because I love it!"

A ZOOMING SEND-OFF FOR A GREAT PICTURE!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

7
OUT OF THE FIRST 20

chosen by 22,000,000 people in "King and Queen of the Movies" annual nation-wide poll

ARE 20TH CENTURY-FOX STARS!

◆

Tyrone Power is "King"!...with 63% more votes than nearest contender in 1939 poll sponsored by New York Sunday News and more than 50 other key city newspapers, reaching 22,000,000 readers.

Other 20th stars in the select First Twenty are: **Sonja Henie, Loretta Young, Richard Greene, Shirley Temple, Alice Faye, Don Ameche.**

Power and Henie tops in New York! Readers of the N. Y. Sunday News, with its 3,250,000 circulation, voted Tyrone Power and Sonja Henie "King and Queen".

Richard Greene's record! Richard Greene, in pictures only since last April, took 5th place among all men stars!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

"Camouflaged Un-Americanisms" Threaten U. S., Says Exhibitor

To Martin Quigley:

I have just read the article in the Jan. 14, 1939, issue of the Herald *entitled "What do you mean—democracy?" and wish to compliment you on your stand toward "Films for Democracy".*

So many un-Americanisms are camouflaged under just such names as this that the people of America cannot be too cautious when asked to support such organizations.

In the third paragraph from the last in a letter written you by Percival Wilde I would gather that this organization was somewhat Communistic; or, if it weren't, it is certainly helping the Communists unintentionally. Quoting from the above mentioned paragraph in Mr. Wilde's letter, it reads: "At the dinner referred to there was speech-making of an anti-Nazi and anti-Fascist character. Communism was not mentioned, nor were any doctrines of a Communist character expressed."

That is exactly the way Communism and other foreign "isms" are worked. First they select a name that will attract the most people (whether this name represents their purpose or not). Next they get their members so thoroughly sold upon the menace of, say, Fascism, that the organizers (perhaps Communists) can safely bore from within and spread their ruthless propaganda upon the unsuspecting people.

Although it is known that Fascism and Nazism are relatively new menaces, this does not mean that we should focus our fight against them and leave Communism unhampered in its works. Communism is as bad or worse than Fascism and Nazism and we must fight all *"isms" that are un-American.*—T. Pete Allen, Allen Theatre, Martin, S. D.

Toronto Theatres Gained in 1938

Total receipts of motion picture theatres in Toronto for 1938 were $5,653,300, compared with $5,198,300 for the previous year, an increase of 8.8 per cent, while paid admissions were up 1.8 per cent for the year to 22,710,763. The combined seating capacity of the 105 theatres is 85,799 and the percentage of average occupancy was 35.2, the possible aggregate attendance for the 52 weeks being 64,497,740.

Toronto, as a whole, held the highest average attendance for the year of any city in the Dominion, Vancouver, with 29 theatres, being second in the list with 33.3 per cent seats occupied at all performances. Montreal, with 66 theatres having a combined seating capacity of 69,406, had an average of 25.9 per cent in seat usage for the 365 days, the theatres in that city being open on Sundays as well as week days.

The total gross receipts of film theatres in Canada in 1937 were $32,499,300, according to a survey by the Census of Merchandising and Service Establishments, only now being released. The total attendance was put at 134,374,061. The 1937 figures showed a 5.4 per cent gain in admissions and a 9.8 per cent gain in receipts over the 1936 figures.

The number of theatres in operation was 1,047, an increase of 88 over 1936. There were 5,294 male and 1,656 female employees in Canadian theatres in 1937. The payroll for 1937 was $5,627,300, an increase of $698,600 over the previous year.

The Department of Commerce in Washington reported this week that there was an increase of $28,000 in films exported into Canada during the first 10 months of 1938 compared to the same period in 1937.

Universal Heads at Coast Meeting

Universal's new season production plans are being taken up during the studio conference now under way and attended by Nate J. Blumberg, president; William A. Scully, vice-president and sales manager; Matthew Fox, vice-president; Cliff Work, studio head, and John Joseph, advertising and publicity director. The company has signed Charles Boyer to play opposite Deanna Durbin in "First Love," which will follow "Three Smart Girls Grow Up," now shooting, and has assigned Rowland V. Lee to produce and direct "The Sun Never Sets," which is said to be budgeted at $800,000.

The conferences will decide whether Universal will make more or fewer films in 1939-40 than its customary 36 features and six westerns, and also the exact contributions to be made to the program by Harry Edington, whose first picture to be made for the company, starring Douglas Fairbanks, Jr., was announced recently.

Sheaffer Acquires "U" Shares

Daniel M. Sheaffer, of Philadelphia, a director of Universal, acquired 2,000 shares of the company's common stock during the month of September, it has been disclosed by the Securities and Exchange Commission. At the end of September the S. E. C. reported Mr. Sheaffer as holding 230,927 shares of the company's common stock, 220 shares of the first preferred and 20,000 shares of the second preferred. Also reported was the deposition in October of 3,000 shares of Trans-Lux Corporation common stock, by H. P. Farrington, New York, director. Mr. Farrington still held 5,000 shares at the end of the month.

U.S. Admission Tax Up $35,249 For December

Federal admission tax collections in December totaled $2,020,376.64, a $35,249 increase over the $1,985,127.78 reported for November but considerably below the December, 1937, total of $2,290,027.37, it was disclosed Tuesday by the Internal Revenue Bureau at Washington.

The bureau gives a preliminary total for the calendar year 1938 of $19,661,336.74 compared with $20,974,031.33 for 1937, a loss of $1,312,694. Most of the loss was piled up after July 1, collections for the last half of the year being only $10,314,574.34 compared with $11,454,017.09 in the same months of 1937, a drop of $1,139,442.75.

However, it was revealed, the trend in admission taxes was in line with the experience with other levies, 49 out of 68 classes of taxes showing losses for the last half of 1938 as compared with 1937.

In only two months in 1938 did admission tax collections exceed those of the corresponding periods of the previous year, bureau statistics show. Collections throughout 1937 ran well ahead of 1936, the total being approximately $2,500,000 better than 1936's $18,457,482. January, 1938, however, was under the same month of 1937, and after increases were recorded in February and March, the following months of the year showed a level of business consistently below that of 1937.

The monthly collections, compared with the corresponding months in 1937, as shown by the bureau's preliminary figures, were as follows:

	1938	1937
January	$1,353,415	$1,505,676
February	1,659,640	1,473,352
March	1,773,075	1,539,408
April	1,541,517	1,589,682
May	1,394,659	1,537,119
June	1,624,453	1,874,775
July	1,618,813	1,633,088
August	1,425,062	1,599,242
September	1,668,827	1,722,468
October	1,596,367	1,966,617
November	1,985,127	2,242,573
December	2,020,376	2,290,027
Total	$19,661,336	$20,974,031

The greater part of the improvement in collections over November was the result of better business along Broadway, the bureau's figures indicated.

WPA Ejects Strikers from Its New York Art Theatre

Refusing to allow "sit down" strike tactics on its own property, the Federal Government early Tuesday morning, through the use of 50 WPA guards, forcefully ejected from the Federal Music Theatre in New York City, about eighty persons, mostly women, who had been staging a protest against the dismissal of 1,500 stage workers of the Federal Arts Project, last week. The objectors, members of the Fine Arts Project Council of the Workers' Alliance, entered the theatre early Monday evening, and listened hourly to the pleas of Paul Edwards, director of the arts project, that they leave the house peaceably.

Adolph Zukor, Paramount head in England, is short-wave broadcasting "inside-the-front-lines" stories about film making in Europe this week. The first was on Thursday night at 9 (4 P. M. New York time). The second will be Friday night from Ireland at 8 (3 P. M. New York).

KING TYRONE AND QUEEN JEANETTE RULE IN PRESS POPULARITY POLL

Clark Gable and Sonja Henie Runners-up in Ballot of New York 'Daily News' and Other Newspapers; Ranking Given

Tyrone Power was crowned "King of the Movies" and Jeanette MacDonald, the "Queen," by readers of 50 newspapers in the United States and Canada, in the annual poll conducted by the New York *Daily News,* results of which were announced on Sunday. According to *The News,* the newspapers in the poll reach 22,000,000 readers. Clark Gable, the 1937 "King," was second this year, and Sonja Henie was runner-up in the readers' choice of a "Queen." Miss Henie had been in first place until the voting entered the last lap.

Votes Compared

Actual votes received by the winning team were as follows: Tyrone Power, 89,647; Jeanette MacDonald, 59,608.

Following is the list of stars ranked second to tenth in order of preference:

2. Clark Gable, 54,558; Sonja Henie, 52,098.
3. Spencer Tracy, 43,843; Myrna Loy, 50,108.
4. Nelson Eddy, 36,998; Bette Davis, 38,174.
5. Richard Green, 29,121; Loretta Young, 35,487.
6. Robert Taylor, 21,905; Shirley Temple, 30,621.
7. Mickey Rooney, 20,692; Deanna Durbin, 19,486.
8. Ronald Colman, 18,085; Norma Shearer, 17,164.
9. Don Ameche, 14,413; Alice Faye, 14,783.
10. Paul Muni, 14,208; Joan Crawford, 14,015.

The readers voted on many more, and a listing of the "next 10" follows, in order of preference:

11. Gary Cooper, 11,512; Carole Lombard, 10,984.
12. Errol Flynn, 11,421; Barbara Stanwyck, 7,466.
13. Douglas Fairbanks, Jr., 6,102; Ginger Rogers, 5,957.
14. Pat O'Brien, 2,966; Greta Garbo, 4,916.
15. Wayne Morris, 2,772; Priscilla Lane, 4,870.
16. Fredric March, 1,961; Luise Rainer, 4,138.
17. Jackie Cooper, 1,746; Margaret Sullavan, 3,699.
18. Bing Crosby, 1,591; Janet Gaynor, 2,819.
19. Jimmy Cagney, 1,523; Jane Withers, 2,698.
20. Charles Boyer, 1,423; Maureen O'Sullivan, 2,609.

The First Place Votes

Comparatively few votes were received by the leaders in some territories, but the total from all the cities elevated them to their position in the final list.

Miss MacDonald led with 29 cities in which she was voted the favorite. Miss Henie received highest votes in eight cities; Miss Loy in six; Miss Davis in three; Miss Young in two, and Shirley Temple and Norma Shearer were ranked highest in reader appreciation in one city each.

Comparison between this year's poll and last year's shows that Spencer Tracy, who ranked fifth last year, advanced in popularity to third place on the voting this year. Myrna Loy, named "Queen" last year, ranked third this year.

The *Daily News* poll, in conjunction with the 50 other papers, was conducted as a "one-day election," on Sunday, January 15th. The entries were to be submitted by January 19th through the use of a coupon inserted in the newspapers.

The *News* coupon, headed "King and Queen of the Movies, 1939," had spaces for the insertion of the names of the three favorite male and three favorite feminine stars, in order of preference. Pictures of 14 stars were included in the *News* layout accompanying the coupon; these stars were Clark Gable, Shirley Temple, Myrna Loy, Jeanette MacDonald, Paul Muni, Douglas Fairbanks, Jr., Bette Davis, Joan Crawford, Tyrone Power, Sonja Henie, Carole Lombard, Greta Garbo and Ronald Colman.

Rules of the voting, printed on the coupon, were:

Voting was scored by points; first choice, three points; second, two points; third, one point.

The results of *The News* poll are contrasted with that of MOTION PICTURE HERALD in the box on this page. In the HERALD study the exhibitors were asked to name 10 players "whose pictures drew the greatest number" of patrons to the boxoffice, in the motion picture year from September 1 of one year to September 1 of the next. The winners were determined by a point system, first place receiving 10 points; second, nine, and so on down the list, tenth place receiving one point. The *News* poll was a popularity poll; the HERALD poll was a translation of box office totals into relative rankings as money-makers. In the HERALD survey more than 200 players were mentioned.

The nationwide poll conducted by the 50 newspapers in as many cities and towns of the United States and Canada, listed the following "King" and "Queen" winners:

City	*"King"*	*"Queen"*
Akron, O.	Greene	Henie
Asheville, N. C.	Eddy	MacDonald
Atlanta	Gable	Loy
Bangor, Me.	Gable	MacDonald
Boston	Eddy	MacDonald
Bridgeport, Conn.	Power	Loy
Buffalo	Tracy	MacDonald
Chanute, Kan.	Eddy	MacDonald
Chattanooga, Tenn.	Power	MacDonald
Cheyenne, Wyo.	Greene	MacDonald
Columbus, Ga.	Power	Henie
Columbus, O.	Gable	Loy
Chicago	Tracy	MacDonald
Des Moines	Power	Henie
Detroit	Tracy	Loy
Enid, Okla.	Power	Henie
Erie, Pa.	Gable	Temple
Fort Wayne, Ind.	Eddy	MacDonald
Glendale, Cal.	Gable	Loy
Hollywood	Gable	Davis
Jamestown, N. Y.	Power	MacDonald
Kansas City, Mo.	Eddy	MacDonald
Leavenworth, Kan.	Tracy	Loy
Little Rock, Ark.	Eddy	MacDonald
Los Angeles	Tracy	MacDonald
Louisville	Eddy	Young
Lowell, Mass.	Greene	Henie
Minneapolis	Eddy	MacDonald
New Orleans	Gable	MacDonald
Ottawa, Ont.	Eddy	MacDonald
Philadelphia	Tracy	MacDonald
Pittsburgh	Power	Davis
Portland, Ore.	Greene	Henie
Prescott, Ariz.	Gable	MacDonald
Raleigh, N. C.	Gable	MacDonald
Richmond, Va.	Eddy	MacDonald
Sacramento, Cal.	Tracy	MacDonald
St. Catherine's, Ont.	Eddy	Shearer
St. Louis	Power	Henie
St. Petersburg, Fla.	Eddy	MacDonald
San Antonio, Texas	Eddy	MacDonald
Spokane, Wash.	Tracy	Davis
Syracuse, N. Y.	Power	MacDonald
Tampa, Fla.	Eddy	MacDonald
Toronto, Ont.	Eddy	MacDonald
Tulsa, Okla.	Power	Henie
Waterbury, Conn.	Eddy	MacDonald
Wichita, Kan.	Eddy	MacDonald
Wilmington, Del.	Greene	Young
Winnipeg, Man.	Eddy	MacDonald

All the male players of the Ten Money Making Stars were among the ten male players in the newspaper poll, and all but one of the leading feminine money makers also were included.

Comparing Newspapers' Survey With What the Exhibitors Found

The final ranking in the newspapers' star popularity poll compares as follows with the Ten Biggest Money Making Stars survey of MOTION PICTURE HERALD, *based upon business done at the box offices of the exhibitors of the United States:*

Newspaper Poll	***Herald Poll***
Tyrone Power, Jeanette MacDonald	Shirley Temple
Clark Gable, Sonja Henie	Clark Gable
Spencer Tracy, Myrna Loy	Sonja Henie
Nelson Eddy, Bette Davis	Mickey Rooney
Richard Greene, Loretta Young	Spencer Tracy
Robert Taylor, Shirley Temple	Robert Taylor
Mickey Rooney, Deanna Durbin	Myrna Loy
Ronald Colman, Norma Shearer	Jane Withers
Don Ameche, Alice Faye	Alice Faye
Paul Muni, Joan Crawford	Tyrone Power

The HERALD *poll was directed toward the exhibitors, who were asked to name the stars whose pictures had brought the largest returns at the box offices.*

LAWYERS START RECASTING TRADE PROGRAM; NO ENACTMENT DATE SET

MPTOA Wants Immediate Enforcement, Distributors Favor Delay, Allied Silent; Myers to Meet Lawyers of Both Sides

The large companies' 16-point program for self-regulating distribution and exhibition was this week in the hands of the companies' lawyers for recasting, to conform to changes demanded by exhibitors, after months of unsuccessful efforts by the distributors to get approval from committees of organized theatre owners.

Enactment Date Uncertain

A date of enactment stands as uncertain today as it was when the distributors started writing the draft last summer. Speculation mentions three possibilities: (1) enforcement upon enactment; (2) enforcement made retroactive to the beginning of this 1938-39 season; or, (3) enforcement at the beginning of 1939-40. The MPTOA wants immediate enforcement, the distributors hope for a delay until 1939-40. Allied has not stated its position on this specific matter.

Nor can any determination be made at this time as to when the negotiating committees for the distributors and various exhibitor groups will reassemble for final negotiations on the exhibitors' acceptance. With the film lawyers taking on the assignment to recast, and the distributors' negotiators now virtually all out in the field on company business, the next contact between the distribution executives and the exhibitors is not likely for another three weeks, or more.

In the interim, Abram F. Myers, chief counsel for Allied States, is to talk with the lawyers in an attempt by both sides to bargain successfully on Allied's demands for revisions and more concessions as the new draft is being written. Allied's negotiators have until March 1st to report back to the board.

MPTOA Awaits New Proposals

The MPTOA is not to reenter the negotiating picture until after the lawyers have finished the recasting, when the pact again will revert to the distributors' negotiating committee, inasmuch as MPTOA's principal request is for a clarification of the language to eliminate the vagueness which it claims exists in the present phraseology. In its new and anticipated clearer language, MPTOA is virtually certain to accept.

Not so certain, however, is Allied's acceptance, for at its board of directors' meeting in Washington last week Allied officially stated that the distributors' program was no more acceptable than it had been when first presented in November, before negotiations between the two, and that now, "our committee has been informed, so far as the substance is concerned, the distributors are agreed that they have gone as far as they will go."

Steffes Denies New Allied Version

Reports in New York that Allied would write its own version of a program, and present that to the distributors, were denied Friday by W. A. Steffes, Allied vice-president from the Northwest, who visited New York after the Washington meeting.

One of the stumbling blocks in the recasting of the program by the lawyers is their divergent opinions on the legal status of arbitration or conciliation for regulating the program and practices mentioned therein.

In any event, the distributors' new draft is expected to eliminate the present "Clause 14," which was the cause of the most complaints from exhibitors. It "condemns" falsification of box office grosses by owners when figuring on the distributors' share on percentage pictures. The exhibitors charged it was a reflection on their honesty.

"Radical Changes" Coming, Says Col. Cole, New Allied President

Colonel H. A. Cole, of Texas, took on the presidency of Allied States this week with some definite expressions on the where-and-how of future procedure and practice in the motion picture business.

He foresees "radical changes" in the industry within the next two years, either the result of governmental pressure or industry self-regulation, "or even both".

"We (Allied) hope, naturally, that when the new structure arises, only the bad will be destroyed and the good remain. We all are a part of the industry; we certainly don't want to see it destroyed."

Colonel Cole expressed belief that the Senate would pass the Neely anti-block booking bill, and that the Edmiston Bill, a companion to it in the House, would overcome anticipated difficulties in consideration by a House committee, under "pressure" from exhibitor groups and others.

That the inquiry by the Government into alleged monopolies in general business eventually will include the film industry is a certainty, he declared.

(Thurman S. Arnold, assistant United States attorney general, who is in charge of the Government's anti-trust action against the majors, is also a member of the committee investigating monopolies for the Government.)

In order to keep a closer watch on legislative activities in Washington, Colonel Cole has appointed Martin Smith, president of Ohio Allied and a regional vice-president of national Allied, to be chairman of the national organization's legislative and litigation committee, a post which the Colonel occupied prior to his accession to the presidency of Allied. (Picture in Pictorial Section.)

Colonel Cole will maintain closer contact with the state units. His first move in this direction was his attendance at a special meeting Monday, in Chicago, of the directors of Illinois Allied.

Allied will form new units, in Kansas, Western Missouri, Iowa, Nebraska, and possibly Arkansas, he said. There are now 21 units.

Jack Kirsch, president of Illinois Allied, has accepted the vice-presidency for Allied in the West Central States, said Colonel Cole, adding that other regional vice-presidents would be chosen, following a realignment of districts.

Southeast Accepts Nine Of 16 Program Articles

Nine of 16 articles in the distributors' trade practice program are accepted without change by the Southeastern Theatre Owners' Association, an MPTOA affiliate, six were singled out for modification or clarification and one was rejected in entirety, it is shown in a report submitted by the organization to the MPTOA executive committee. The report is said to be characteristic of those received from other MPTOA units.

Article 14, relating to the return of "false" reports on box-office receipts for percentage bookings, was rejected in its entirety. Articles accepted without change include those on trade announcements, exhibitors' limited playing time, runs and existing customers, forcing of shorts, newsreels or trailers, picture allocations, non-theatrical competition, forms of license agreement, selective contracts and playing of pictures in order of release.

Suggested changes include a 21 instead of a 10-day period for notifying distributors of intention of cancelling an available picture, and 21 instead of 14 days for giving notice of picture rejections on grounds of community offensiveness, both applying to Article 1, covering cancellation. In Article 4 on preferred playing time, 10 days instead of five days is asked for giving notice that the exhibitor regards a designated picture unsuitable for the playing time designated.

Simplification of the score charge article and Article 13, on acquisition of theatres, is asked. Article 15, on arbitration, is accepted subject to working out details of the procedure by exhibitor and distributor negotiating committees. Simplification of Article 16 on effective date of the program is also suggested.

W. C. Moore is president of the Southeastern MPTO.

Wisconsin Association Studying Compulsory Playdates Move

The Independent Theatres Protective Association of Wisconsin this week was weighing the next step in its campaign against compulsory playdate allocation following the action last week of the three-judge federal statutory court at Milwaukee in declaring the measure unconstitutional. The decision probably will be appealed.

Enforcement of the law previously had been halted by a temporary injunction which the three-judge court made permanent. The law was passed in 1935, but enforcement was restrained pending a test of the measure's legality.

THE HOLLYWOOD SCENE

Production Normal

Mid-January found the wheels of Hollywood's production mill turning over with the speed that is normal for this season of the year. There are 36 productions in various stages of work. Seven new pictures took the boards last week and 11 were turned over to the attention of cutters, film editors and music scoring departments. At least three of the new pictures are potentially of the better-than-average entertainment grade. Three that were finished should attract more than usual attention.

The seven new projects represent seven studios. At Twentieth Century-Fox "Rose of Washington Square," which has and will continue to receive the personal attention of Darryl F. Zanuck, went before the camera. It will feature two newcomers to the ranks of the 10 Money Making Stars, Tyrone Power and Alice Faye. The incomplete supporting cast is of more than ordinary merit, inasmuch as it includes Al Jolson, Marie Wilson, borrowed from Warners, Douglas Fowley, Hobart Cavanaugh, Moroni Olsen and E. E. Clive.

"Beau Geste" Starts

With work proceeding in the studio and on location at Yuma, Arizona, Paramount started "Beau Geste." The principals are Gary Cooper, Ray Milland, Robert Preston, J. Carroll Naish, Brian Donlevy and a newcomer, Susan Hayward.

The third potentially big picture, "East Side of Heaven," was given the starting signal at Universal. It will feature Bing Crosby, Joan Blondell and Mischa Auer. It is of interest to note that this is the first time Crosby has appeared in a Universal picture since, as a member of the Rhythm Boys, he was seen with Paul Whiteman in "King of Jazz."

Republic's contribution to the new work is "Rough Rider Patrol," an outdoor action story in which will be seen Roy Rogers, Mary Hart, Raymond Hatton, Eddie Acuff, George Meeker and William Pawley.

Columbia began a melodrama, "Outside These Walls." It will feature Dolores Costello, Michael Whalen, Virginia Weidler and Charles Halton.

With Pat O'Brien, John Payne, Ann Sheridan and Gale Page as principals, Warners started "Roaring Road," a romance told against the background of auto racing.

A detective melodrama, "The Mystery of Mr. Wong," was started at Monogram. Boris Karloff is the star and Craig Reynolds, Grant Withers, Dorothy Tree and Morgan Wallace are the supporting principals.

Paramount Finishes Four

A big clearance was made on the shooting schedule at Paramount, where four pictures came off the active line. A race track story, "The Lady's from Kentucky," will feature George Raft and Ellen Drew in a hectic romance, while comedy will be contributed by Hugh Herbert and Zasu Pitts. Bob Burns is the star of "I'm from Missouri," a comedy with Gladys George, Judith Barrett, William Henry, E. E. Clive, Doris Lloyd, Barry Mackay, Patricia Morison, Lawrence Grossmith, Melville Cooper, Dennie Moore, Tom Dugan, Spencer Charters and James Burke. Claudette Colbert and Don Ameche head the cast in "Midnight," a sprighty comedy which also will present Francis Lederer, John Barrymore, Mary Astor, Elaine Barrie, Hedda Hopper and Lionel Pape. "Grand Jury Secrets," a topical melodrama, will feature John Howard, Gail Patrick, William Frawley and Jane Darwell, with John Hartley, Harvey Stephens, Morgan Conway, Frank Conroy, Elisha Cook, Jr., and Kitty Kelly.

Filming the driving of the golden spike which joined the Union Pacific transcontinental right-of-way, a location shot for the Paramount-DeMille epic, "Union Pacific", which was made the occasion of considerable rejoicing publicity-wise.

Two pictures were completed at Warners. Pat O'Brien, Wayne Morris, Joan Blondell, May Robson, Sidney Toler, Maxie Rosenbloom, Jane Wyman, Stanley Fields, Ed Brophy, Morgan Conway, Olin Howland and Ward Bond will be seen in "Broadway Cavalier." The comedy, "Sweepstakes Winner," will feature Marie Wilson and Johnnie Davis, along with Allen Jenkins, Maxie Rosenbloom, Charlie Foy, Billy Wayne and Bert Hanlon.

"The Lone Ranger Rides Again" was finished at Republic. Bob Livingston is starred, with Jinx Falkenberg, Chief Thundercloud, Duncan Renaldo, William Gould, Rex Lease, Eddie Dean, Bob McClung, Glenn Strange and Stanley Blystone among the support. The Gleason family, James, Lucille and Russell, with Mary Hart, head the cast of the tentatively titled "Higgins Family No. 2." Harry Davenport, Henry Arthur, Maude Eburne, Purnell Pratt and Marjorie Gateson are in the support.

MGM checked two films off its shooting list. "The Dusty Road," formerly titled "Song of the West," will present Nelson Eddy and Virginia Bruce, with Lionel Barrymore, Victor McLaglen, Edward Arnold, H. B. Warner and Charles Butterworth. In "Fast and Loose," a romantic comedy, will be seen Robert Montgomery, Rosalind Russell, Reginald Owen, Ralph Morgan, Etienne Girardot, Alan Dinehart, Jo Ann Sayers, Joan Marsh, Anthony Allen, Tom Collins, Sidney Blackmer, Mary Forbes and Donald Douglas.

Columbia finished "Romance of the Redwoods." Charles Bickford, Jean Parker, Gordon Oliver, Marc Lawrence, Lloyd Hughes, John Tyrrell and Erville Alderson are the principals.

Musical Cavalcade

Spurred by the box office success of "Alexander's Ragtime Band," Darryl F. Zanuck, Twentieth Century-Fox production chief, put another calvacade of American music into work this week when "Rose of Washington Square" began under Roy De Ruth's direction.

Twenty-six songs, dating from the World War period to the present day, will be included in the picture, which will feature Tyrone Power, Alice Faye and Al Jolson.

Celebration

The date was January 17th but the occasion was more like a concentrated Fourth of July celebration when Cecil B. DeMille invited the press out to location to see the reenactment of that driving of the golden spike that completed the construction of the Union Pacific Railroad. For a man who, according to newspaper reports, is going about his work on a stretcher, Mr. DeMille is the most active invalid we ever saw.

He put on his usual good show. Perched high on the end of a camera crane, 25 feet above the multitude, Mr. DeMille yelled orders and wisecracked for an hour and a half.

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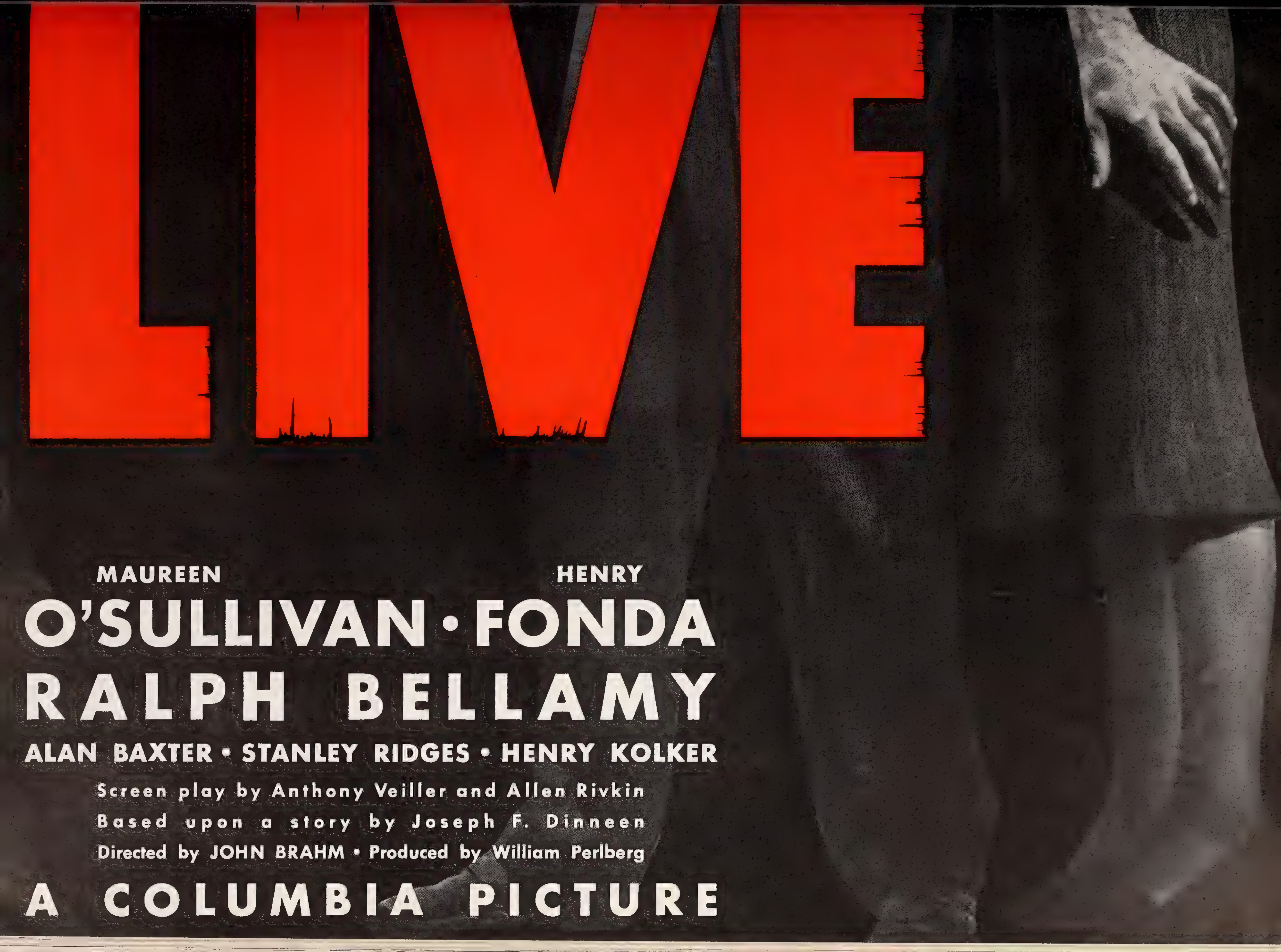
The First Great
Dramatic Hit of
the New Year!



LIVE

MAUREEN
HENRY
O'SULLIVAN · FONDA
RALPH BELLAMY
ALAN BAXTER · STANLEY RIDGES · HENRY KOLKER

Screen play by Anthony Veiller and Allen Rivkin
Based upon a story by Joseph F. Dinneen
Directed by JOHN BRAHM · Produced by William Perlberg

A COLUMBIA PICTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Gunga Din

(RKO-Radio)

Epic Episode of Empire

For 135 minutes that seem no longer than the customary 90, George Stevens' mammoth production of Rudyard Kipling's "Gunga Din" held its world premiere audience at the Pantages theatre in Hollywood taut as a regimental drumhead while Sergeants Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr., fought, screamed and slugged black India into submission to Queen Victoria.

The film is fast, furious and fascinating, a blunt, hard statement of the imperial policy that was and may yet be England's, a powerful account of masculine adventure under arms with never the pulling of a punch or the forcing of a point to discount the smashing, shattering climax. "Gunga Din" is a picture an audience can sink its teeth in.

The story, based on the Kipling poem, is by Ben Hecht and Charles MacArthur, who prove again that they can really write a story when they buckle into the job, and the screen play by Joel Sayre and Fred Guiol is straight, strong and free as a marching song. George Stevens' direction has the solid force and steady velocity of an artist who knows he has a story to tell and how to tell it. There is no sitting around in barracks swapping flip dialogue, no subtle intimations and no absurd comedy relief in this picture. The three swashbuckling soldiers who carry the customer's interest are in there punching every step of the way.

The Messrs. Grant, McLaglen and Fairbanks are as evenly starred and as evenly matched as any three actors ever were. They play three brawling, battling buddies who are too busy attending to Mother England's Colonial policy of civilization via Krag to spend much time on off-duty foolishness. At one point there is mild merriment around a punch bowl. Through the whole action runs a thread of lusty humor having to do with the objections of two of the soldiers to the third soldier's matrimonial aspirations. It is rugged, clean humor, however, in contrast to the variety generally dispensed in pictures of the kind, and it takes up little screen time. So with the romantic angle, a very slight one in which Joan Fontaine appears briefly and unimportantly as pertains to the story proper.

If the film may be likened, generically, to any other of known record, that other would be "Lives of a Bengal Lancer." Like that one, this picture places its principal characters at the mercy of fanatic natives who apply torture to force revelation of military information. As in that one, this portion of "Gunga Din," although footnoted on the film as authentic, approaches the fantastic as viewed by 1939 eyes, but it is to be remembered that the persons who buy the tickets didn't do much staying away from "Bengal Lancer" on that account.

The title role is played in notable undertone by Sam Jaffe, and producer Stevens achieves a terrific final effect by allowing "Din" to enter the picture completely unidentified and progress inconspicuously to his ultimate proportions. The deed of heroism imputed to him in Kipling's imperishable lines is performed with tragic simplicity and registers the harder for it.

The picture opens smoothly and introduces its three stars abruptly in a slugging match with fellow soldiers. A few minutes later they are surrounded with a small detail in a desolated village and fight their way out in a battle that would carry any ordinary Grade A production handsomely. It is a curtain-raiser here. The battle scenes in which the picture reaches its peak, magnificently photographed as staged on a mountainous terrain with thousands of infantry, artillery and cavalry engaged in sweeping camera range, have never been equalled.

The plot, in simple, centers about the operations of a native murder cult and the British Army's ways and means of coping with it. The three comrades locate the hideout of the chief but are captured, tortured and held as bait to draw the regimental column into ambush. It is the dying "Gunga Din" whose warning bugle call notifies the approaching regiment of its peril in time to deploy under attack and then counter-attack victoriously.

The picture is utterly clean in every particular and suitable for extended exhibition in any theatre, any place, any time.

Previewed as above noted to a response that must have been as sweet music to the studio executives present who are said to have spent $1,500,000 *to hear it.*—WILLIAM R. WEAVER.

Produced and distributed by RKO Radio. Pandro S. Berman in charge of production. Produced and directed by George Stevens. Screen play by Joel Sayre and Fred Guiol. Story by Ben Hecht and Charles MacArthur. Inspired by Rudyard Kipling's poem, 'Gunga Din." Music by Alfred Newman. Photographed by John H. August. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Associate, Perry Ferguson. Set decorations, Darrell Silvera. Gowns by Edward Stevenson. Recorded by John E. Tribby and James Stewart. Edited by Henry Berman and John Lockert. Assistant directors, Edward Killy and Dewey Starkey. Technical advisors, Sir Robert Erskine Holland, Captain Clive Morgan, Sergeant-Major William Briers. P. C. A. Certificate No. 4452. Running time, when seen in Hollywood, 135 minutes. Release date, January 27, 1939. General audience classification.

CAST

Cutter	Cary Grant
MacChesney	Victor McLaglen
Ballantine	Douglas Fairbanks, Jr.
Gunga Din	Sam Jaffe
Guru	Eduardo Ciannelli
Emmy	Joan Fontaine
Colonel Weed	Montague Love
Higginbotham	Robert Coote
Chota	Abner Biberman
Major Mitchell	Lumsden Hare

Idiot's Delight

(Metro-Goldwyn-Mayer)

Romantic Melodrama

Any analysis of the poignantly expanded pictorial adaptation of Robert E. Sherwood's Pulitzer Prize play establishes it as one of the most engaging adult entertainment features to have reached the screen in years.

Remodeling of the play to meet screen standards presented a major problem. There were international complications to consider. There was the delicate matter of so treating the intimate personal relationship incidental to the plot that its presentation on the screen would be in accordance with accepted moral requirements.

To the credit of producer Hunt Stromberg, director Clarence E. Brown and Mr. Sherwood himself, who wrote the screen play, it can be said that the job was done sensibly, intelligently, and in such a way that likelihood of censorial objection has been reduced to a minimum.

All the talk of "Idiot's Delight" has endowed it with a uniquely topical and timely significance. That is one showmanship factor. A fearful world is arming with a frenzy never known before. The love story told in the picture culminates with the dreaded outbreak of a war. Thus a further topical quality is attached to the picture and there are many additional commercial assets which the picture makes available to exhibitors.

By his work Clark Gable gives graphic evidence of why MOTION PICTURE HERALD subscribers have continued him a leading box office personality for seven years. Yet never before have audiences seen such an able and likeable Gable as here. High as his stock has been, "Idiot's Delight" boosts it several notches.

Norma Shearer has the type of role she likes to play, and plays it to the hilt. Together, Gable and Miss Shearer, in an intimate love story, constitute a team of names strong enough to bring the customers stampeding in. While they dominate the show, Edward Arnold, Charles Coburn, Joseph Schildkraut, Peter Wiles, Laura Hope Crews and Skeets Gallagher make notable contributions.

Upon the shoulders of Burgess Meredith, playing the role of a fervid apostle of peace and sanity, was placed the burden of mouthing the vicious indictment of martial madness and war. His speeches are masterpieces, readily adapted to exploitation copy.

As an approach to the melodramatic substance of "Idiot's Delight" Mr. Sherwood wrote a series of sequences which identify the leading characters. These are highly comic, as "Harry Van" is in turn chorusman, ham vaudevillian, pitchman and assistant to the gin-soaked mind reader, "Madame Zuleika."

Trapeze artist "Irene" breaks up the act, begins an association with "Harry" that culminates in a casual love affair in an Omaha hotel. Their paths part. Years elapse. The scene shifts to a hotel just across the Swiss border. "Harry" has been touring Europe with a troupe of show girls. The frontiers are closed. The paths of "Harry" and "Irene" come together again. "Irene" is now a phoney countess, exotic consort of munitions manufacturer "Weber," who, it is made known, is largely responsible for the war that is about to engulf Europe. "Harry" is sure she is the "Irene" of Omaha. He plays with her in cat and mouse fashion. With womanly wile she lures him on and staves him off.

Always the menace of war hangs over all in the hotel. The crash comes. Planes from an adjacent airport bomb a great capital. Opportunity to escapes the avenging carnage is offered all except "Irene," whom "Weber" deserts. "Harry," scorning escape, comes back to be with "Irene," who now admits that she was the girl in Omaha. As bursting bombs create havoc, "Harry" and "Irene," miraculously safe in each other's arms, realize in a fierce flame of love that they are the only sane persons in a world run by idiots.

It is up to showmen who understand their patrons' preferences to make the decision as to how to sell "Idiot's Delight" to the best advantage. Primarily it is an adult attraction. It can be exploited as an indictment of war and war madness. Conversely it can be offered as a document upholding the cause of peace and sanity. The public may be told that it is an intimate story. Whatever angle may be chosen, the real exploitation meat nonetheless is in the stars, Norma Shearer and Clark Gable.

Previewed at the Village theatre, Westwood, Cal. A notable host was in attendance. The consensus appeared to be that "Idiot's Delight," although a specialized attraction, will be a box office mop-up.—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Director, Clarence Brown. Screen play by Robert E. Sherwood. From the play "Iidiot's Delight" by Robert E. Sherwood. Produced by the Theatre Guild, Inc. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Wade B. Rubottom. Set decorations, Edwin B. Willis. Musical direction by Herbert Stothart. Gowns by Adrian. Photographer, William Daniels. Montage effects by Slavko Vorkapich. Dance direction by George King. Film editor Robert J. Kern. P. C. A. Certificate No. 4965. Running time, when seen in Hollywood, 100 minutes. Release date, January 27, 1939. Adult audience classification.

CAST

Irene	Norma Shearer
Harry	Clark Gable
Achille Weber	Edward Arnold
Dr. Waldersee	Charles Coburn
Captain Kirvline	Joseph Schildkraut
Quillery	Burgess Meredith
Madame Zuleika	Laura Hope Crews
Donald Navadel	Skeets Gallagher
Mr. Cherry	Peter Willes
Mrs. Cherry	Pat Patterson
Dumptsy	William Edmunds
Pittatek	Fritz Feld
Shirley	Virginia Grey
Bebe	Lorraine Krueger
Beulah	Paula Stone
Francine	Virginia Dale
Elaine	Joan Marsh
Edna	Bernadene Hayes

Persons in Hiding

(Paramount)

J. Edgar Hoover Crimefilm

If the people of the nation are agreed on any one thing it is that J. Edgar Hoover has done a good job as head of the Federal Bureau of Investigation and that the nation is better off for it. This picture is from his book of the same title. It is clearly the exhibitor's business to shout that fact from his marquee.

There is much about the picture to suggest the authenticity of its contents and their origin. Save for the key character, a singularly sinister young woman played with great effectiveness by Patricia Morison, the persons in the picture, on both sides of the law, are impressively realistic. Neither the criminals nor their ultimate captors are represented as supermen, but the methods and processes by which they operate have the ring of genuineness. The film surpasses many more elaborately cast and produced works in kind by showing not only that crime doesn't pay but also, and graphically, the reasons why.

Edward T. Lowe produced the picture with an eye to realism rather than opulence and Louis King directed it in the straightaway manner of a well written news story. William R. Lipman and Horace McCoy wrote the screen play. It deals primarily with the monetary aspirations of a young woman embittered by childhood poverty and with her attempt to realize them through management of a gunman and, later, a gang. The F.B.I. men come into the picture at the point where the young woman's depredation cross over into the zone of their jurisdiction and end with her capture. Bank robbery, hijacking, assorted burglaries and finally kidnapping, the incident dealt with in greatest detail, figure in the story.

Miss Morison's portrayal of the avaricious young woman, by no means an easy assignment, is striking in every particular. Lynn Overman plays the principal F.B.I. man in his best form. J. Carrol Naish turns in his usual performance as the gunman and the others in the cast play up to these.

The most interesting sequences are those in which the kidnaping case is taken up by the government men after ransom has been paid and the hostage has returned home, an episode closely paralleling a factual incident of public record. This is, in itself, any customer's money's worth.

Previewed at the Paramount theatre, Los Angeles, to excellent response.—W. R. W.

Produced and distributed by Paramount. Producer, Edward T. Lowe. Directed by Louis King. Screen play by William R. Lipman and Horace McCoy from J. Edgar Hoover's book of the same name. Photographed by Harry Fishbeck. Film editor, Hugh Bennett. P.C.A. certificate No. 4828. Release date, Feb. 24, 1939. Running time, when seen in Los Angeles, 60 minutes. General audience classification.

CAST

Pete Griswold	Lynne Overman
Dorothy Bronson	Patricia Morison
Freddie "Gunner" Martin	J. Carrol Naish
Dan Waldron	William Henry
Helen Griswold	Helen Twelvetrees
Alec Inglis	William Frawley
Blase Blonde	Judith Barrett
Burt Nast	William Collier, Sr.
Madame Thompson	May Boley
Flagler	Richard Stanley
Flo	Dorothy Howe
Joe Butler	John Hartley
Ruth Devoe	Janet Waldo
Powder	Richard Denning
Ma Bronson	Leona Roberts
Curly	Philip Warren
Gordon Kingsley	John Eldredge
Zeke Bronson	Richard Carle
John Nast	Roy Gordon
Male Stenographer	John Hart
Maid	Lillian Yarbo

Fisherman's Wharf

(RKO-Principal)

Father and Son Story

Charming is the word for "Fisherman's Wharf," an idyll of the life of the little exploited yet famed Fisherman's Wharf of San Francisco. This Sol Lesser production, starring Bobby Breen, tells a poignant story of a waif whose affection for his foster father wins out over the animosity of scheming relatives. The picture, simple and gripping, has novel background, substantial characterizations, an excellent musical score and appeal to all, regardless of age or sex. Master Breen is given an opportunity to act as well as sing.

The sixth Bobby Breen vehicle to be produced by Lesser for RKO release, "Fisherman's Wharf" has no outstanding song, but of the three numbers for the youngster, "Songs of Italy," a medley of well known Neapolitan folk songs arranged by Frank Churchill and Paul Webster, is most enchanting. The other two are "Sell Your Cares for a Song," by Victor Young and Charles Newman, and "Fisherman's Chantey," by Farlan Myers and William Howe. Young did the musical direction, with vocal arrangements by Max Terr and musical supervision by Abe Meyer.

Chief among the supporting cast are Leo Carrillo and Henry Armetta, two of Hollywood's most astute comedians. Carrillo, as the foster father and Armetta as his close friend are not held in too close check and deliver impressively. Others in the cast are Rosina Galli, standout in her role as housekeeper; Lee Patrick, as a scheming aunt; Tommy Bupp, in the role of a spoiled cousin; Leon Belasco, George Humber, and Slicker, trained seal.

Sharing in credits of a well rounded production are Bernard Vorhaus, director, and Bernard Schubert, Ian Hunter and H. Clyde Lewis, writers of the screenplay.

All is well in the "Roma" household, shared by "Tony" and "Carlo," until "Aunt Stella" and her son, "Rudolph," arrive. "Tony" is told that he is an orphan and starts to run away. "Carlo," his foster father, explains to him the full meaning of his adoption, and the boy returns.

Previewed in the Ambassador Theatre, Los Angeles, before the press and an invited audience who, well filled with seafood brought by plane from Fisherman's Wharf for the occasion, bestirred themselves to applaud enthusiastically.
—V.K.

Distributed by RKO Radio. Produced by Sol Lesser. Directed by Bernard Vorhaus. Original screen play by Bernard Schubert, Ian Hunter and Herbert Clyde Lewis. Film editor, Arthur Hilton. Photographer, Charles Schoenbaum. Musical director, Victor Young. Musical supervisor, Abe Meyer. Assistant director, John Sherwood. Art director, Lewis J. Rachmil. Wardrobé, Morris Friedman. Sound technician, Earl A. Wolcott. P. C. A. Certificate No. 4879. Running time, when seen in Hollywood, 70 minutes. Release date, February 3, 1939. General audience classification.

CAST

Tony	Bobby Breen
Carlo	Leo Carrillo
Beppo	Henry Armetta
Stella	Lee Patrick
Angelina	Rosina Galli
Rudolph	Tommy Bupp
Pietro	George Humbert
Luigi	Leon Belasco
Tony's gang	Salvatore Dimino, Leonard Kibrick, Stanton Mu, Jackie Salling, Ronnie Paige, Milo Machetti, Jr.
Priest	Reverend Dodd
Slicker, the seal	Himself

St. Louis Blues

(Paramount)

A Variety Show

There aren't any cowboys and Indians in "St. Louis Blues." Other than including the number, in varied vocal and orchestral arrangements a few times, the story has nothing to do with W. C. Handy's blues composition. It's a showboat yarn and it might be classified as a musical romance, but, whether it's a little or a lot, the film contains something of almost every kind of amusement idea that has strictly mass appeal.

Sometimes the material doesn't exactly mortise. Things that might have been left out have been left in. Things that might be more smooth are rough and frayed about the edges. Consequently there are inconsistencies. Yet the music fits perfectly and, after a fashion, so do love interest, comedy, melodrama, action and spectacle.

The story has to do with a beautiful girl fleeing from a cruel persecutor, a noble hero and an "I've-got-the-papers-gimme-the-girl" villain. All happens aboard or about a Mississippi River showboat, which makes for picturesque backgrounds and much diversified amusement.

For instance, Dorothy Lamour sings solo with Matty Malneck's band and the Kings Men, but both outfits also have moments to themselves. Dorothy is gowned in house dresses, traveling costumes, evening frocks and in her sarong. Dark-skinned Maxine Sullivan sings too; alone, with the Hall Johnson Choir and with the ensemble. For variety she does her swing number, "Loch Lomond," and, of course, "St. Louis Blues." Even Lloyd Nolan makes a try at singing. Mary (Punkins) Parker does a veil dance. Then she marries Tito Guizar, and the pair dodge in and out of

(Continued on page 36)

WANTED

AS SPY SUSPECT!

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ANGELES, Dec. 14 (A. P.)
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involving the P

Big box-office REWARD for showmen who cash in on America's tremendous interest in the great war on foreign espionage!

A COLUMBIA PICTURE

FICTION'S FAVORITE ROGUE IS IN THE HEADLINES NOW!

From the Louis Joseph Vance stories, he leaps onto the front pages of a nation's press! Shrewd showmanship gives you a grand combination of adventure and the real spy-smashing that all Americans are talking about!

"THE LONE WOLF SPY HUNT"

with

WARREN WILLIAM · IDA LUPINO

Rita Hayworth · Virginia Weidler · Ralph Morgan

Based on a story by Louis Joseph Vance · Screen play by Jonathan Latimer · Directed by PETER GODFREY

COLUMBIA PICTURES

(*Continued from page 33*)

the picture like a between-the-acts specialty. Cliff Nazarro is funny with his double talk and mimickings of a tobacco auctioneer. Comic also is Jessie Ralph, a cigar-smoking old Amazon of the river and show business with a heart of gold, who figures out the way to sidetrack the dastardly villain (who really got hissed), Jerome Cowan.

"St. Louis Blues" probably never will win any mention as a picture of the day, week, month or year, nor will any of the artists have any medals pinned on them for the merit of their performances. But Miss Lamour has a role that is pretty much up her alley and Lloyd Nolan in his second successive sympathetic role does a good job. Such old reliables as Jessie Ralph, Jerome Cowan, William Frawley and Victor Kilian check in with capable performances.

With the surprising amount of varied entertainment, there is considerable exploitation material.

Previewed in the Paramount theatre, Los Angeles. The common herd up in the far stretches of the back gallery literally ate up the show, which didn't tax their imaginations too heavily. Sounds rising from the main floor indicated that the affluent folk down there were also deriving considerable enjoyment. The show may be subjected to some scoffing by sophisticates, but not by the plain folk.—G. M.

Produced and distributed by Paramount. Produced by Jeff Lazarus. Directed by Raoul Walsh. Screen play by John C. Moffit and Malcolm S. Boylan. Adapted by Frederick H. Brennan from a story by Eleanore Griffen and William Ranking. "St. Louis Blues": vocal arrangement by Hall Johnson. Sung by Maxine Sullivan and Hall Johnson Choir. "Let's Dream in the Moonlight": Music and lyrics by Matty Malneck and Raoul Walsh, sung by Dorothy Lamour. "Junior"; Music and lyrics by Burton Lane and Frank Loesser, sung by Dorothy Lamour and The King's Men. "I Go for That": Music and lyrics by Matty Malneck and Frank Loesser, sung by The King's Men and Dorothy Lamour. "Blue Nightfall": Music and lyrics by Burton Lane and Frank Loesser, sung by Dorothy Lamour and Lloyd Nolan. "Kinda Lonesome": Music and lyrics by Hoagy Carmichael, Leo Robin and Sam Coslow, sung by Maxine Sullivan and ensemble. Dances staged by LeRoy Prinz. Boris Morros musical director. Joseph Lefert assistant director. William Shea film editor. Special effects by Gordon Jennings. Photographed by Theodor Sparkhul. P. C. A. certificate number 4608. Running time, 90 minutes. Release date: February 3, 1939. General audience classification.

CAST

Norma Malone	Dorothy Lamour
Dave Guerney	Lloyd Nolan
San Ramos	Tito Guizar
Aunt Tibbie	Jessie Ralph
Ivar DeBrett	Jerome Cowan
Major Martingale	William Frawley
Punkins	Mary Parker
Ida	Maxine Sullivan
Shorty	Cliff Nazarro
The Deck Hand Quartette	The King's Men
Sheriff Burdick	Victor Kilian
Mr. Hovey	Walter Soderling
Mrs. Hovey	Virginia Howell

Matty Malneck and His Orchestra and Hall Johnson Choir

Beauty for the Asking

(RKO Radio)

Yes and No as to Cosmetics

Dealt with in gingerly fashion is the recently agitated question as to whether cosmetics and beauty parlors are legitimate business enterprises or rackets. Books alleging fakery have had wide circulation, and advertising layouts designed to offset their influence have run to fancy figures as well as design. At latest report the beautification plants still were doing a thriving business and the books still were selling well. Inventive showmen may be able to derive from this background various devices for getting persons in to see a picture presenting, interchangeably, alternately and inconclusively, both sides of the question.

Five writers are credited with the story used by producer B. P. Fineman and director Glenn Tryon to set the matter before the customers. Whether or not they may have been of a mind as to where the truth lies, the picture leaves it on the 50-yard line at fadeout time after pushing it back and forth between the 20-yard stripes during the 65 minutes of play. They have been successful in keeping the story itself from gaining headway enough to take the customer's attention away from the background.

The plot pertains to a young man who jilts a beauty operator to marry a millionairess and the jilted one's discovery, after making a fortune out of a face cream backed by the millionairess' money, that she really didn't love the fellow anyway and does love the advertising man who helped her get the backing. Money, emotions and motives get somewhat tangled meanwhile, but the actors keep their lines straight.

Attitude of the authors and others toward the background issue is two-ply. Dialogue repeatedly mentions the long profits to be realized from the sale of cosmetics and sets up as a fixed rule that women evaluate the virtues of beauty ministrations by the prices they pay for them. Again, dialogue and action maintain that the sort of feminine loveliness acquired in beauty shops is essential to success in romance. Action, the while, shows that facial and bodily treatments make a woman more desirable in men's eyes than Nature did. Under this arrangement, it would seem, any woman in the audience is at liberty to select whatever answer to the question pleases her and walk out with it.

The place is a city, probably New York, and the time could be now. The acting is perfunctory.

Previewed at the Alexander theatre, Glendale, Cal., where it was quietly received.—William R. Weaver.

Produced and distributed by RKO Radio. Producer, B. P. Fineman. Director, Glenn Tryon. Screen play by Doris Anderson and Paul Jarrico. Story by Edmund L. Hartman. Idea by Grace Norton and Adele Buffington. Phonographed by Frank Redman. Film editor, George Crone. P. C. A. Certificate No. 4854. Release date, Feb. 4, 1939. Running time, 65 minutes. General audience classification.

CAST

Jean	Lucille Ball
Denny	Patric Knowles
Jeffrey	Donald Woods
Flora	Frieda Innescort
Gwen	Inez Courtney
Eve	Leona Maricle
Patricia	Frances Mercer
Peggy	Whitney Bourne
Cyril	George Andre Beranger
Jean's secretary	Kay Sutton
Lois	Ann Evers

They Drive by Night

(First National)

Murder Melodrama

On first sight this might be dismissed as an effective murder mystery. It has, however, additional appeal in its exploitation of a neglected but distinctively English background, the trunk roads of Britain and the commercial lorry drivers who take their heavy cargoes across the country at night. This canvas of rain and wind-swept highways, of dingy snack bars and hard-boiled Cockney artisans, is both fascinating and convincing: the low life element has seldom if ever been handled with more naturalness and sympathy, whether by directoral treatment or individual portrayal.

Produced by Jerome Jackson's organization, with sound technical qualities, the picture tells of a Welsh "ne'er-do-well," who leaves gaol to become suspect immediately of murder, traces his flight by the Great North Road and its lorries, and etches his plight and his bid to clear himself by finding the real murderer. The major portion of the story fixes on the element of flight and pursuit, handles it excitingly and with varied incident. Later the film develops into a more concentrated game of hunt the murderer, a clinically minded pervert posing as a student of criminal psychology. It may be "hokum" in the accepted sense, but it should easily stand up to the best average of its kind.

Emlyn Williams, Welsh actor-dramatist, effectively handles the role of "Shorty" Matthews, the innocent victim of circumstances. Anna Konstam, in a brand of low life characterization with which it would be easy to go wrong, foreshadows the dawn of a new star. Ernest Thesiger in an insinuating, oily role as the criminal, Allan Jeayes as a burly lorry driver, Julie Barrie as a dance hall hostess, are but three of an unusually natural cast.

On the English field, films like this, with their frank melodrama, their technical completeness and not least their deliberately English flavor, have infinitely more chance than many more expensive efforts.

Shown to an all trade audience at the Cambridge theatre, the film gripped throughout and, though a few criticisms of occasional slowness were forthcoming the British exhibitors seemed to consider it marketable in a modest way.—Aubrey Flanagan.

A Warner First National production. Distributed by First National. Produced by Jerome J. Jackson. Directed by Arthur Woods. Based on the novel by James Curtis. Screen play and dialogue by Paul Dongelin, James Curtis, Derek Twist. Film editor, Leslie Norman. Art directors, Peter Proud and Michael Relph. Camera, Basil Emmott. Running time, 84 minutes. Adult audience classification.

CAST

"Shorty" Matthews	Emlyn Williams
Molly	Anna Konstam
Wally	Allan Jeayes
Hoover	Ernest Thesiger
Landlady	Jenny Hartley
Charlie	Ronald Shiner
Murray	Anthony Holles
Bus Conductor	Billy Hartnell
Mrs. Wally	Kitty de Legh
Det. Pryor	Joe Cunningham
Marge	Yolande Terrell
Pauline	Julie Barrie

The Lone Wolf Spy Hunt

(Columbia)

Comedy-Melodrama

Columbia has worked a lot of entertainment into "The Lone Wolf Spy Hunt." Also there is quite a bit of material for effective showmanship in the story and production. Basically, as the title denotes, the piece is a melodrama, yet there is an unusual amount of comedy and the love interest has a fresh aspect.

It will be remembered that the Lone Wolf, "Michael Lanyard," is a safe-cracking specialist. In this case, with his daughter "Patricia" growing up, and having more than a platonic fondness for "Val Carson," he has set himself up in business in Washington. While the early comedy has to do with "Michael" trying to talk "Patricia" out of being a detective, the picture quickly takes up its melodrama. International spies are unable to steal desired secret military plans. Knowing "Michael's" safe-cracking ability, "Spiro" has his henchmen kidnap him. Aided by his daughter and "Val," "Michael" escapes. From this point on the picture takes on an exciting cops-and-robbers turn. Between brushes with the police, directed by "Inspector Thomas" and "Sergeant Devan," the hero has much difficulty in picking up the trail of "Spiro's" gang, who finally have stolen the plans. After wild excitement in which "Patricia" proves herself an aide-de-camp and "Val" has much to do, "Michael" recovers the plans and adds new luster to his reputation as a detective.

While there's plenty of appeal for adults, the fact that Miss Weidler has been given so much to do makes it a matter of more than ordinary interest to youngsters.

Previewed at the Pantages theatre, Hollywood. The audience, which had been treating itself to the shrugs and shudders of "Son of Frankenstein," found the preview in splendid contrast.—G. M.

Produced and distributed by Columbia. Joseph Sistrom associate producer. Distributed by Peter Godfrey. Screen play by Joseph Latimer. Story by Louis Joseph Vance. Cliff Broughton assistant director. Otto Meyer film editor. Photographed by Allen G. Siegler. P. C. A. Certificate No. 4927. Running time, when seen in Hollywood, 65 minutes. Release date, January 27, 1939. General audience classification.

CAST

Michael Lanyard	Warren William
Val Carson	Ida Lupino
Karen	Rita Hayworth
Patricia	Virginia Weidler
Spiro	Ralph Morgan
Sgt. Devan	Tom Dugan
Inspector Thomas	Don Beddoe
Jameson	Leonard Carey
Jenks	Ben Weldon
Senator Carson	Brandon Tynan
Marie Templeton	Helen Lynd

Off the Record

(Warner)

Melodrama

The entertainment value of "Off the Record" hardly justifies an extensive exploitation campaign. Mention of the fact that Pat O'Brien, Joan Blondell, Bobby Jordan, a "Dead End" kid, and Alan Baxter are the principals should prove sufficient showmanship in most instances.

"Off the Record" is a combination newspaper and underworld story. Most of the early sequences are given over to ranting squabbles between "Breezy Elliott," editor, and "Jane Morgan," reporter, who, nonetheless, are in love with each other. Eventually "Jane" prints an obscure little notice about slot machine racketeers which sends "Joe" and "Mickey Fallon" to jail. "Jane," sorry for her innocent victim, "Mickey," hoodwinks "Breezy" into marrying her so that she can become the youngster's guardian. "Breezy" doesn't like the boy but gets him a candid camera reporting job. Then all components of the piece become complicated. "Joe" escapes jail to be killed after he has slain big shot "Baronette"; "Mickey" apparently is involved in a jewel robbery, but he does get an exclusive pictorial story of the dual killing, which causes "Breezy" to believe that he has been pretty good after all.

Previewed at the regular matinee in the Warner Hollywood Theatre. The afternoon audience did not concern itself very much about the picture.—G. M.

Produced and distributed by Warner Bros. Hal Wallis executive producer. Sam Bischoff associate producer. Directed by James Flood. Screenplay by Niven Busch, Lawrence Kimble and Earl Baldwin. Story by Saul Elkins and Sally Sandlin. Sherry Shrouds assistant director. Thomas Richards film editor. Photographed by Charles Rosher. P. C. A. Certificate No. 4702. Running time, 70 minutes. Release date, January 19, 1939. General audience classification.

CAST

Breezy Elliott	Pat O'Brien
Jane Morgan	Joan Blondell
Mickey Fallon	Bobby Jordan
Joe Fallon	Alan Baxter
Scotty	William Davidson
Baronette	Morgan Conway
Jaeggers	Clay Clement
Kendall	Selmer Jackson
Brand	Addison Richards
Barton	Pierre Watkin

March of Time (No. 6, Vol. 5)

(RKO Radio)

"The State of the Nation: 1939"

Concomitant with the emphasis on the theme of Americanism, notably in the case of Warner Brothers, the documentary-minded "March of Time" views the U. S. scene in this release.

The composite picture, as the cameras record it, is that the state of the nation is good. Politically the film points to accredited surveys, showing President Roosevelt still holding to his popularity. The film points out that after nine years of depression there are still some 10,000,000 unemployed in this country and then puts its lenses on more hopeful signs: the rise in national income, increase in bank deposits, the upturn in steel and automobile production, soaring carloadings, and the promise of a real housing boom.

The arguments and facts are presented in the forceful and effective manner consonant with its producers' handling of issues. The informal studies cover New Dealers, Republicans, labor leaders, crusaders, administrators, reporters and Mr. Average Man, and close on the note that the average American family enjoys a higher standard of living than the peoples of other lands. Running time, 17 minutes.

Paul C. Mooney, Jr.

The Eternal Fire

(United Artists)

Splendid

A newcomer and a worthy and welcome addition to the screen travelogue groups is this introductory number from the picture pages of the Count and Countess Keller's journeys. Intelligently shot and aided by superlative supplementary assistance of exquisite and sensitively applied color and an effective musical background, the inspection of Vesuvius' "eternal fire" makes for moving and absorbing screen watching. The camera has caught the spell and fury of the fiery furnace and with the aid of natural color the sight of the flowing river of lava becomes an intriguing and terrifying scene to watch. Besides the active action of the volcano, scenes are shown of the ancient city of Pompeii to testify to the historic wrath of the volcano. Unearthed, the famed city of the past is inspected with scholarly insight. The ruined glories in the instances of statuary, buildings and amphitheatre become glowingly alive under the expert manipulation of camera and color. An ironic note is appended by the removal of the camera from the scene of destruction and desolation to a gay Neapolitan countryside where the people do their native dancing in the shadow of Vesuvius's smoking cone.—Running time, 10 minutes.

Men of Steel

(MGM)

Labor Panacea

The fabricators of the plot present the case of Capital versus Labor in the instance of the employees of Hoamy Foamy Washing Machine Company reaching a dovelike settlement with the executives of the organizations when the bigwigs of the corporation realize that the workers' show is not only excellent advertising publicity for the company's product but also valuable balm for soothing the wounds of labor trouble. Of course, the song and dance romance between the boss's beautiful daughter and the head songbird of the factory has a lot to do with cementing the strained feelings.—Running time, 21 minutes.

The Human Bomb

(Vitaphone)

Terrific

The latest installment from the Floyd Gibbons volume of "Your True Adventures" ranks high in the column of excitement and suspense. The yarn concerns a lunatic who terrorizes a police station with a package of dynamite. When he is finally overpowered through a ruse of an exploding cameraman's bulb the onlooker will be apt to lean back relieved but spent with excitement. Oddly enough, the lunatic is dragged off to prison instead of to an insane asylum.—Running time, 12 minutes.

Paramount Pictorial (No. 6)

(Paramount)

Good

Three items widespread enough to have a general appeal give this newest number from the Pictorial section good grained entertainment. A trip to Nairobi, capital of Britain's African Kenya colony, is handled skillfully. The financial upkeep of a race horse is estimated by an inspection of the many ingenious devices invented to insure the thoroughbred's welfare. Finally there is a visit to a broadcasting station, which sponsors the Milkman's Matinee, an odd radio program for night workers and owls. —Running time, 10 minutes.

Nautical Knights

(Universal)

Musical Comedy

Arthur and Morton Havel, vaudeville headliners, are the masters of ceremonies and introduce Moore and Revel, famed dancing team; Stump and Stumpy, tap dancers; Judy Starr, currently appearing with Hal Kemp and his orchestra, and the Ghezzis, balancing team, who have toured the United States and Europe with their act. It is an entertaining musical.—Running time, 19 minutes.

Double Diving

(MGM)

Sport Subject

Here is demonstrated in amazing fashion what two professional divers can accomplish in double diving. The divers are Dutch Smith, an American, and Farid Sumaika, an Egyptian, alike as two peas in a pod. The almost perfect synchronization of their movements makes their most difficult dives seem simple and easy. Pete Smith provides the comedy touch. A sequence in which a none too sober gentleman dives into a pool that has been drained and winds up in a coal mine is decidedly humorous.—Running time, eight minutes.

Unusual Occupations, No. 4

(Paramount)

Interesting

Of the six strange ways to make a living depicted in this number, two are practiced by screen personalities. Lucien Littlefield, character actor, is seen developing some startling methods of screen makeup. The cowboy star, Buck Jones, will disillusion some of his fans by exhibiting his mechanical proficiency in building and collecting horseless carriages. The other jobs reported concern a London newsboy who delivers the London *Times* to his only customer, the King of England; a woman who fashions beautiful floral decorations from feathers; a string collector and a drum major who instructs those comely girls at the head of a parade.—Running time, 10 minutes.

Ski Girl

(Vitaphone)

Just in Time

While there is nothing new in this latest demonstration on the technique of slaloming, as the young woman climbs to a high perch and then proceeds to retrace her path, the photography is so outstanding and the angles at which the girl skier is caught in her whirlwind descent so striking that the material becomes exciting.—Running time, 10 minutes.

Stranger Than Fiction (No. 58)

(Universal)

Good

This interesting short subject brings forward the marble champion of Battle Ground Academy in Tennesse. He is Headmaster George Briggs, who defeats the student champion of the school. Other subjects cover many fields. Dirtless farming made possible by a new water culture, produces fruits and vegetables without large tracts of land. One of the first submarines to be successfully used in warfare is on display at the Confederate Soldiers Home in New Orleans. Flowers and decorations are made from fish bones by an enterprising woman in England. A self-loading truck invented by Dr. J. E. Owens, historical costumed dolls used in teaching school children and bells from one of the largest collections known also make this short enjoyable.—Running time, 9½ minutes.

Brulatour Recovering From Gunshot Wound

Jules Ernest Brulatour, distributor of motion picture film and husband of Hope Hampton, was recovering this weekend at Lenox Hill Hospital, New York, from a gunshot wound, which he told the police was inflicted accidentally last Sunday evening at his Park Avenue apartment while he was inspecting a revolver. Dr. Herman Fischer removed the bullet, reporting that his condition was not serious.

PATENT PROBE TURNS TO TELEVISION AND SOUND

Farnsworth Says Television Will Arrive This Year; 50,000-Hour Tube Reported Held

The Administration's Temporary National Economic Committee, which for weeks has been conducting investigations in Washington into "monopolies" in general business, veered abruptly this week from the interrogation of leaders in automobiles, glass, farming machinery and other commodities, and the patent situations existing therein, to patents in television, radio and the sound field. Capital observers have long expected that patents in these fields would eventually be looked into by the TNEC.

Farnsworth Testifies

Summoning Philo T. Farnsworth, of Farnsworth Television, Inc., and Frank B. Jewett, president of Bell Telephone Laboratories, scene of many of the Telephone Company's communications and sound motion picture inventions, to explain the situations existing in their respective lines, the Committee heard first from Mr. Farnsworth, that the coming 12 months will see television brought from "around the corner" and permanently established as an entertainment feature; and, then from Mr. Jewett, that a 50,000-hour tube is purposely being held back by radio manufacturers because it would cut the output if marketed.

Referring to the plans of several companies to have television transmitters in operation by next spring, Mr. Farnsworth said that his concern is not only ready to begin transmissions but plans within a year to ask the Federal Communications Commission for a commercial license which will permit the station to accept advertising.

Sets for $125

Coincident with the opening of transmitting stations, he told the committee, receiving sets will be made available to the public at prices probably starting as low as $125. His company plans to go into production and is acquiring a large factory building in Ohio for that purpose.

His attention called by Senator Joseph C. O'Mahoney of Wyoming to reports that television had been suppressed, Mr. Farnsworth explained that the delay in its introduction was due, not to efforts of any individual, organization or group to gain control but to the realization that the introduction of television will "freeze" the art and the natural desire not to bring it out before it was properly organized.

Sets To Be Standardized

Such discussion of patents as took place during Mr. Farnsworth's appearance centered around the question of receiving set production. The sets which will be offered the public, he said, will be so standardized that they will be capable of receiving any of several types of transmissions. Incidentally, he added, broadcasting equipment has been so far perfected that both studio and outdoor scenes can be transmitted with fidelity equal to that of motion pictures.

To produce a television receiving set, he explained, it is necessary to use the patents of three companies, each of which have ownership of basic patents. But no difficulty has been encountered in securing the necessary licenses, nor has any effort been made either to control the industry or fix prices. His own concern with his patents, he said, is merely to collect royalties.

Led into a deeper discussion of the patent situation, Mr. Farnsworth expressed the belief that without the protection now granted there would be little hope of starting enterprises of such ambitious character as television. "It takes too much money, and you must have some protection," he said. He also decried proposals for the compulsory licensing of patents to all comers, declaring it would so decrease the value of patents that inventors might as well not take them out.

Prior to Mr. Farnsworth's appearance on the stand, Mr. Jewett, of the Bell Laboratories, disclosed that it was his organization that had developed a vacuum tube with a life of 50,000 hours, or 50 times as long as the life of the tubes now used, which several companies had taken out licenses for but had never manufactured, explaining that it would cut the tube business.

Asked for his reaction, Mr. Farnsworth said his company had a license to manufacture the tube but he could not see any public demand for it, because the radio sets in which it was used would become obsolete long before the tube wore out.

CBS TELEVISION ALSO SET IN APRIL

With the announcement already made that National Broadcasting will have a regular television broadcast schedule in April, Dr. Peter Goldmark, television engineer for Columbia Broadcasting, announced this week that the transmitter which CBS has in the tower of the Chrysler Building, New York, is expected to be in operation on April 1st. Across the street from the Chrysler Building, in the Grand Central Building, work has been begun on the conversion of a 250-foot room into studios, with the coaxial cable connecting the two already laid and ready for the first tests.

—

Demonstrations of television will be held in Washington beginning Friday, for five days. The National Broadcasting transmitting stations will be mobile units, installed at the National Press Club, more than a half-mile away from the receivers.

—

RKO has concluded arrangements with the National Broadcasting for the televising of a motion picture, with a television version of "Gunga Din" to be condensed to 1,000 feet, with sound and sub-titles filling in missing action sequences.

FCC Says Radio Not Ready for "Super Power"

Holding that the broadcasting industry is not ready for "super-power," a Federal Communications Commission committee which has been making a study of proposed new rules and standards for broadcast stations, this week recommended that no change be made in the present limitation of 50,000 watts power.

National Board of Review Conference Next Week in N. Y.

Starting with a session on television, the annual National Board of Review conference will open next Thursday, February 2nd, in New York. The discussion of television will be broadcast over station WNYC. Addresses will be made by Stanton Griffis, chairman of the executive committee of Paramount Pictures, and by Allen B. Dumont, head of the television laboratories bearing his name, which are controlled by Paramount.

The annual conference, the 15th to be held by the Board since its organization in 1909 by the People's Institute of New York City, will be held at the Hotel Pennsylvania in New York, and will last through Saturday, the 4th.

The complete program of the conference follows:

Thursday, February 2nd

11 A. M. Topic: "Television Today," radio broadcast, station WNYC.

(1) "Television—the Unknown Quantity," Stanton Griffis, chairman, executive committee, Paramount Pictures.

(2) "Technical Aspects of Television," Allen B. Dumont, Allen B. Dumont Laboratories.

1:00 —Hotel Pennsylvania, Salle Moderne. Conference Registration.

2:30—Hotel Pennsylvania, Salle Moderne. Topic: "The Making of a Motion Picture." Part. 1. Presiding officer: Dr. Russell Potter, Columbia University.

(1) "The Making of a Scenario," Dudley Nichols.

(2) "The Research Worker's Job," speaker to be announced.

(3) "The Problem of Casting," Marion Robertson, eastern talent scout, RKO.

(4) "The Designing of Costumes," Ladislaus Czettel, costume designer for "Pygmalion."

(5) "Music in the Motion Picture," David Mendoza, former musical director of the Capitol Theatre.

8:15—Delegates meeting with the motion picture course at New York University. Topic: "The Centenary of Photography." Speaker: Therese Bonney. Exhibition of Lumiere relics and showing of special films.

Friday, February 3rd

10 A. M.—Hotel Pennsylvania, Salle Moderne. Panel Session by the Delegates, "Community Activities."

2:30—Hotel Pennsylvania, Salle Moderne. Topic: "The Making of a Motion Picture." Part II. Presiding Officer: Iris Barry, Curator of the Museum of Modern Art Film Library.

(1) "The Director's Work," Dudley Murphy.

(2) "Camera Work and Lighting" (speaker to be announced).

(3) "Sound in the Motion Picture," Reeve O. Strock, Sound Director, Eastern Service Studios.

(4) "The Actor's Angle," Franchot Tone.

(5) "Montage and Editing," Slavko Vorkapich, MGM.

8:30—Special showing: "Grand Illusion." Chanin Theatre, Chanin Building, 122 East 42nd Street.

Saturday, February 4th

10 A. M.—Hotel Pennsylvania, Salle Moderne. Junior Session. Demonstration of junior review activities and films made by 4-star Clubs.

12:30—Twenty-fourth Annual Luncheon. Hotel Pennsylvania, Grand Ballroom. Toastmaster: Langdon Post.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

We have our two-for-one admissions, dish giveaways, Bank Nights and chance games, free grocery baskets, free soup spoons and double, even triple bills. Below the Rio Grande, at Rosario, second largest city in Argentina, the owner of the Cine Rex and Cine Palace Echesortu is giving free tickets, good for the entire season, to any and all women of the city requesting them. They claim "this is the only way to stimulate business."

▽

Rex Williams, managing the Hoosier theatre at Whiting, Indiana, sends in this cheery little social note inserted in a local newspaper by Mr. and Mrs. Bert Van Ness:

> "We wish to thank the fire department and all others who assisted at the recent burning of our home."

▽

The week's battling of radio advertisers and their program talent over the actors' demands for higher pay was interrupted for just a second when theatrical press reports arrived in New York from London, with word that the Government-controlled British Broadcasting Company had reduced fees paid players in a new economy move. A serio-comedy angle was injected into the British situation when Hollywood's big-time Cary Grant, after appearing in a BBC London program, stopped at the cashier's desk and was informed that his pay was exactly three guineas.

▽

Decree No. 14,748, approved by the Municipal Council of the South American City of Buenos Aires, amending motion picture theatre regulations of July 2, 1936, reads as follows:

> **"For every employee working in a motion picture house or motion picture theatre within the Federal City, a seat must be provided fulfilling the following specifications: Seat to measure 35 centimeters in width, to be placed against the wall, and provided with a special device allowing it to turn in all directions"—so they can turn away from the picture?**

▽

The marquee of Lee Sundquist's Woodford theatre in Eureka, Ill., blazoned forth the other night with this announcement:

GIFT NITE $115
"HARD TO GET"

▽

Uncle Sam's face must have been red when dismissed WPA stage project workers selected the New York WPA Adelphi theatre for a mass picketing demonstration against the discharge of 1,500 WPA stage workers. The play on the Adelphi boards receiving their attention at the time was Uncle Sam's "Sing for Your Supper."

▽

Honors for the oddest film title this week go to Twentieth Century-Fox for "Heaven with a Barbed Wire Fence."

▽

Arriving in New York for the opening of his RKO film, "A Man With a Hole in His Pants," Mr. John Barrymore concluded an interview with a New York *Post* reporter with the remark, "I don't mind wives leaving me, but when they go they take my books," a situation that he can't understand, he added, particularly when "the persons can barely read."

In Memoriam

He's yonder in the poor-house,
For lack of picture biz;
The poor theatre manager,
Who signed up for the "Quiz."

The contest started merrily,
He thought t'would be a hit;
But his patrons left him flat,
In other words, they quit!

His cashier, doorman, usher,
Projectionist and janitor man,
Have all been forced to seek recourse
And take it on the lam.

The sheriff and his deputies,
With big pad-lock in hand;
Have come and bolted all the doors,
On our theatre man.

ENCORE

And now he ponders o'er his plight,
And thinks to himself, "Gee, whiz,"
I wish to gosh I'd never heard
Of that darned Movie Quiz!"

—By T. B. Kehoe,
Show Shop Theatre,
New Bern, N. C.

David Selznick refused to discuss the idea, but H. I. Phillips, New York Sun, understands, jocularly, that the original "Gone with the Wind" story will be entirely rewritten, if not forgotten, and that it will be advertised as the first All English Play About Dixie, featuring "a positively new idea of a Southern accent," with Virginia Leigh, of London, playing Scarlett O'Hara, as announced last week, and Charles Laughton playing Rhett Butler in his bare feet, wearing a straw hat and carrying a bullwhip and binoculars, this making the part a composite of Captain Bligh and the beachcomber role he is now playing for Paramount in "The Beachcomber."

Mr. Phillips, continuing the all-English theme, would have Noel Coward play General Stonewall Jackson in silk pajamas, and have the scene in Sussex in England at a grouse shoot and then shift to the Indian Durbar. Rhett Butler turns out to be a British remittance man, and Scarlett O'Hara a former lady-in-waiting to Queen Victoria who is dismissed for calling the King "Honey."

If it works out all right "Uncle Tom's Cabin" could be done with Eliza fleeing across the Thames with Gracie Fields as Little Eva.

▽

There's a nice stomache settler in MGM's "Four Girls in White," when, after Nurse Una Merkel complains that there's a fly in her ice cream, Buddy Ebsen replies, "Well, can I help it if he likes winter sports?"

▽

Johnny Swallow, NBC, Hollywood, has given orders to stop patrons' whistling at public radio studio performances.

Those legions of motion picture persons who year in and year out are ever faithful to golf greens, notwithstanding the score card results so frequently terrible, might, at the first flush of spring, consider a new golf ball that promises to add "zest" to the game.

It will be possible this spring for a "dub" golfer, playing in company of his peers, to approach the 18th green seven down and five dollars out and still wind up in the money, thanks to the Worthington Ball Company, which announces a new "dice-ball." This ball enables the golfer to battle the blind bogey of "side bets" and their relation to the usual hazard of the course. It bears six numbers, is counted by the one uppermost as it stops. With players driving variously colored balls, several "zesty" arrangements are possible for the speculators, to say nothing of the spectators.

▽

The usual assortment of bills, measures, proposals and petitions involving the motion picture business in one way or another are now, at this law-writing time, before the legislators of the country's hamlets and villages, towns and cities, even extending far into the halls of Congress. Some of the bills are peculiar ones, even amusing, but to New York State goes the distinction of the most distinctive—a bill to regulate air conditioning systems in theatres. Probably engineered by one of those customers who is always complaining that the theatres are too cool in summer and too warm in winter.

▽

Universal is conducting quite a teaser ad campaign in the Mexican trade press for its new "Mikado," the first teasers appearing this week in *Cinema Reporter*, in the form of the lone type line: "El Milkado."

▽

With so many radio stars getting so much bad publicity, *Advertising Age* concludes that Chase and Sanborn has added reason for congratulating itself on the impeccable reputation of Charlie McCarthy.

▽

Arriving on the Ile de France, Jack Oakie took no chances of getting involved with the New York customs men. "Too many actors are in bad already," Jack said, "I declared everything, even my underwear."

▽

Grover Whalen has announced everything to be featured at New York's World's Fair except a satisfactory substitute for Sally Rand.

▽

Intriguing name, and an advertising copywriter's delight, that of Warners' Lya Lys.

▽

"Wings of the Navy" will be the first subject of Warners' announced publicity and advertising campaign with Artplus hosiery-for-pretty-legs—always a favorite wing of the Navy.

▽

The New York Post's Neal O'Hara reports that a Buenos Aires theatre exhibited the film of the 1936 Olympics as filmed and edited by Hitler's Leni Riefenstahl, but only after the local Nazi embassy had guaranteed to buy 700 tickets at 75 cents each. Leni herself just spent two months in this country trying to get the picture shown, but returned to Berlin the other afternoon without a single booking.

IN THE CUTTING ROOM

The Little Princess

(20th Century-Fox)

Shirley Temple

Out at 20th Century-Fox, where they are boasting that the record proves the company is making a habit of turning out big picture hits, they talk about "The Little Princess" as "a gold mine for showmen," say "it's being given the most sumptuous production support Zanuck ever gave a picture," that it will be in color, will have third-dimensional effects, and will be "packed with soaring drama, inspiring romance, rare comedy, glorious spectacle and pageantry and lilting melodies."

More detached consideration indicates that the picturization of the Frances Hodgson Burnett novel, "The Fantasy," is probably the best story vehicle Shirley has had since "Curly Top." As transcribed to screen play form by Ethel Hill and Walter Ferris, the story is localed in London, during the Boer War. Shirley plays the part of an aristocrat's motherless daughter who has remained lovable and unspoiled in spite of luxury and adulation, disliked only by a jealous school mate and stern teacher. She is plunged into poverty when her father is reported dead and the family fortune vanishes. Turned into a slavey, she eventually finds her dad among the wounded soldiers and is befriended by her beloved Queen Victoria.

Shirley's four-year record as the best box office personality in the business is the picture's best commercial recommendation, but there are other names, too. Richard Greene and Anita Louise, who will share the love story contrast, are well known. So are Ian Hunter, Cesar Romero, Arthur Treacher, Miles Mander, Mary Nash, Beryl Mercer, E. E. Clive and the youngsters Marcia Mae Jones and Sybil Jason. The army of extras runs into thousands to assure mass spectacle.

The music, of which there will be plenty, was composed by Walter Bullock and Samuel Pokrass. The dances were staged by Nicholas Castle and Geneva Sawyer. The beautifully staged ballet, inserted as an afterthought, was supervised by Ernest Belcher. The director, whose catalogue of successes includes "The Mighty Barnum," "Wife, Doctor and Nurse" and "I'll Give A Million," is Walter Lang.

Release date: March 17, 1939.

Star Reporter

(Monogram)

Melodrama

A dependable theatrical theme is being used as the story basis for "Star Reporter." Its merit as motion picture entertainment rests, to a great extent, upon how well it is done.

A perusal of exhibitor opinions in the "What the Picture Did for Me" shows, with the same exceptions as in the case of every other studio, that the pictures produced by E. B. Derr have been satisfactory.

"Star Reporter" is a combination newspaper, political and crime melodrama. It adapts a familiar situation. A newspaper man helps his friend to become district attorney. A murder is committed. It is secretly revealed that the district attorney's wife was once married to the culprit, that the newspaper man is his son. This fact unknown, the publisher, demanding a conviction, breaks with his friend and his love dream is menaced. In the end, everything is righted.

> "If the Motion Picture Herald was printing nothing but the Release Chart I still would want the Herald. I use the Release Chart more than any other part of the service."
>
> —*Roy W. Waller, The Roy Theatre, New Concord, Ohio.*

The cast includes Warren Hull, Wallis Clarke, Marsha Hunt, Virginia Howell, Clay Clement, Morgan Wallace, Paul Fix, Joseph Crehan and Eddie Kane.

The original screen play is by John T. Neville, and Howard Bretherton is directing.

Release date: Feb. 22, 1939.

Man of Conquest

(Republic)

Historical Romance

"Man of Conquest" will be the biggest and most expensive production that Republic ever has attempted. It will be supported by the company's most extensive advertising and publicity campaign.

In conformity with the trend, the basic story is an outdoor adventure yarn. Basically, however, it is a historical romance. It is being developed as a biography, love story and saga of empire building, of thrilling episodes in the life of Sam Houston.

It will begin with a description of Houston's services in helping win the battle of New Orleans. From then on it concentrates on Houston and the great friendship and mutual admiration that existed between him and Andrew Jackson. It tells of his disappointing romantic adventure and his happy one, of his fight to help his Indian friends retain their lands, of the cooperation of James Bowie and David Crockett with him to free Texas from Mexican domination, of the Alamo massacre and Houston's revenge as he wipes out Santa Ana's army.

Harold Shumate, creator of the original story idea, is one of Hollywood's most prolific writers. The screen play writers, Wells Root, E. E. Paramore, Jr., and Isabell Fortune, have long and honorable records. On the production side, associate producer Sol C. Siegel has turned out several of Republic's best pictures. Among George Nicholls' directing credits are such pictures as "Portia on Trial" and several that won honors for RKO-Radio.

Richard Dix, who always will be remembered for "Cimarron," will be seen as Sam Houston. Edward Ellis, who created a memorable characterization in "A Man to Remember," will be Andrew Jackson. Gail Patrick will be seen as Houston's wife and the supporting company includes such capable players as George Hayes, C. Henry Gordon, Max Terhune, Victor Jory, Robert Armstrong (Bowie), Robert Barrett (Davey Crockett) and young William Benedict.

Release date: To be determined.

Midnight

(Paramount)

Comedy Romance

It's Paris and midnight, but it's not a dyed-in-the-wool melodrama. "Midnight" will be a rollicking farce comedy.

Here's the dual premise. A comely and personable young American woman says she is married to a man she never has met. That gets her into a mess from which she tries to extricate herself by trying to divorce herself from a man to whom she never was married.

It will star Claudette Colbert, direct from her performance in the somber melodrama, "Zaza." The gentlemen with whom she becomes involved are played by Don Ameche, borrowed from 20th Century-Fox, and Francis Lederer. It will feature John Barrymore, very much in the public eye because of his work in "The Great Man Votes" and as a result of his excursion to New York to reappear on the legitimate stage, his wife Elaine Barrie, who also has been much in public notice, Mary Astor, Hedda Hopper and Lionel Pape.

The producer is Arthur Hornblow, who has been in charge of several of Paramount's most entertaining productions. The director, Mitchell Leisen, is a specialist in handling light frothy material, as attest "The Big Broadcasts," "Artists and Models Abroad," "Hands Across the Table."

Charles Brackett and Billy Wilder wrote the screen play, which is based on a story by Edwin Justus Mayer and Franz Schulz.

Release date: May 12, 1939. (*tentative*).

Fast and Loose

(MGM)

Comedy Mystery

"Fast and Loose" will be a follow-up story to "Fast Company," and in the series which MGM is contemplating from the Marco Page stories. While there will be a new pair of leads and entirely new support, the picture will, as "Topper Takes a Trip" did, contain several flashbacks to the preceding picture.

There will be the same tense mystery, flanked by fun, humor and romance.

"Fast and Loose" looks to be fast stuff in every direction, with not only baffling mystery, but thrills and suspense, with hilarity and contrasting love story. The mystery mounts from a robbery to a broken romance and to a trio of murders, until even the detective hero is in handcuffs. Of course, the guilty culprit is well hidden until the final flash sequence.

New stars in the picture are Robert Montgomery, last in "Three Loves Has Nancy," and Rosalind Russell, fresh from her triumph in "The Citadel." In support are Reginald Owen, Ralph Morgan, Etienne Girardot, Alan Dinehart, Jo Ann Sayers, Joan Marsh, Anthony Allen, Tom Collins, Sidney Blackmer, Mary Forbes and Donald Douglas.

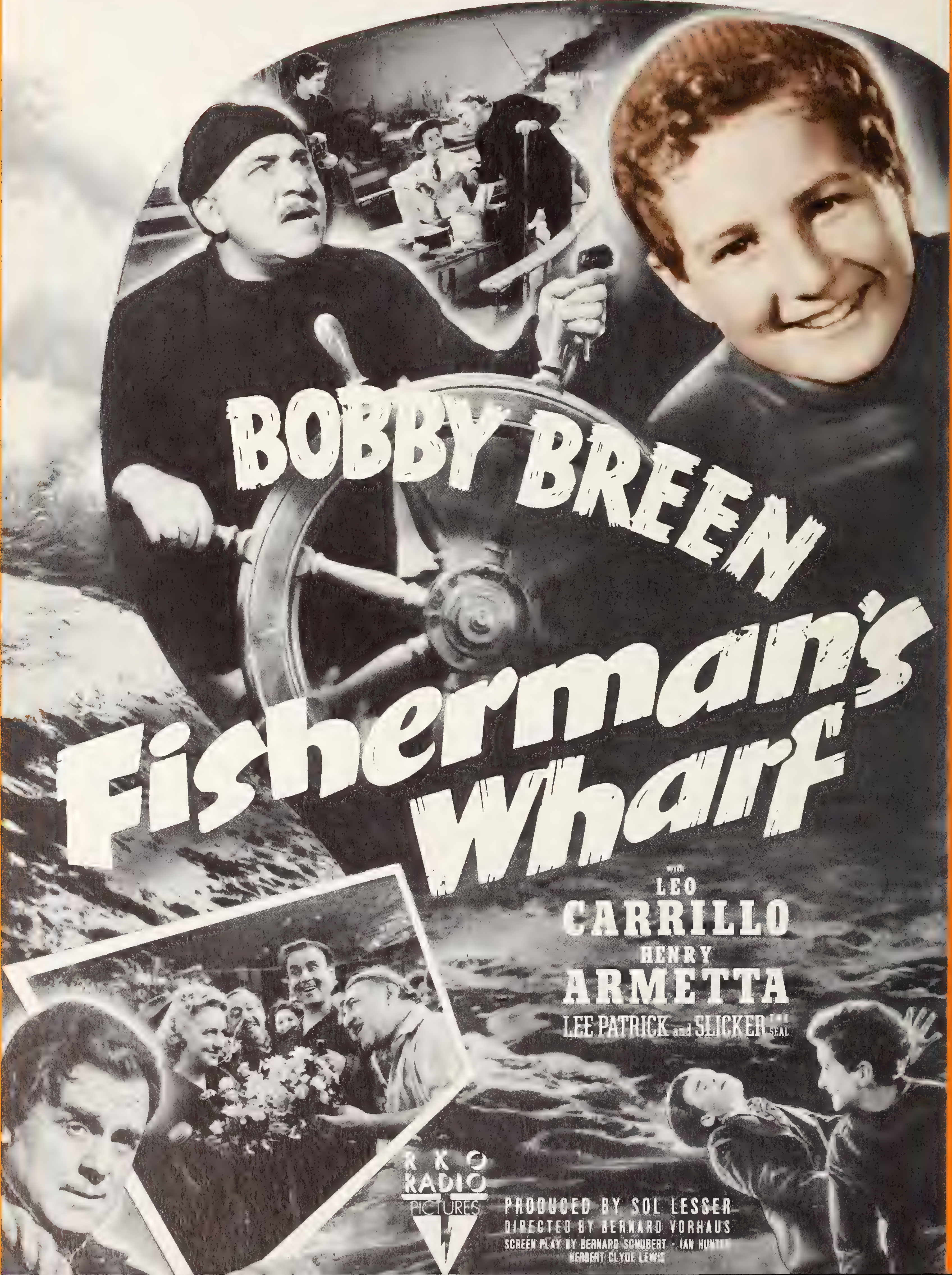
The original screen play is credited to Harry Kurnitz. Direction was assigned to Edwin L. Marin, whose latest pictures are "Everybody Sing," "Listen Darling" and "A Christmas Carol."

Release date: Feb. 17, 1939.

Fun, excitement and throbbing drama in fresh surroundings..

... Bobby Breen and an all-laugh cast in a salty story of San Francisco's colorful waterfront . . . . .

Imagine them all in the one picture! . . . Can't you hear your crowds laughing and screaming already? . . . The most excitable, most lovable folks you've ever met, in the quaintest neighborhood you ever saw — and a scene-stealing cast outdoing each other to put over the wallops of a story built for the box-office from the ground up . . . Hand-tailored to give you new angles to sell in a picture that will back up all you say about it!


BOBBY BREEN
Fisherman's Wharf
with
LEO CARRILLO
HENRY ARMETTA
LEE PATRICK and SLICKER the SEAL
RKO RADIO PICTURES
PRODUCED BY SOL LESSER
DIRECTED BY BERNARD VORHAUS
SCREEN PLAY BY BERNARD SCHUBERT · IAN HUNTER
HERBERT CLYDE LEWIS

LOEW-MGM NETS $9,924,934 IN '38; WORKING ASSETS AT $51,275,874

Profit - Sharing Contracts Between Company and Executives Are Upheld by State Supreme Court Justice

Loew's, Inc., and its theatre and MGM film producing-distributing companies earned $9,924,934 for the fiscal year ended Aug. 31, 1938, equal to $5.65 a share, compared with a net of $14,426,062 and $8.46 a share in 1937.

While gross revenue from theatre receipts and film rentals reached $122,737,214, some $900,000 more than the $121,828,605 grossed in 1937, operating income dropped nearly $5,000,000, from $31,149,274 in 1937 to $26,937,201 in 1938, due to a $5,000,000 heavier amortization and write-off of film costs. The 1937 film amortization of $37,659,361 rose to $42,808,845 last year.

Gross Income Same as in 1937

Gross income from theatre receipts and film sales remained at about the same as in 1937, as reported in the consolidated profit and loss statement appearing on this page.

The cost of operating the theatres and office buildings and expenses for film rentals for the circuit were $31,904,530 for 1938, and $30,665,147 in 1937. The cost of the MGM distributing system dropped to $12,596,772 last year from $13,508,352 in 1937.

The company's investment in Gaumont-British is listed as $3,500,199, which is included in $4,704,232 of investments in and advances to allied companies.

Dividends paid on preferred stock continued at $888,693, but common stock dividend payments dropped from $13,445,129 in 1937 to $6,492,051 last year. The consolidated earned surplus account showed a balance of $47,787,157, against $44,354,273 the year before.

The combined companies as of Aug. 31, 1938, had total current and working assets of $51,275,874, and current liabilities of only $11,026,247, a ratio of about four and a half to one. Total funded debt stands at $27,962,299. Outstanding stock totaled: Preferred, $12,920,229; Common, $41,166,810. Total assets were $143,848,520.

Winthrop Named a Director

Henry Rogers Winthrop, partner in the Wall St. firm of Winthrop, Mitchell & Co., has been elected a director of Loew's, Inc. He succeeds William A. Phillips, who has retired from business and left the city. Phillips was a director for a number of years.

Winthrop is a director of the Metropolitan Opera Association and other enterprises, including the Wabash Railroad, U. S. Rubber Co., American Express Co. and Long Island Railroad.

Court Upholds Loew Contracts

Profit sharing contracts in effect between Loew's, Inc., and its principal executives were approved as fair and proper last Friday by Louis A. Valente, New York supreme court justice. At the same time, he found that errors had been made in the computation of payments under the contracts and directed that four officials and the estate of Irving Thalberg

(Continued on following page, column 3)

Loew's Profit-Loss Statement And Earned Surplus Account

Consolidated Profit and Loss Statement

Operating Revenues:	1938	1937
Theatre Receipts, Rentals and Sales of Films and Accessories	$118,941,768.13	$118,464,899.90
Rent Income	2,567,300.59	2,630,456.21
Miscellaneous	1,228,145.34	733,249.55
	$122,737,214.06	$121,828,605.66
Operating and General Expense:		
Theatres and Office Buildings, including Film Rental Expense	$31,904,530.56	$30,665,147.47
Film Distribution	12,596,772.70	13,508,352.36
Amortization and Write-off of Film Costs	42,808,845.35	37,659,361.61
Film Advertising Accessories	896,000.46	857,714.92
Outside Producers' Share of Film Rentals	5,663,057.06	5,776,831.25
General and Administrative	1,930,805.96	2,221,923.47
	$95,800,012.09	$90,679,331.09
	$26,937,201.97	$31,149,274.57
Depreciation of Buildings and Equipment, excluding Studio Depreciation charged to Film Costs	$3,967,904.39	$4,026,919.21
Real Estate and Other Taxes	4,829,876.72	4,274,470.07
Rent on Leased Properties	3,657,960.47	3,734,441.91
	$12,455,741.58	$12,035,831.19
	$14,481,460.39	$19,113,443.38
Other Income:		
Dividends Received	$154,900.78	$118,043.80
Interest and Discount Earned	93,906.61	188,660.32
Profit on Sales of Marketable Securities	25,753.88	47,014.94
Discount on Securities Retired from Sinking Funds	126,964.78	217,587.21
Miscellaneous	33,533.56	....
	$435,059.61	$571,306.27
	$14,916,520.00	$19,684,749.65
Other Deductions:		
Interest on Debentures	$468,646.68	$498.014.51
Interest on Bonds and Mortgages:		
Wholly Owned Subsidiaries	905,593.14	929,993.49
Partly Owned Subsidiaries and Affiliates	697,534.66	758,286.89
Preferred Dividends—Subsidiary and Affiliated Corporations	100,497.78	95,266.81
Amortization of Debt Discount and Expense	261,579.82	270,879.07
Provision for Contingencies	365,000.00	....
Adjustment of Investments in Allied Corporations	62,782.41	....
	$2,861,634.49	$2,552,440.77
Net Income Before Taxes	$12,054,885.51	$17,132,308.88
Net Income After Taxes	$10,473,743.90	$15,108,326.28
Minority Interests' Share	548,809.44	682,263.99
Loew's Incorporated Share of Net Income—All Corporations	$9,924,934.46	$14,426,062.29

Consolidated Earned Surplus Account

	1938	1937
Balance—As of September 1 of Each Preceding Year	$44,354,273.87	$44,354,379.17
Loew's Incorporated Share of Net Income (as above)	9,924,934.46	14,426,062.29
	$54,279,208.33	$58,780,441.46
Less:		
Undistributed Income—Partly Owned Corporations	6,764.68	92,345.59
Dividends Paid by Loew's Incorporated:		
Preferred	888,693.00	888,693.00
Common	5,596,593.50	13,445,129.00
	$6,492,051.18	$14,426,167.59
Balance—As of August 31 of Each Year	$47,787,157.15	$44,354,273.87

UNITED ARTISTS STUDYING PRODUCT AFTER REDUCING DISTRIBUTION COSTS

Silverstone Invites Others with Quality Pictures to Join the Company Under the New Distribution Plan Approved

United Artists producers and managing officers returned this week to the normal business of making and merchandising motion pictures after reaching accord on policy, product and procedure, all subjects of internal discussion and adjustment for many months.

Emerging from a week of Hollywood conferences, officially described, and so inscribed on the minutes of the corporation, as the "annual meeting of stockholders," the five owner partners—Mary Pickford, Douglas Fairbanks, Samuel Goldwyn, Charles Chaplin and Alexander Korda—together with Murray Silverstone, chief managing executive, spoke optimistically of the new setup, which, basically, gives to all producers, whether owner-partners or outsiders, a reduction in distribution rates as box office value of their pictures increases.

Resuming Production

More important from the standpoint of exhibitors, who look more pointedly to a source of product supply, definite assurances were forthcoming for a resumption of production by several of the partners, Edward Small's contract to produce was renewed for another three and one-half years, and Alexander Korda, of London, promised six for the new season.

The stockholders adopted a socalled "revolutionary reward for merit program," known as "the Murray Silverstone Distribution Plan," which gives to all United Artists producers, stockholders and independent producers a reduction in distribution rates as the box office value of their pictures increases. The plan is retroactive to Jan. 1, 1938.

"From all producers and from all stockholders came enthusiastic, unanimous commendation of Murray Silverstone," said the company's announcement.

"We not only wish to lend encouragement to our present producers, but invite others with quality pictures to join our 'family' on the same basis," Mr. Silverstone said. "We have no stepchildren at United Artists."

"We will not bring outsiders into our distribution system, preferring to promote and encourage those of our staff who, by performance, have earned more fitting recognition."

Cites Volume Sales

"There is already assurance," he said, "that the business of the company will surpass any previous period in history. The immediate half year already compares most favorably with the entire 12 months of 1938, in business volume. There will be a decided increase in the number of pictures to be made this year. Douglas Fairbanks will re-enter production here, Charlie Chaplin is preparing 'The Dictator' for early production, and Alexander Korda will join the Hollywood production units after finishing his present pictures in London."

James Roosevelt was elected Samuel Goldwyn's director on the stockholders board, succeeding James Mulvey, resigned. The others, all re-elected, were Mary Pickford, Dennis F. O'Brien representing Mr. Fairbanks, Charles Schwartz representing Mr. Chaplin and Emanuel Silverstone representing Mr. Korda. The executive group voted Edward Small an extension of his contract for three and a half more years.

Mr. Korda sails this Saturday aboard the *SS Champlain* for London.

Harry Gold, eastern general sales manager, this week in New York, elaborated on Mr. Silverstone's statements. He pointed out that in the current midseason exhibition season, the company has $10,000,000 in finished productions.

This week in Hollywood, Mr. Silverstone said Walter Wanger would make six pictures for the new season at a total budget of six to seven million dollars. Of the possibility that Selznick International will remain with United Artists, Mr. Silverstone said he preferred that Mr. Selznick make his own announcement.

Val Paul, formerly studio manager for Universal Pictures, has been named production manager of Edward Small Productions. Mr. Paul's first assignment is supervision of "The Man in the Iron Mask," which starts in February. "The Duke of West Point" and "King of the Turf" have been completed.

Mr. Small will make six to eight features. Besides those mentioned, there will be "My Son, My Son," "Kit Carson," "The Life of Valentino" and "Pago Pago." Mr. Small has signed Wallace Beery, Tom Brown and Jackie Cooper, and is dickering with Randolph Scott. He has taken over the General Service Studios, owned by Electrical Research Products and formerly leased by Emanuel Cohen's Major Productions.

Mr. Korda will make six pictures, two in Hollywood. At least four of the six will be in Technicolor. The production budget will be $7,250,000. Adoption of the new rating system has enabled Korda, as well as other United Artists producers, to increase their production budgets.

Mr. Korda is completing "Four Feathers" in London, and will follow with "The Thief of Bagdad," his first on the 1939-40 schedule. It will star Sabu and Jon Hall. Next will come a feature based on the military exploits of Colonel Lawrence.

Rudyard Kipling's beloved "Jungle Book," with Sabu as its star, will be made in the early summer, and then Mr. Korda will film "The Conquest of the Air," based on the story of aviation and its advancement throughout the world. Both these will be in color.

Two starring vehicles for Merle Oberon will round out the Korda program.

Morris Helprin, Mr. Korda's publicity representative in the United States, is expected to depart for London soon to confer with his chief, and probably will accompany Mr. Korda to the coast this summer.

Irving Asher, Mr. Korda's associate producer in London Films, at whose Denham studios the Columbia "quota" pictures are being made, is to sail for England this Saturday with Mr. Korda.

Mr. Asher conferred with Columbia officials, and a three year deal, under which the Denham studios will make four pictures yearly for Columbia, awaits approval by Jack Cohn. The pictures are expected to use Hollywood writers and stars, among them Cary Grant. Wesley Ruggles probably will direct one or more of the pictures.

United Artists has received the first of a series of three Spanish language pictures from the C. I. S. A., the Mexican producing organization of Felipe Urcier, and has signed a contract calling for three more to be delivered this year.

Also signed recently was a contract with the Count and Countess Friedrich Keller for a second series of "World Wonders," color shorts.

The two producers have completed arrangements for a crew of 10 technicians and cameramen to accompany them on a trip to India and Ceylon, where most of the new series will be filmed.

Court Upholds Loew Contracts

(*Continued from preceding page*)

repay the company about $500,000, with interest, that they had received as bonuses.

In addition to the Thalberg estate, those who will be required to make up the $500,000 repayments to the company are Nicholas M. Schenck, president; J. Robert Rubin, vice president and general counsel; David Bernstein, treasurer; and Louis B. Mayer, head of the motion picture producing division.

Emil K. Ellis appeared as trial counsel for the minority stockholders. Joseph M. Proskauer, ex-judge of the Appellate Division, and J. Alvin Bergh, represented the defendants.

The decision, as requested by Mr. Proskauer for the defendants, exonerated directors of the company and held that most of the allegations of the complaint had not been proved. The profit sharing contracts, which were the chief issue in the action, were approved by successive and competent boards of directors, most of whom were disinterested, and also by the stockholders, the court said.

In a statement on the decision, issued from the New York home office on Broadway, Loew-MGM quoted the court as follows:

"'The evidence is replete with instances of lucrative offers received by these executives in an effort to lure them away from Loew's, Inc., and I am convinced of the sincerity of (Nicholas M.) Schenck's testimony that the only way he kept his unique organization intact was by the payment of generous compensation. That this policy has been successful is indicated not only by the standing of the company and the profits which it has earned over the years, but by the testimony of every single witness, including that of the president of one of its chief competitors (S. R. Kent, Twentieth Century-Fox), who frankly stated that he would like to get this executive group for his own company and that their loss would be disastrous to Loew's, Inc.'"

Regarding President Nicholas M. Schenck, Justice Valente said, continuing MGM's quotation of the court:

"'In the last ten years in which he has been the chief executive it must be conceded that his executive control has been of an exceptional character. So many other large concerns in the business went through reorganization or suffered other losses and passed through crises. Loew's, in the worst period of depression, paid its dividends.'"

"After pointing out that there was no evidence that any accounting practice had been adopted merely in order to increase the profit paid under the profit sharing contracts and that the accounting practices were sound," the statement said, "the court held that four of the executives and the Thalberg Estate should have their accounts with the corporation readjusted as to the items involving the Ohio and Chippewa Theatres in 1934, and the amounts paid to the Thalberg Estate since 1936. The 1934 items, the opinion pointed out, resulted from a failure of the accountants, through legal misunderstanding, to subtract for profit sharing purposes the book loss which resulted from a reorganization of the Ohio and Chippewa Theatre properties. The other item resulted from not treating as a profit sharing loss the amounts paid to the Thalerg Estate in settlement of its claims against the corporation. As to these items, the court pointed out, the company had made a mistake of law."

HE MONSTER ROAMS AGAIN!

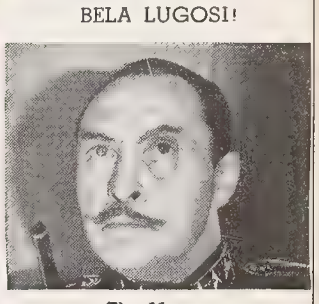
Scares the country into new Box office records ..... Hold overs every opening date!

Keiths Memorial, Boston, **HOLDS OVER**
Hillstreet, Los Angeles, **HOLDS OVER**
Pantages, Los Angeles, **HOLDS OVER**
Hippodrome, Cleveland, **HOLDS OVER**
Keiths, Baltimore, **HOLDS OVER**
Keiths, Washington, **HOLDS OVER**
Lafayette, Buffalo, **HOLDS OVER**
Byrd, Richmond, **HOLDS OVER**

The Menace of
BASIL RATHBONE!

The Fright of
BORIS KARLOFF!

The Horror of
BELA LUGOSI!


The Hate of
LIONEL ATWILL

Basil **RATHBONE**
Boris **KARLOFF**
Bela **LUGOSI**
Lionel **ATWILL**

SON OF FRANKENSTEIN

SEPHINE **HUTCHINSON** **DONNIE DUNAGAN** **Emma Dunn** **Edgar Norto**

Original screenplay by Willis Cooper • Produced and directed by ROWLAND V. LEE

A ROWLAND V. LEE Production • A *NEW* UNIVERSAL PICTURE

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

RARY
UST NOT
GES FOR
POSE
best for babys bottle
rnation Milk

Moore Marriott, Will Hay, Glennis Lorimer and Graham Moffatt in Gainsborough's "Ask a Policeman," the Marcel Varnel comedy being produced at Islington.

Expansion

Expanding its sphere of activity the Strand Film Company, a leading British organization engaged hitherto mainly in the production of short films of a documentary character, moves in February to new studios at Merton Park. A new building is being erected, containing production offices and cutting rooms. The studios are equipped with Western Electric sound recording.

Strand's production schedule is headed by a series of low-budget second feature films. The first of these, a coal-mining story, will go into production in February. Other subjects include Night-Flying, Scotland Yard, the Fire Brigades and Lloyds. The object of these is to make story films set against backgrounds of British national life, in the same way as the American film projects a picture of the American scene.

With the object of showing Britain to the world, a film survey of the history and present-day developments of Britain is being produced in five reels and will tell the story of the rise of democracy in Britain, and the way in which the living democracy of Britain is meeting the problems of the modern world. Other long subjects shortly going into production include a three-reel Animal Kingdom film on the Evolution of Man, which is being directed by Alexander Shaw and supervised by Julian Huxley. Another three-reel subject deals with the history of British civil aviation, showing the importance of the air routes in maintaining the bonds of Empire.

In the short film field, the last series of three Zoo films will be completed early in the New Year. These are:—"Animals on Guard," showing the camouflage which Nature provides for the protection of animals; "The Time of Your Life," describing the two different kinds of time—clock time and the speed at which creatures live; and "How to Look After Your Pets," giving advice and information on the care of pets, from the commonest to the most rare kinds of animals. Another short film is "Sydney Eastbound," a two-reel film on the organization of the Empire Flying Boat services.

Pathé Finishes Three

Of seven pictures scheduled for production in the Pathé production program for 1938-39, three already have been completed, namely, "Night Alone," "Save a Little Sunshine" and "Almost a Honeymoon." The next to be delivered for trade show is "Dead Men Are Dangerous," a thriller with Robert Newton and Peter Gawthorne, directed by Harold French. Awaiting trade show at the same time is "Me and My Pal," a farce in which two new comedy artists, Dave Willis and Pat Kirkwood, are featured in a story of insurance racketeers. This was directed by Thomas Bentley.

Due on the floor recently is "Laughter in Court, a comedy based upon a West End stage play. The cast has not yet been assigned. The picture will be followed by an adaptation of the Fred Duprez farce, "My Wife's Family," which will be filmed for the second time, and later by Sydney Horler's "Tiger Standish."

Under a reciprocal agreement with Monogram the first Pathé production for release in the States will be "Dangerous Fingers," in which appears James Stephenson, now with Warner Bros. in Hollywood.

The most ambitious production yet assigned to Cockney comedian Max Miller and a precedent inasmuch as it is a costume piece, "The Good Old Days" last week was completed at the Warner-First National studios at Teddington by Roy William Neill, director.

In the film Miller appears as a traveling showman of a period when drama was permitted only in the four London theatres owning the Royal Patent. Much of the comedy revolves around Miller's efforts to add straight drama to the song-and-dance show given by his strolling players in taverns and coffeehouses, a situation which consistently embroils him with the law.

Now on the floor and succeeding the Miller film is "Too Dangerous to Live," a thriller with a London background and dealing with the workings of a gang of jewel thieves headed by a mysterious and unseen leader, who uses the short-wave radio to issue his commands.

The film will show Scotland Yard's battle with the criminal broadcaster, with special attention devoted to the "detector vans" used by the GPO to sleuth out unlicensed radios.

Directing the film is Anthony Hankey. In the cast are Greta Gynt, Anna Konstam, Edward Lexy and others.

Special dialogue has been written for "Jamaica Inn," the Pommer-Laughton production now under way at the Elstree Studios, by novelist J. B. Priestley. The screen play of this adaptation of the Daphne du Maurier novel was written by Sidney Gilliat, who has collaborated on numerous British films such as "Yank at Oxford," "Rome Express," "Seven Sinners" and "The Lady Vanishes."

Production has centered recently on the filming of shipwreck scenes. Hundreds of tons of water were launched again and again over a ship set representing a vessel wrecked off the Cornish coast by Laughton and his smugglers.

An exceptionally strong cast backs up Charles Laughton and includes Leslie Banks, Emlyn Williams, Marie Ney, Edward Greenwood and Wylie Watson. Playing opposite Laughton is Maureen O'Hara, Pommer's Irish discovery.

The story is set in the early nineteenth century.

A Sunday ago Alfred Hitchcock, who is directing the film, standing in Broadcasting House, sacred temple of English radio, was presented by the New York Film Critics with their Annual Award for the best directed film of the year, "The Lady Vanishes."

Home from Egypt

Back at Denham from Egypt, Zoltan Korda has launched into active studio work in continuance of his production "The Four Feathers." Matching shots are being devised for linking up scenes inside and outside the tents of Omdurman.

The East Surreys, now back at Colchester, Essex, have invited "The Four Feathers" unit to a regimental dance in February.

For the Fair

Destined for showing at the New York World Fair will be a production entitled "The Londoners" depicting, in graphic form, the growth and development of the Capital under its municipal wing, is early on the production schedule of the Realist Film Unit.

The film, which will be a 45 minute feature, is said to be one of the most ambitious documentaries of its kind and will portray the growth and dramatic development of the London County Council, stepping off from the time of Dickens, and passing to the present day, showing how a small body of men set out to combat the poverty and squalor which jostled the new era of civilization and prosperity.

It's a DAVID O. SELZNICK stroke of showmanship to make Lombard go dramatic!

CAROLE LOMBARD • JAMES STEWART

in "MADE FOR EACH OTHER"

Directed by JOHN CROMWELL • *Screen play by* JO SWERLING

presented by SELZNICK INTERNATIONAL

RELEASED THRU UNITED ARTISTS

THEY'RE ALL FIRING BOTH BARRELS AT BRITISH QUOTA AS TRADE PERIL

Britons Say Act Operates in Reverse; Americans Find Measure Inimical to Production of Quality Pictures

by AUBREY FLANAGAN
in London

As duly expected by close students of the situation and foreshadowed in these columns last week, every branch of the British film industry has launched a vigorous and immediate onslaught on the functioning of the 1938 Films Act. At no time since the Bill was made law has the chorus of criticism and the demand for amendment been so vociferous. Though criticisms vary in substance and in detail the demand for a change in the Act is general, and the conviction that so far it has lamentably failed to do what it was supposed to do is as emphatic as it is united.

Exhibitors Form Committee

Exhibitors already have formed a new committee to examine the workings of the Act with special regard to the shortage of product, to redundancy and to the booking complications following upon mergers, potential or actual, of the caliber of that foreshadowed between Gaumont British and Odeon.

Producers, lacking a representative body, have had a voice, or voices, in the columns of the press, with demands for a separate quota, or an increase in the renters' quota. They are known to be behind the recent demand of the labour Unions for an increase of renters' quota at the end of the first year of the Act.

Not least significantly, for their plight is perhaps the most ironic comment upon Mr. Stanley's Act, American distributors have been compelled to approach the Board of Trade and point out that the Act, contrary to its intentions, and contrary to the declaration of Mr. Stanley, is penalizing the production of quality films, and that its multiple quota provisions are proving a millstone about the neck of producer-distributors.

Say Quality Is Impaired

A few days ago, Mr. Stanley, with his back to the wall of the House of Commons, defending the mathematical insufficiencies of his Act, pleaded in justification that it had improved and stimulated the quality of British films. Producer-distributors here, who have availed themselves of the multiple quota clauses of the Act, have told Mr. Stanley and his Whitehall followers that it is doing precisely the reverse, and a wide trade body of thought believes they are right.

An examination of the registration of the first nine months reveals that a number of treble quota subjects have surprisingly been registered as single, among them the record-breaking "The Citadel".

The Act stipulates, probably as a result of careless wording, that of all British films registered 50 per cent must be in actual footage. This makes it impossible for any distributor, no matter how many double or triple features he makes, to fulfil his quota by means of them alone. Further it imposes footage obligations upon him which many consider ridiculous. As a hypothetical case an example might be found in a renter showing 60,000 feet of foreign film and 15,000 feet of British film. This total of 75,000 would call upon him to fulfil a quota minimum of 12,000 feet. On actual footage he has a 3,000 feet excess.

With Renewal

"MOTION PICTURE HERALD *is as important to an exhibitor as a spare tire to a tourist. A good publication, well worth your price increase."*
—C. J. BARRE, Edgar Theatre,
Edgard, Louisiana.

Supposing that one of his films is a treble quota and the other a double, he is entitled to a credit of 38,000 feet. According to the Act, 19,000 feet of this must be in actual celluloid. Had he been content to fulfil his quota by two single quota subjects of 7,500 feet each, he would have had an excess over actual quota requirements of 3,000 feet, whereas now he has a quota deficiency of 4,000 feet.

By making British films on too high a cost basis, front rank distributors here have found themselves with a nominal footage more than twice their actual footage, and though their actual footage is more than the minimum required under the Act, it cannot be half the minimum footage and therefore does not comply.

The Case of "The Citadel"

In "The Citadel" case, MGM, by registering it as a single, have, with their other subjects, acquired a sufficient footage to meet their quota obligations. If they had registered it as a double they would have been short on their quota by 10,000 feet, if as a treble by 20,000 feet. In other words, had they registered "The Citadel" on the full credit basis to which they are entitled they would have needed three or four other single length films to keep within the law. The effect of this complicated clause with its studied insistence on a proportion of single quota features—for that is what it amounts to—debars a renter handling foreign films from ever fulfilling his quota by quality pictures in the double or treble category.

This anomalous position in an Act designed to stimulate quality films actually serves to encourage renters to cover their minimum requirements and no more. A number of renters who decided to sponsor better class British films and exceed their minimum quota requirements are now finding themselves in difficulties. The new need for registering triple cost subjects as singles, it is claimed, militates against the production of higher class British films, and the view is taken that American organizations in Britain who sought the aid of the Government in producing super films cannot now be expected to take the risk involved in high cost pictures when they can get the same quota results by making pictures at £15,000 each.

The matter has been brought forcibly to the attention of the Board of Trade and comprehensive memoranda presented explaining the position. It is certain that the Board of Trade will place the matter before the Films Council for discussion. Diplomatic indications have been offered Wardour Street that penalisation for quota offenses in this regard may not be enforced for the first year. It is likely that more than one super film now in production will not be registered until the second year of the Act. Beyond that, the question of amendment is a matter for hope rather than prophecy.

These entanglements of the Act supply an odd comment not only upon Mr. Stanley's quality apologia but upon those critics of the Bill who, as witness Ian Cameron in the *Daily Telegraph*, claim that the independent cinema exhibitor is being sacrificed upon the altar of Anglo-American reciprocity. Basil Dean, one of the sponsors of the abortive separate quota idea, currently being propagated by the inactive producers, likewise has gone into print with the comment, more significant maybe than he realises, that Mr. Stanley sought to build up a new British film industry with the aid of alien finance and and has failed.

The Production Figures

Examination of production figures to December 31st reveal that only 52 British features were registered and that the year's total, including those films rushed into registration in the last few weeks of the expiring Act, is only 161. Of the 52 renters' quota films only seven have been registered as trebles and fifteen as doubles, thus bringing a virtual total of 81 quota features among the entire ranks of distributors here. Exhibitors' quota films totaled 19.

Both the five labour unions representing the industry's workers, who have petitioned the Board of Trade for an increase of renters' quota, and the academic and enlightened Simon Rowson, are united in the contention that the only thing the Act would seem to have increased is the volume of unemployment. Mr. Rowson, who sees no increase either in volume or in value, pleads for amending legislation without specifying the form it should take, claims that of audiences visiting British cinemas only eight out of thirty-two millions normally will watch British films, points to the 86 millions in the United States, 24 millions in Britain and 30 millions elsewhere, a total of 140 millions, who regularly see American films. The British film, he claims, has an audience outside Britain that at best totals only two millions.

Emphasising the functions of the United States film as an instrument of American trade, Mr. Rowson pleads the case of the British film and its circulation abroad, saying, "The political, economic and industrial value of films is enormous to America. To Britain it is almost negligible." Later, however, Mr. Rowson emphasises that whereas the likelihood of an amendment to existing legislation is not close, there is no reason why a reciprocal understanding on the import and export of each other's films might not now be arrived at by the two countries by private treaty outside State circles.

Unions Also Protest

Pointedly the labour unions, banded under the Film Industry Employees' Council, remind Captain Euan Wallace, who questioned the probability that production might drop to under eighty films in the first year of the Act, that now he should implement his promise that if it did the matter would be considered carefully.

The Act's Government sponsors claimed that the measure was designed to protect not merely production but the entire industry. With producers constitutionally restricted to the making of 71 films in nine months, exhibitors incapable of meeting their commitments economically, employees normally engaged at a minimum of 30 of Britain's 80-odd stages now registering an unemployment figure of more than 80 per cent, and foreign distributors who have sought to set up production of the Hollywood standard penalised for doing so, and faced with the possible need for confining quality production to Hollywood, the impracticability of that intention and aim is considered tragically patent.

WHAT THE PICTURE DID FOR ME

Columbia

GIRL'S SCHOOL: Anne Shirley, Nan Grey, Ralph Bellamy, Noah Beery, Jr.—Direction or something turned sour on this. Everyone except Noah Beery, Jr., overacts. Anne Shirley seems straining too hard. Her charm lies in her naturalness. The teachers are sort of burlesqued. Pretty boring. And, by the way, don't advertise Ralph Bellamy very heavily in this in spite of the billing Columbia allots him. He comes into the picture for little more than five minutes all told, and then only as one of the teacher's husband-to-be. Bad box office. Played December 30-31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUVENILE COURT: Paul Kelly, Rita Hayworth, Frankie Darro—Not so hot! It's all been done before and so much better. Ho-hum. Played December 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAW OF THE TEXAN: Buck Jones, Dorothy Fay—A good enough western that pleased. Buck is a ranger who goes out to get his man and does. Pleased the chewers and spitters who frequent the place on Friday and Saturday, but not as often as they used to and not nearly often enough. Where have they gone?—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett, Donald Grayson—A real good western. Such fine musical numbers by Grayson and the Sons of the Pioneers provide good entertainment for those not rabid western fans. And the rest suited the fans. Played December 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OVERLAND EXPRESS: Buck Jones, Marjorie Reynolds—Average or a little better than the usual western. Bad storm so business was only fair. Played December 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STRANGE CASE OF DR. MEADE, THE: Jack Holt, Beverly Roberts, Noah Beery, Jr.—Jack Holt is a big favorite here and Columbia gave him a fine story in this one. Well liked by everybody. Running time, 67 minutes. Played January 4-5.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—Fairly entertaining, but pictures of this type carry very little weight and slim story value; your reviewer says so-so. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, Mischa Auer, Ann Miller, Spring Byington—Here is a remarkable picture. Everybody satisfied. We had a blizzard during the time we showed this 100 per cent feature and business was naturally affected. Played December 26-27.—C. W. Mills, Arcade Theatre Sodus, N. Y. Family patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School Kids"—Tops; in any spot a great show. Good story, good action, good interest. Step on it, especially in the Catholic spots. Running time, 105 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ANGELS WITH DIRTY FACES: James Cagney, Ann Sheridan, Pat O'Brien, Humphrey Bogart, "Crime School Kids"—Made to order for the small town. A terrific thriller that should do some business even in these tough times. A couple more and maybe the public will forgive "Boy Meets Girl." Played December 28-30.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School Kids"—This is the kind of picture that your patrons will see, then go out and send in the business. We played it Christmas and it held up fine for two more days. It will stand a boost but be sure that you sell it for what it is because the title will fool those who are not familiar with the picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BROADWAY MUSKETEERS: Margaret Lindsay, Marie Wilson, Ann Sheridan, John Litel, Janet Chapman—Very good melodrama in the program classification. Margaret Lindsay deserves more attention from her studio. Played December 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—One of the finest pictures I have seen in many a day. Extra money will have to be spent in advertising to try to get them in. Will please 100 per cent and didn't cost a fortune to make. Played November 30-December 1.—Warren L. Weber, Ellingwood Theatre, Ellingwood, Kansas. General patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—The perfect picture. Everyone who saw it liked it. Played January 7-9.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—We didn't do so good with this picture and it certainly wasn't the picture's fault. It is a good picture but the title doesn't mean much and these girls are not too popular at my box office. Played it on our best nights to less than average business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—Superb entertainment that is down-to-earth vintage. Everyone in the cast did expert characterizations. Business was fair. Played December 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—Very fine entertainment but lacked the draw we felt it was entitled to. Margaret Lindsay is still tops here and Pat O'Brien is also very well liked. Running time, 90 minutes. Played January 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OVER THE GOAL: June Travis, William Hopper, Johnny Davis—Very good on bargain night. Running time, 68 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SECRETS OF AN ACTRESS: Kay Francis, George Brent—I don't want to know any more about any actress' secrets. The first real downright flop from Warners this year, and what a flop. Played December 18-19.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

SUBMARINE D-1: Pat O'Brien, Wayne Morris, George Brent, Doris Weston—Went back to pick up this old one in place of one of the weaker "B" pictures under this year's group. It was a good move and pleased everyone. Running time, 105 minutes. Played January 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Grand National

DAMAGED GOODS: Pedro de Cordoba—Having sat in at a private screening of this subject, which tells the present day fact of social hygiene in a very inoffensive way, this picture is a credit to the cinema world, and I personally feel that any exhibitors interested in the betterment of his community would be well advised to play this. It has been doing outstanding business in most situations and has the strong support of churches and medical health officers. Running time, 60 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROLLIN' PLAINS: Tex Ritter, Harriet Spencer—Why did they let us play this amateurish western? Terrible.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPIRIT OF YOUTH: Joe Louis, Edna Mae Harris, Clarence Muse—This is a fair program with a colored cast. Clarence Muse good. Joe Louis does some terrible acting. Business not so good as we expected. Running time, 66 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TRIGGER PALS: Art Jarrett, Lee Powell, Al St. John—I have just finished playing the new Grand National western picture starring Art Jarrett, Lee (Lone Ranger) Powell and Al St. John, and was well pleased with the way the audience received this new series and think this new singing western star, Art Jarrett, is "going places." He has a very pleasing voice and the supporting cast was very good. We did a good business on this one. Recommend it highly for your western fans.—Lee Sproule, Rex Theatre, Newton, Kansas. General patronage.

Metro-Goldwyn-Mayer

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—This is a belly laugh from start to finish. Did business and pleased. Running time, 60 minutes. Played January 6-7.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

BOYS TOWN: Mickey Rooney, Spencer Tracy, Henry Hull—It's the tops in entertainment, draw and for pleasing all. What more can be said? Played January 4-5—Cecil Ward, Stone Theatre, Bassetts, Va. Small town and rural patronage.

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hull—Here's one that is tailor made. It brings everyone into your theatre. Something no other pictures will do. Father Flanagan well known here and everyone is a booster for Boys Town. Why not try another for about September. Running time, 93 minutes. Played December 29-30-31.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

CHRISTMAS CAROL, A: Reginald Owen, Terry Kilburn, Gene Lockhart, Kathleen Lockhart, Lynne Carver, Ann Rutherford—Here's a little picture that will stand alone in any spot and please all. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CHRISTMAS CAROL, A: Reginald Owen, Terry Kilburn, Gene Lockhart, Lynne Carver, Ann Rutherford—Swell, and while it didn't break any house records, it certainly did a mighty good job of satisfying better than ordinary business. Play it even if you are a bit late, or wait till next year. It will still be good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—A top production in anybody's house. We were afraid of this one as being too heavy for our small town, but can truthfully say that we were wrong. Did better than average Sunday business. So happened that the Chicago papers had the article on the "best picture of 1938" and it did not hurt us in the least. Truly excellent in all respects. Running time, 112 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—Absolutely one of the finest pictures I have ever played of this type. The picture proves to be very educational on subjects in the medical profession, throwing a light on the undiscussed practices used by doctors. The picture tends to throw the medical profession open to criticism. A great picture; should not be pased up. Played December 29-30.—Sam Schiwetz, Rialto Theatre, Three Rivers, Texas. General patronage.

DRAMATIC SCHOOL: Luise Rainer, Paulette Goddard, Alan Marshal, Ann Rutherford, Lana Turner—A good enough picture but not for towns as small as mine. The usual Sunday business was not here but the patrons who saw the feature and appreciated the actors' performance were satisfied. It won't

(*Continued on following page*)

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please the younger people and it won't do business. Didn't mean a thing. Played January 8-10.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LISTEN DARLING: Freddie Bartholomew, Judy Garland, Mary Astor, Walter Pidgeon—A very good little program picture and while they say that they don't make them, it is still a fact. Worth a date on your weekend or bargain night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LORD JEFF: Freddie Bartholomew, Mickey Rooney, Gale Sondergaard, Charles Coburn—Played this one after "Boys Town" and did dandy midweek business. Good picture. Running time, 85 minutes. Played January 4-5.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

LOVE FINDS ANDY HARDY: Lewis Stone, Mickey Rooney, Judy Garland, Cecilia Parker, Ann Rutherford, Lana Turner—An excellent comedy with a very competent cast. It is the first of the Hardy Series we have shown here but you can bet it will not be the last. The boys are calling for more already. It is very easy to see why "Tricky Mickey" has skyrocketed to fame and fortune, after viewing one of his pictures. He's a natural. The picture is well cast with such appealing juveniles as Judy Garland, Cecilia Parker, Lana Turner and Ann Rutherford, together with that able and popular veteran (the ideal father), Lewis Stone. Book it and make everybody happy. However, be sure to dust off that old S.R.O. sign. Running time, 90 minutes. Played July 7.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne, Billie Burke, Patsy Kelly—This was one of the screwiest shows I've run. It failed to draw but it pleased. Some swell gags in this show. Running time, 80 minutes. Played December 18-19.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

OUT WEST WITH THE HARDYS: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Virginia Weidler—I guess this is the best way to start the New Year off. All you have to do is let the people know they're playing. They'll take care of the rest. A real pleasure to greet your patrons after they've seen this. Mickey Rooney undoubtedly greatest box office attraction in the business. Played January 1-2.—Sam Schiwetz, Rialto Theatre, Three Rivers, Tex. General patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—A knockout picture which played to above average business. Played January 11-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan—Just a fair comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STABLEMATES: Mickey Rooney, Wallace Beery—Here's a swell team and a grand performance they give. It's another of those down-to-earth stories the people all like so much. Why can't they see this is the type the people want? Running time, 90 minutes. Played January 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STABLEMATES: Mickey Rooney, Wallace Beery—Good and drew well and pleased 100 per cent.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—A very good picture but not up to the "Test Pilot" standard. Gable and Loy both are swell. Business above average. Played January 10-11.—Cecil Ward, Stone Theatre, Bassetts, Va. Small town and rural patronage.

TRADER HORN (reissue): Harry Carey, Edwina Booth—If we could get a few more reissues like this one, which would do the same business, we wouldn't be hard to get along with. Business very good. Running time, 126 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage..

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—Very nice program picture which did not do much business. O'Keefe and Florence make a nice team. In fact, we like Florence teamed with anyone. Lots of fun! Played December 30-31.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—A nice little picture for your bargain night with enough comedy to satisfy the class that the picture will draw. Didn't cost much; didn't do much.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Monogram

GUNSMOKE TRAIL: Jack Randall—Good western. All in this series have been very good. Running time, 57 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MARINES ARE HERE, THE: June Travis, Gordon Oliver—Fine little picture. Running time, 60 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TWO GUN JUSTICE: Tim McCoy, Betty Compson—Good western. All the westerns in this series seem to be taken from the same story or same idea. Why not get a new type of story for this good western star. Running time, 57 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WHERE THE BUFFALO ROAM: Tex Ritter, Dorothy Short—The best Ritter picture yet. Let's hope he continues the pickups. Ritter in my town is a top draw and he shows he has the stuff for westerns. But, why the same villain? Let's change, Tex. Running time, 60 minutes. Played January 6-7.—Cecil Ward, Stone Theatre, Bassetts, Va. Small town and rural patronage.

Paramount

ARKANSAS TRAVELER: Bob Burns, Jean Parker, Fay Bainter, Irvin S. Cobb, John Beal—Not a single complaint. He should be kept in roles of this kind. Played January 1-2.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—Picture did not please the Benny fans here. They don't go strongly on the fashion parade. Played December 24-25.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

BOOLOO: Colin Tapley, Suratna Asmaka—It's hokum but these small town boys go for it, so we feed it to them and they like it better than some of these big supers that don't mean a thing. Wild animal pictures are still all right out here where men are men and the women wear sunbonnets.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CAMPUS CONFESSIONS: Hank Luisetti, Betty Grable, Elanore Whitney—This series got off to a fine start here. Town is basketball wild so they ate it up.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

CAMPUS CONFESSIONS: Hank Luisetti, Betty Grable, Eleanore Whitney—Okay college play. Nothing outstanding and yet manages to amuse generally. Played December 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COCOANUT GROVE: Fred MacMurray, Harriet Hilliard, Ben Blue—An all 'round good picture. Very, very good music. Running time, 88 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HEART OF ARIZONA: William Boyd, Natalie Moorehead—In spite of the fact that these stories are always so impossible, they seem to do a little more than average business on Friday-Saturday bookings. We just can't understand it. Running time, 68 minutes. Played January 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—This was certainly swell entertainment. Box office just fair with allocation too high. Colman, Drew and Rathbone very excellent. Played December 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ILLEGAL TRAFFIC: J. Carroll Naish, Mary Carlisle—J. Carroll Naish is one of the favorite mid-week attractions here. Nice business. Fair pictures. Played December 27-28.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

KING OF ALCATRAZ: Lloyd Nolan, Gail Patrick, J. Carroll Naish—This is what my patrons like. Action and at a price where you can make something. Nothing big but it pleases. Running time, 60 minutes. Played January 3.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

KING OF ALCATRAZ: Lloyd Nolan, J. Carroll Naish, Gail Patrick—A swell action "melo" masquerading under a totally misleading title. Otherwise okay. Played December 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MYSTERIOUS RIDER: Russell Hayden, Weldon Heyburn, Charlotte Fields—Let's have more of its like. It's a pleasure to get a western of the Harry Sherman make. Far better than the average run of westerns. Running time, 75 minutes. Played December 30-31.—Cecil Ward, Stone Theatre, Bassetts, Va. Small town and rural patronage.

PRIDE OF THE WEST: William Boyd, Charlotte Fields—Good. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SAY IT IN FRENCH: Ray Milland, Olympe Bradna—Very amusing farce comedy which failed to draw. Pleased all who saw it. Played January 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONS OF THE LEGION: Donald O'Connor, Billy Lee, Lynne Overman, Elizabeth Patterson—A swell kid picture. Had repeaters second night. Played January 13-14.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

STOLEN HEAVEN: Lewis Stone, Olympe Bradna, Gene Raymond, Glenda Farrell—One of the poorest pictures I ever played. Pass this one up. Played January 3-4.—Sam Schiwetz, Rialto Theatre, Three Rivers, Texas. General patronage.

THANKS FOR THE MEMORY: Shirley Ross, Bob Hope, Charles Butterworth—A pretty cute program picture that got by with not many squawks. After the last ten or twelve crime or murder pictures from Paramount, this was somewhat of a change. As for the majors, Paramount seems to have cornered the bookings on the lower half of a double bill. It is about time they showed a lot of improvement if they are to stay in my theatres.—Warren L. Weber, Ellingwood Theatre, Ellingwood, Kansas. General patronage.

THANKS FOR THE MEMORY: Shirley Ross, Bob Hope, Charles Butterworth—Did better than average pre-Christmas business, which is invariably bad, year after year. This picture is one of the best "B" pictures of the year. Cast, acting and story is good, also plug song "Two Sleepy People," which continues to be nationwide song hit. Our patrons like Bob Hope but he needs names with him. Played December 19-22.—H. Ulman, Ulman's, New and Delmar Theatres, Salisbury, Md. General patronage.

TOUCHDOWN ARMY: John Howard, Mary Carlisle—A very pleasing program picture that satisfied all. Running time, 71 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TRAIL DUST: William Boyd, James Ellison, George Hayes—Good Cassidy. Running time, 75 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

ARMY GIRL: Preston Foster, Madge Evans, Neil Hamilton, Ruth Donnelly—The independent production of the year. While it did not draw to standout business due, to bad weather, it is a fine production and the fans will like it. It has action, drama and romance, well blended and is entertaining from start to finish. Played December 27-28.—H. Ulman, Ulman's, New and Delmar Theatres, Salisbury, Md. General patronage.

ARMY GIRL: Preston Foster, Madge Evans, Neil Hamilton, Ruth Donnelly—Pretty good on the whole. Not a special by any means and we're glad we paid no more for it, in view of the business it did. Still and all it's as good as many we've paid more for and suffered. Madge Evans is so good we wonder all Hollywood isn't seeking her every service. Played December 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BILLY THE KID RETURNS: Roy Rogers, Smiley Burnette, Mary Hart—This lad has taken Autry's place as the number one box office western star. Autry just does average Saturday business but Rogers does about 20 per cent above average.—Warren L. Weber, Ellingwood Theatre, Ellingwood, Kansas. General patronage.

BILLY THE KID RETURNS: Roy Rogers, Smiley Burnette, Mary Hart—This boy is getting better and with Smiley Burnette and his music to help, he can't miss. There is plenty of action and a lot of singing and music and that seems to be what my patrons crave.—Mayne P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CALL OF THE YUKON: Richard Arlen, Beverly Roberts, Lyle Talbot—This is a dandy. Any audience should go for it big. Good attendance on this in combination with "A Desperate Adventure." Played December 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DESPERATE ADVENTURE, A: Ramon Novarro, Margaret Tallichet, Marian March, Eric Blore—Novarro only needs a big story to revive interest and he should be good box office. This isn't the story, however, but it will get by. A few complaints on this, nevertheless. Played December 3-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOWN IN "ARKANSAW": Ralph Byrd, Waver Brothers and Elviry, Pinky Tomlin—Good enough for any spot. Would go for a Sunday show.. Play it and watch the nickels roll in.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

NIGHT HAWK, THE: Robert Livingston, June Travis, Robert Armstrong—This picture was well received as the other half of a double feature. We like Bob Livingston in this type of picture rather than westerns and I am sure he will become very popular if given the proper parts. We have played nearly all of the Republic releases this season and they have all been good. Running time, 67 minutes. Played January 7-8.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

OLD BARN DANCE: Gene Autry, Smiley Burnette, Helen Valkis—There is a Santa Claus and I don't mean maybe. Played this with Laurel and Hardy comedy and they came in droves. Gene, I want to thank you from the bottom of my heart for the merriest Christmas I ever had, and look forward to playing every one of your pictures in 1939. Brother exhibitors, play this one. Running time, 60 minutes. Played December 23-24.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

OVERLAND STAGE RAIDERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Louise Brooks—Average western which drew average business. No complaints. Played January 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OVERLAND STAGE RAIDERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Louise Brooks—These boys are all right and they are beginning to collect a real following. Republic sells them right and I would say play them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PRAIRIE MOON: Gene Autry, Smiley Burnette, Shirley Deane—The usual offering for this team and that means tops. We liked it and so did all the fans. It has action, music, romance and comedy. We doubled this with "The Night Hawk" and it brought us the largest gross in four years. We not only stood them up but had to turn many away. Thanks to you, Gene, and a salute to you, Smiley. Running time, 60 minutes. Played January 7-8.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

SHEIK STEPS OUT, THE: Ramon Novarro, Lola Lane—Fair program picture. Running time, 66 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SPRINGTIME IN THE ROCKIES: Donald Wood, Patricia Ellis, Edward Brophy—Very good western. Running time, 60 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

STORM OVER BENGAL: Patric Knowles, Rochelle Hudson, Richard Cromwell—Average action drama which failed to draw. Played January 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WESTERN JAMBOREE: Gene Autry, Smiley Burnette, Jean Rouverol—Another good Autry. Plenty of action, humor and good western songs is what my patrons expect in a good western and the Autrys give them what they want. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RKO Radio

AFFAIRS OF ANNABEL, THE: Jack Oakie, Lucille Ball, Ruth Donnelly—There's not enough idea here for a series of pictures. Hardly enough for this one. In fact, our patrons were thoroughly disappointed, that is, the few who came. No dice. Played December 13.—L. A. Irwin, Palace Theatre, Pennacook, N. H. General patronage.

BREAKING THE ICE: Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—We did better for this attraction than we have been doing for a month, as fortunately we had good weather, after a series of storms. Satisfied with the kid skater winning honors. Played December 31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—These shows are poison. Failed to please; failed to draw. One patron remarked that if I had any more dogs like this to start a kennel club. Running time, 80 minutes. Played January 4-5.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—This picture has played everything but the country schools, so my theatre is getting closer to being a garage every week. Great dancing in this one but an impossible story. Business was so poor that we couldn't give a second show on Sunday night. Please pass the Neely Bill. Running time, 83 minutes. Played January 8-9.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack, Paul Kelly—Late but okay where they go for Joe's comedy. Played December 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GUN LAW: George O'Brien, Rita Oehmen, Ray Whitley—Okay western. Whitley's singing helps. Played December 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAD MISS MANTON, THE: Barbara Stanwyck, Henry Fonda, Frances Mercer, Whitney Bourne—Very good. Played December 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEXT TIME I MARRY: James Ellison, Lucille Ball—A very amusing picture that should please nearly all who see it. I ran it on a midnight show. Good story, good acting on the part of Ellison and Ball. Should stand up for two days midweek. Played December 31,—Sam Schiwetz, Rialto Theatre, Three Rivers, Texas. General patronage.

PAINTED DESERT: George O'Brien, Ray Whitley—A fair western. Nothing to rave about, even if one is a western addict.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Ann Gillis, Edgar Kennedy, Spanky McFarland—Good little program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SKY GIANT: Richard Dix, Chester Morris, Joan Fontaine—Satisfied but we ran into a mess of bad weather and the attendance was small. Played December 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SKY GIANT: Richard Dix, Chester Morris, Joan Fontaine—Only fair. Played December 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—A fair picture that pleased. This one having played every town around me, I featured a sportscope short called "Bird Dogs" over it, and worked on the Fish and Game clubs in the vicinity and got all the boys in. Many had seen the feature and walked out when the shorts were over. After my present contracts expire I am going to declare an open season on film salesmen. I just oiled up my gun. Running time, 69 minutes. Played January 15-16.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—It looks like Fox is trying to kill the best box office star it has in the small town. I guess they spend all their dough in trying to build Temple back (no chance). I would like to see Jane get the break she deserves in story, director and a good supporting cast. Why not, Fox?—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—A pretty good picture but Jane Withers should be given a story and some production value. No more business than a picture that cost half as much would have done. Where do they get that stuff that she is such a big bet and where are all of those "A" pictures that they sold us last summer?—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BATTLE OF BROADWAY: Victor McLaglen, Brian Donlevy, Louise Hovick, Raymond Walburn—Nothing big to this show but it kept my patrons laughing. Everybody said they liked it. Just fair business. Running time, 70 minutes. Played December 28-29.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

BORNEO: Mr. and Mrs. Martin Johnson—It did not please many. Lots of kicks. Played December 30-31.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

CHANGE OF HEART: Gloria Stuart, Michael Whalen—Fair program. Running time, 66 minutes. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—Not the drawing power they once had but you'll have to admit they are still five cute kids. Believe that in another year they'll have something besides their unusual reputation on account of their birth. Running time, 83 minutes. Played January 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—Played Disney's "Ferdinand the Bull" with it and managed to do almost average business. Just another programmer. Played December 14-15.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—This pictures does show the Quints off and in a big way. The story or plot is just there because they usually do have one in Mr. Zanuck's pictures and curiosity will bring in the patrons, not in droves, but it will do a nice business. At least, it did here. Fox hasn't been doing so well for me but they are beginning to look some better.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

GATEWAY: Don Ameche, Arlen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—This wasn't the show that I expected. Had no kicks but it didn't please like some of the Fox shows. Running time, 70 minutes. Played December 20.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

HANDY ANDY: Will Rogers, Peggy Wood, Mary Carlisle—Another fine reissue. Running time, 81 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GATEWAY: Don Ameche, Arleen Whelan—Just a picture. Will get by on a double feature program. Played December 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ISLAND IN THE SKY: Gloria Stuart, Michael Whalen, Paul Kelly, June Storey—Fair program. Running time, 67 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Armanda Duff, Bert Lahr, Bill Robinson—Deliver us from playing any more Temple pictures. The last four have shown a steady and fast decline but this one hit the basement. Might go over okay on a one day double bill

(*Continued on following page*)

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(Continued from preceding page)

or with a giveaway. It takes a lotta gall to allocate these Temple pictures in any spot except the lowest allocation. Yet, Fox keeps these in the top brackets. —Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Armanda Duff, Bill Robinson, Bert Lahr—They gave this Temple some production and it pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr, Bill Robinson—We couldn't even get the kids interested and we played it on a Friday and Saturday so they could come without being kept up late. My patrons just don't go for this little star anymore and it looks like they better put the swan song in her next picture. Not worth the rental they are allocating her pictures.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Heny Wilcoxon, Helen Westley—20th Century-Fox ought to be ashamed to waste the talents of this potential star in such mediocre material. And the production hardly looks like 10c worth. But, it's probably the equal of any of her others, so book accordingly. Played December 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—Jane does more at the box office than Shirley Temple, but kid stars in my town don't mean a thing. They just stay away. Running time, 70 minutes. Played December 25-26. —Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Opened with a bang and ended with a grand bang. Stood them out for six solid days and the ending day was as big as the ending of "Alexander's Ragtime Band." It brought out people that don't come to our theatres and created word of mouth praise that can't be bought. It deserves extended playing time in every theatre in the country. If ever a flawless picture has been produced, this is it. Played January 2.—H. Ulman, Ulman's, New and Delmar Theatre, Salisbury, Md. General patronage.

LIFE BEGINS AT 40 (reissue): Will Rogers, Rochelle Hudson, Richard Cromwell, Jane Darwell—They, my patrons, were very glad to see Will back again. Picture does extra business here. What a grand show. Beats lots of new shows. Running time, 75 minutes. Played December 21-22.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Buddy Ebsen—Just an ordinary show that goes into special bracket. Rental too high to come out. This doesn't draw like the first one. Her shows just like a circus. If you seen one, you've seen them all. Running time, 80 minutes. Played January 1-2.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ONE WILD NIGHT: Dick Baldwin, June Lang, Lyle Talbot, J. Edward Bromberg—We let it get old, then used it for our New Year's Eve Party. It seemed to please, but 'most anything would do that at a time like this.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Gloria Stuart, Jack Haley, Randolph Scott—Fine. Best business ever done on a Temple picture. Running time, 81 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ROAD DEMONS: Henry Arthur, Jean Valerie—A nice little racing story with some of the old stock shots of smash-ups that were worked in nicely, and it pleased as the other half of our weekend double bill. Played January 6-7.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ROAD DEMONS: Henry Arthur, Joan Valerie—A very interesting feature dealing with auto racing that was very well taken here. Had enough action and humor to completely satisfy all. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Jimmy Durante, Joan Davis—Very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SPEED TO BURN: Lynn Bari, Michael Whalen—A race horse picture that pleased the weekend crowd. Lynn Bari very good and so was Michael Whalen. Running time, 62 minutes. Played January 6-7.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—A good comedy. Played December 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—Positively nothing to it. No business on this, thank goodness. Played November 10-11.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—The lowest Thursday and Friday gross in several months. Picture is okay but you can't do business with a cast of a couple of Joes and Lucys. Been better off not to have played this one by several dollars. Played January 5-6.—Warren L. Weber, Ellingwood Theatre, Ellingwood, Kansas.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—An excellent action picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—Although the picture is okay, it is another of the nameless wonders from Fox. Zanuck has probably discovered by now that good pictures won't draw unless there is someone in the cast that means something. Witness "Straight, Place and Show," "Up the River," "Hold That Co-ed," "Thanks for Everything." All fairly good shows that starve at the box office and every one allocated a couple of notches too high. Played December 25-26.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, J. Farrell McDonald, Slim Summerville—A very good picture that did a nice New Year's business and I think that everyone was satisfied. Why don't they let this Greene boy go out and play with the little tough guys and learn how to talk American. Then, we could stand him. The supporting cast was good and there is still a place for plenty of the old timers like J. Farrell MacDonald and Slim Summerville. Play it on your best time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—I am beginning to believe that Fox has lost the touch or something. This was a sad disappointment at the box office, despite the dough that was spent on it. Only minnow business at whale allocation. Played December 11-13.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—Something didn't take. We advertised this picture in a big way, used it on our best nights and still lacked plenty of paying out. It is a big picture, is well produced and acted, but the title or something scared them away from it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—A mighty interesting picture. We do not believe it deserved the panning many critics have given it. It didn't break any records for us but everyone enjoyed it.—Played December 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THANKS FOR EVERYTHING: Adolphe Menjou, Jack Oakie, Jack Haley, Marjorie Weaver, Binnie Barnes, Tony Martin—Just a picture with very little entertaining value. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TIME OUT FOR MURDER: Michael Whalen, Gloria Stuart—Pretty good little picture about a reporter and a murder that has been done so often that they are using it for eighth grade plays. We used it on bargain night and it didn't do too much business but we paid for it just the same.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TRIP TO PARIS, A: Jed Prouty, Shirley Deane, Russell Gleason—Was very good mid-week show. Pleased all.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

WE'RE GOING TO BE RICH: Gracie Fields, Victor McLaglen, Brian Donlevy—After seeing this picture I wasn't surprised that there was a Revolutionary War.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WALKING DOWN BROADWAY: Claire Trevor, Michael Whalen, Phyllis Brooks—Good little picture. Running time, 69 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kelly, May Robson, Jackie Moran, Victor Jory, Walter Brennan—As you all know by now, a wonderful picture. Victor Jory really played his part as good as could possibly have been done. Why don't we see more of him? He is really good. Running time, 91 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

52ND STREET: Kenny Baker, Zasu Pitts, Leo Carrillo, Pat Paterson—Better than expected after reading some reports in this department. Running time, 82 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Billie Burke, Roland Young, Minnie Dupree.—The Carleton Family will get them. Had splendid reports on this and it did swell business. We featured the entire cast, as Minnie Dupree is the "find" of the year. Every part is flawlessly portrayed and the picture is perfect for the entire family. Played week of December 26.—H. Ulman, Ulman's, New and Delmar Theatres, Salisbury, Md. General patronage.

Universal

DARK RAPTURE: Mr. and Mrs. Ardmand Denis, Native Cast—Nothing but good can be said about this fine feature. My patrons went out of their way to tell me how much they enjoyed this interesting feature. The photography, the commentator in this show are very good and I would advise you to play it by all means. Running time, 79 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DRACULA (reissue): Bela Lugosi; **FRANKENSTEIN (reissue):** Boris Karloff—This does more business than some of the big specials. Had a few walkouts from those who couldn't take it. Running time, three hours. Played December 30-31.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

FRESHMAN YEAR: Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore—Here is a picture with no stars that seemed to please all who saw it. A very clever little college musical with a lot of young talent that will go places with a little more seasoning. Swell picture for the audiences but no box office, as there are no stars to draw in the patrons. Running time, 68 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MISSING GUEST, THE: Paul Kelly, Constance Moore, William Lundigan—Simple thriller and it kept everyone happy, so it served its purpose okay. Played December 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Helen Broderick, Louis Hayward—Although this picture is by no means an elaborate production, it is nevertheless entertaining. It introduces that French beauty, Danielle Darrieux, to the American public, and from the manner in which she handles her role it appears as though she is destined to go places in a big way. The picture contains plenty of humor, although it does become a bit "slapstickish" at times. We shall be looking forward to Danielle's next vehicle with interest, so here's hoping Universal takes advantage of her acting ability and places her in a real honest to goodness story, one that will excel "The Rage of Paris" a thousand fold. Running time, 75 minutes. Played January 14.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

RAGE OF PARIS, THE: Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Helen Broderick, Louis Hayward—Went back and picked this comedy and it went over fine with the audiences. If the balance of Miss Darrieux films are as good as this one, she is a real box office find. An excellent comedy enjoyed by all. Running time, 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THAT CERTAIN AGE: Deanna Durbin, Jackie Cooper, Melvyn Douglas, Irene Rich, John Halliday—Nice entertainment. No sell-out business but above average business. Running time, 101 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll—We can't seem to sell this little lady like Universal thinks she should be sold, so we have decided the best thing to do is lay off. We gave this a good plug, gave it our best playing time, played up the first crush angle, and then didn't do anymore than just average business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds, Dorothea Kent, Frank Jenks—Real good fun. Most any audience should enjoy this. About average intake. Played December 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds, Dorothea Kent, Frank Jenks—A very pleasing picture. It gave satisfaction but was not enthusiastically received. Well acted, produced and recorded. Frank Jenks and Dorothea Kent made a hit. Running time, 79 minutes. Played December 4-5.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town patronage.

Warner Brothers

BLONDES AT WORK: Barton MacLane, Glenda Farrell—Good program picture. Running time, 63 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DAWN PATROL: Errol Flynn, David Niven, Donald Crisp, Basil Rathbone—It's swell at the box office and will please all. Another good box office show that is a pleasure to run. Put this on the "A" time and go to town. Played January 1-2.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan —Action from beginning to end as well as action in the box office. Just the type of picture for the small town week end.—A. T. Mullen, Park Theatre, Pelican Rapids, Minn. Small town and rural patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles—A screwy show that done business on New Years. Running time, 85 minutes. Played, January 1-2-3.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles—Good comedy to good business. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Allen Jenkins—A very good picture; photography in color is very good, especially the scenery, which is wonderful. Drew almost double average Sunday-Monday business. Action for the men, romance for the ladies. Pleased everyone. A natural for the small town.—A. T. Mullen, Park Theatre, Pelican Rapids, Minn. Small town and rural patronage.

LITTLE MISS THOROUGHBRED: Ann Sheridan, John Litel, Frank McHugh, Janet Chapman—Good little show. Pleased the 15 people who came. Business terrible. Absolutely no business. Running time, 59 minutes. Played December 27.—Ray S. Hanson, Fox Theatre, Fertile, Minn.. Rural and small town patronage.

LOVE, HONOR AND BEHAVE: Wayne Morris, Priscilla Lane, John Litel—Pretty good but not as good as we expected. Running time, 71 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

OVER THE WALL: Dick Foran, June Travis, John Litel, Dick Purcell—Pretty weak. Ran "Crime School" awhile back and after seeing that, this one isn't much. No kicks; no patrons. Running time, 60 minutes. Played December 24.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

PENROD AND HIS TWIN BROTHER: Billy and Bobby Mauch, Frank Craven, Spring Byington—Fine kid picture. Seems like all in this series are too much alike in story. Running time, 63 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—Was great. Is sure a Sunday show. Big. By all means put on a Sunday. Pleased 100%.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford, Alan Hale—Another swell out-of-door action picture from the No. one company. The scenery and the color was beautiful. Alan Hale deserves a lot of credit. His acting and fighting sure helped the picture go over in a big way.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford, Alan Hale—Excellent. Color superb. Good box office. Played December 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Short Features

Columbia

COMMUNITY SING, No. 5:—These are not as good as with Donald Grayson. Running time, 10 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIND NEEDER: Charley Chase—A good two-reeler and, boy, that is something. Columbia has them and my patrons like to see the fun.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SCRAPPY'S NEWS FLASHES: Scrappy Cartoon—Very interesting. Good filler. Running time, 6 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS, No. 7:—Always well received here. Running time, 10 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS, No. 10:—Well received. Fine film fare. Running time, 9½ minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SKELETON FROLIC: Color Rhapsodies—Clever color cartoon. Running time, 7 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BURIED TREASURE: Captain and the Kids—This is a pretty good cartoon with the Captain and the Kids, John Silver and a hidden treasure that the Captain finds much to his sorrow. Play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BURIED TREASURE: Captain and the Kids—The best laughs yet in this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CAPTAIN'S CHRISTMAS, THE: Captain and the Kids—Very good cartoon in beautiful color. Pleased the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CRIMINAL IS BORN, A: Crime Doesn't Pay Series—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FISTICUFFS: Pete Smith Specialties—A very good picture of the fight game with all of the good and bad points explained by Pete Smith. Worth a playdate any time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FOOTBALL THRILLS OF 1937: Pete Smith Specialties—A good football review.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THINK IT OVER: Crime Doesn't Pay Series—My patrons think these "Crime Doesn't Pay" shorts are the best on the market and they are about the only shorts that I ever hear them compliment. Everyone has been good so far.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WINNING TICKET, THE: Captain and the Kids—So-so cartoon—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WINNING TICKET, THE: Captain and the Kids—Hold your nose. It's another of those cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WRONG WAY OUT, THE: Crime Doesn't Pay Series—These subjects always fill the bill. Do not believe they are quite as thrilling as they used to be. Guess they are running out of stories. But they do hold the interest.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

BESIDES A MOONLIT STREAM: Screen Songs—A good band and a good soloist, but my people just won't sing with the bouncing ball and that makes these tiresome.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BUSSE RHYTHM: Henry Busse and Orchestra—Well received but I thought it punk. Running time, nine minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

EASY ON THE ICE: Henry King and Orchestra, Shirley Foster—We picked this up late because we like this orchestra. It's a swell reel for any spot. The little girl skating appeals plenty.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TANNHAUSER: Paragraphics—One of the finest orchestra shorts I have ever seen, but most of the audience walked out on it to smoke until it was finished. Pulled it on second show and had the operator run it for us after the show. Maybe I have a touch of the highbrow in me.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

WIN, PLACE AND SHOW: Grantland Rice Sportlights—A good sport reel on horse racing and worth a spot on your time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RKO Radio

BIRD DOGS: RKO Pathe Sportscope—Played this with "Always in Trouble" and featured the short over the feature, and worked on the Fish and Game clubs in the vicinity and got all the boys in.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

BRAVE LITTLE TAILOR, THE: Walt Disney Cartoons—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CARNIVAL SHOW: Nu-Atlas Productions—Quite poor.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DONALD'S GOLF GAME: Walt Disney Cartoons—A laugh panic.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FARMYARD SYMPHONY: Walt Disney Cartoons—A knockout Disney.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FERDINAND THE BULL: Walt Disney Cartoons—Played this with "Five of a Kind" and managed to do almost average business.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

Twentieth Century-Fox

CHRIS COLUMBO: Terry-Toons—Pretty good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FASHION FORECASTS (Winter Styles): Fashions—Where did you get all those beautiful girls? The only objection to this subject was the fact that so many pretty girls passed across the screen we couldn't see enough of each one. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHAT EVERY GIRL SHOULD KNOW: Lew Lehr—Not so hot.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOLF'S SIDE OF THE STORY: Terry-Toons—Fair cartoon about Red Riding Hood.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Universal

CAT AND THE BELL, THE: Lantz Cartunes—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CAT AND THE BELL, THE: Lantz Cartunes—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIGH JACK N' THE SHOW: Mentone Musical Comedies—Just fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STARS AND STRIPES: Mentone Musical Comedies—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

CAMPUS CINDERELLA: Broadway Brevities—A good color short. Semi-musical. Basketball sequences good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COUNT ME OUT: Merrie Melodies—The least interesting in this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IDENTIFIED: Floyd Gibbons' "Your True Adventure"—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ISLE OF PINGO PONGO: Merrie Melodies—"Merrie Melodies" comes through with a good one again. Lots of fun and good musical accompaniment. Probably the funniest "Merrie Melody" ever shown here. Great for adults and children alike. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

OUT WHERE THE STARS BEGIN: Broadway Brevities—A musical which should have been much better. Good music, singing and dancing was offset by a poor plot and unintelligible dialogue. Excellent color heightens the effect of this short, and although it could have been better, is quite pleasing and should be an added attraction to any program. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

PICTORIAL REVUE: No. 6—A widely divergent variety yet three very interesting subjects in this short. First scenes show the intelligentsia of the horse kingdom going through their paces. Following this are some of the best scenes ever taken of indoor ice hockey. Very exciting. The film ends with a nice color trip through the processes of feminine shoemaking. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

PORKY IN WACKYLAND: Looney Tunes—It was okay but there have been better Porky cartoons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

POW WOW: Technicolor Specials—One of the most beautifully photographed subjects we have had on our screen in many months. The color was grand. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RAINBOW'S END: Broadway Brevities—A very good short. Running time, 22 minutes.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

Serial

Columbia

GREAT ADVENTURES OF WILD BILL HICKOK: Gordon Elliott, Kermit Maynard—This series has quite a following and it doesn't look so amateurish as the other Columbia serials. I can't quite make my kids believe there are any mountains in Abilene and that shows up on nearly every episode.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Between shows, there is a trailer announcing the next picture, "They Made Me a Criminal." I defy you to look at it and not get a thrill out of the performance of John Garfield. This trailer is no longer than the ordinary one, and Garfield doesn't occupy all of it. But the impression he makes is indelible. Nine out of ten actors won't establish that much authority in a full-length feature. Unless that trailer is a bald-faced hoax, Garfield's second movie performance will eclipse his widely-acclaimed first without trying.

Did you ever hear a critic rave about a *Trailer?* This one did! He's famous Archer Winston of the N. Y. Evening Post.

THIS SAYS YOU CAN CONVINCE ANY AUDIENCE IN 2½ MINUTES THAT WARNER BROS. MADE JOHN GARFIELD A SENSATION WITH THE 'DEAD END' KIDS IN 'THEY MADE ME A CRIMINAL'

with
CLAUDE RAINS • ANN SHERIDAN
MAY ROBSON • GLORIA DICKSON
d by Busby Berkeley • Screen Play by Sig Herzig • From a Novel
hauser and Beulah Marie Dix • Music by Max Steiner

EPRODUCTION OF
DVERTISEMENT IN
. P. DAILY JANUARY 12

Our Hat's Off to Warner Bros!

And why shouldn't we congratulate Warner Bros. on this ticket-selling trailer!

After all . . . our entire business life for twenty years has been exclusively dedicated to helping the exhibitor boost his ticket sales.

Any and every trailer that accomplishes this purpose, whether furnished by us through the co-operation of our producer distributors . . . or made by any company that distributes its own trailers, helps the exhibitor.

That, after all, is the purpose of the trailer . . . and that is why our hat's off to Warner Bros.

NATIONAL
Screen
SERVICE

Prize Baby of the Industry!

New York Urges Exhibitors to Eliminate Games

Following the many local and state statutes already enforced against chance games, and the many local and state court decisions rendering the practice illegal, exhibitors in New York City, largest theatre territory of the country, this week led to serious consideration of elimination, prompted by the opening of a campaign by Paul Moss, license commissioner. Both New York independents and major circuits have been trying to get together for years on an agreement to abolish the games but faced the reluctance of the one group to act without seeing tangible action by the other.

Chance games received still further setbacks this week when Florida's courts held them illegal, and Quebec's courts acted similarly.

Chance games and cash and other giveaways now cost U. S. motion picture theatre owners an estimated $8,000,000 annually—$6,000,000 for prizes and $2,000,000 for advertising, expenses and cost of the games.

Estimate of the annual cost of chance games to theatres was made by *Motion Picture Daily*, which added that churches, lodges and clubs gave away another $2,000,000 a year.

Calls Theatres and Churches

In New York, License Commissioner Moss took the first decisive steps. With the cooperation of theatre owners of Staten Island, a borough of New York City, he called a meeting for this Friday of both the exhibitor and church interests of the borough. The exhibitors met last week and declared their willingness to help the commissioner end the practices, provided that other entertainment or social mediums using games, would also give up games, or provided the commissioner would act against them. Leading churchmen also met last week and agreed on the advisability of cooperating with the commissioner and the exhibitors.

In Florida, Bank Night was held illegal under the state's constitution, in a ruling handed down over the weekend by the state supreme court. It was termed a lottery, and the constitution forbids lotteries. Enforcement is left to local authorities.

In issuing the ruling, the court declared that the features of Bank Night making it a lottery were: awarding of prizes; their awarding by chance; the paying of a consideration, this be-the increased number of tickets bought. The court further recognized "the far reaching effect" its decision would have on theatre business in that state.

Illegal in Quebec Ruling

In Quebec, Canada, the same game was declared illegal in a case involving the Cambrai theatre. Sessions Court Judge Tremblay fined Charles Rioux, manager of the theatre, $10 for "illegally" conducting a lottery.

In Wisconsin, the state attorney general has issued a complaint against Bank Night, terming it a public nuisance, and a lottery. Expected is a test case, with either side able then to appeal to the state supreme court for a final decree.

In Milwaukee the announcement by A. D. Kvool, general manager of the Warner-Saxe Theatres, that the circuit would not participate in any elimination plan, dashed hopes of independent exhibitors for such an elimination plan in that city. In Massachusetts, Roy E. Heffner, Jr., was fined $100 by Judge John H. Sullivan in the fourth district court, in Middleboro.

PLAYING BROADWAY SHORT PRODUCT

Week of January 21

CAPITOL		
	Wrong Way Out, The	MGM
	Double Diving	MGM
CRITERION		
	Opening Day	MGM
	Raising Canines	Paramount
	Mutiny on the Body	Columbia
MUSIC HALL		
	Bow Strings	RKO Radio
	Pilot Boats	RKO Radio
	March of Time, No. 5	RKO Radio
PARAMOUNT		
	Cops Is Always Right	Paramount
	Frolicking Frogs	Paramount
	Unusual Occupations, No. 3	Paramount
RIALTO		
	Clyde Lucas and Orch.	Vitaphone
	Johnny Smith and Poker Huntas	Vitaphone
RIVOLI		
	Cavalcade of Stuff	Grand Nat'l
	Tannhauser	Paramount
	Mother Goose Goes Hollywood	RKO Radio
ROXY		
	Shooting for Par	20th Cent.-Fox
	Owl and the Pussycat	20th Cent.-Fox
STRAND		
	Points on Pointers	Vitaphone

Course on Motion Pictures Offered by Adult School

A course entitled "The Motion Picture Today" is being offered by the Rand School of Social Science in New York City. It is being conducted by Dr. Richard R. Plant, who is described in the school's prospectus as a "professor of motion picture science, University of Basle, Switzerland." The course includes information and instruction on the following separated topics: The Motion Picture and the Masses; The History of the Motion Picture; Commercial Aspects—Production and Distribution, Martin Lewis, manager of the Fifth Avenue Playhouse, a speaker; How a Picture Is Made; The European Film—England and Germany; The European Film—Russia and France; The American Entertainment Film; The American Short—Newsreel, March of Time; The Cartoon Film, Miss Toni Spitzer, of the Walt Disney Organization, a speaker; The Film and Literature, Dr. Oskar Seidlin, a speaker. The course began January 23rd.

GN Sets Deals

Grand National has closed deals with Fox Midwest Theatres, Inc., Glen W. Dickinson Theatres, Inc., and Dubinsky Brothers circuit in Kansas City on all 1938-'39 product for all houses, according to Russ Borg, Grand National branch manager in Kansas City.

Shea's Revives Vaudeville

After an absence of one year, vaudeville has returned to the stage of Shea's theatre, Toronto, which was looked upon as the home of big time vaudeville programs in Canada for the last 35 years. Vaudeville replaces one feature on the previous double bill policy and there is no change in the admission scale.

Sociological Film Study Sponsored By Carnegie Find

A sociological study of motion pictures, with particular emphasis on the backgrounds of the men who make films, is being made by Leo Calvin Rosten under a grant from the Carnegie Corporation of New York.

Mr. Rosten, Ph.D., University of Chicago, has engaged in a similar investigation of the Washington correspondents of leading newspapers, with an eye to a critical analysis of the attitudes taken by these men toward their work, and reflected in the news stories which come out of the capital. Harcourt, Brace and Company, New York publishing house, put out the book resulting from this survey in the fall of 1937. The material was gathered by Mr. Rosten over a period of more than a year, working on an $1800 field fellowship of the Social Science Research Council. Under the pen-name of Leonard Q. Ross, Dr. Rosten has written a series of humorous articles on life and learning in a night school, called "The Education of H*y*m*a*n K*a*p*l*a*n" for "The New Yorker," as well as having written for Major Pictures, Emanuel Cohen's producing company which released through Paramount until 1938 and had Mae West under contract.

The present study was proposed to the Carnegie Corporation last Spring by Dr. Rosten, and will take about a year and a half. Work began the first of the year. Offices have been established in the Hollywood Professional Building, with a staff including Philip E. Keller, formerly assistant professor of sociology at Stanford University; Ruth A. Inglis, M.A., former fellow at Bryn Mawr College, and Jean Lyle, of the Menninger Clinic. If the findings result in material suitable for book form, they will be published by Harcourt, Brace, which in the spring is bringing out a novel of Dr. Rosten's, about a foreign correspondent, called "Dateline: Europe."

Having no connection with the late William Harrison Short's Mortion Picture Research Council, which conducted a similar film studio in 1927, Dr. Rosten's study, operating under the name of the Motion Picture Research Project, has an advisory board consisting of Robert S. Lynd, professor at Columbia University and author of "Middletown"; Herbert Blumer, professor of sociology at the University of Chicago; Harold D. Lasswell, political scientist, and Louis Wirth, professor of the University of Chicago and associate editor of the American Journal of Sociology.

Under the terms of the Carnegie Corporation grant, Dr. Rosten has a free hand in his investigation, with the aid given him coming under the head of a "grant-in-aid." Of these, according to the report made by Charles Dollard, assistant to the president in this type of grant, the Corporation approved 60 of the 187 proposals received from Aug. 1st, 1937, to Aug. 1st, 1938. The grants voted ranged from $500 to $5,000. These were taken from the net income of the Corporation, which last year came to $4,748,895, to be devoted to any projects which might add to the total of the usable knowledge of the world, in accordance with the wish of Andrew Carnegie.

Newsreel Office To Move

The editorial offices of Universal Newsreel will be consolidated in the Film Exchange Building, New York, where the newsreel's makeup office is located. The editorial departments have been quartered in the RCA Building in Rockefeller Center.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

"FIRST, LAST AND ALWAYS"

Well, folks, this is just how it happened. Here we set, mindin' our own business and waitin' for Spring. When, blam, along comes this letter from a Round Tabler down Kentucky way who has been asked for something to say about the 1939 Quigley Awards. . He sure do say something. In fact, the lad is about four times madder than a wax dog in a furnace. It seems he has been trying to win a Plaque for years and, not as yet successful, takes it out on your feeble ole Chairman by writing he has "lost all interest in your publication and the Round Table".

The member is being just a bit childish, don't you think? He should know by now that the Judging Committee votes the Plaques; that we here have nothing at all to do with the final selections.

* * *

Now, let's not allow the Quigley Awards to run away with us. The primary purpose of your Round Table, as we all know and agree, is to act as a clearing house for advertising, publicity and exploitation ideas proven worthwhile at the boxoffice and reported here by interested members for the benefit of others. Come hell or high water, just as long as there is a sufficient number of theatremen who think well enough of this institution to contribute to its support in the manner indicated, your Round Table will continue to hold its important place in showbusiness, Awards or no.

* * *

We find particular reason to impress this upon the membership on the eve of the 1939 Quigley Competitions. We stress it to confirm that this department does not function by reason of competition for prizes. So let there not be even one theatreman who runs himself into nervous exhaustion in pursuit of Awards recognition.

Of course the Competitions have long played a very important part in bringing long-deferred recognition to the man in the field. The project has won him promotion, salary rises, bonuses and other advantages he might not have been able to accomplish without the backing of the Competitions. It is also true that the Awards have honestly won their high position into the regard of the industry's top names in all branches as a definite incentive for better grosses.

Surely, we want every theatreman, everywhere, to compete for the Awards. But not at the expense of these pages.

First last and always, your Round Table is a clearing house for boxoffice exploitations. It is not a premium house for prizes.

▽ ▽ ▽

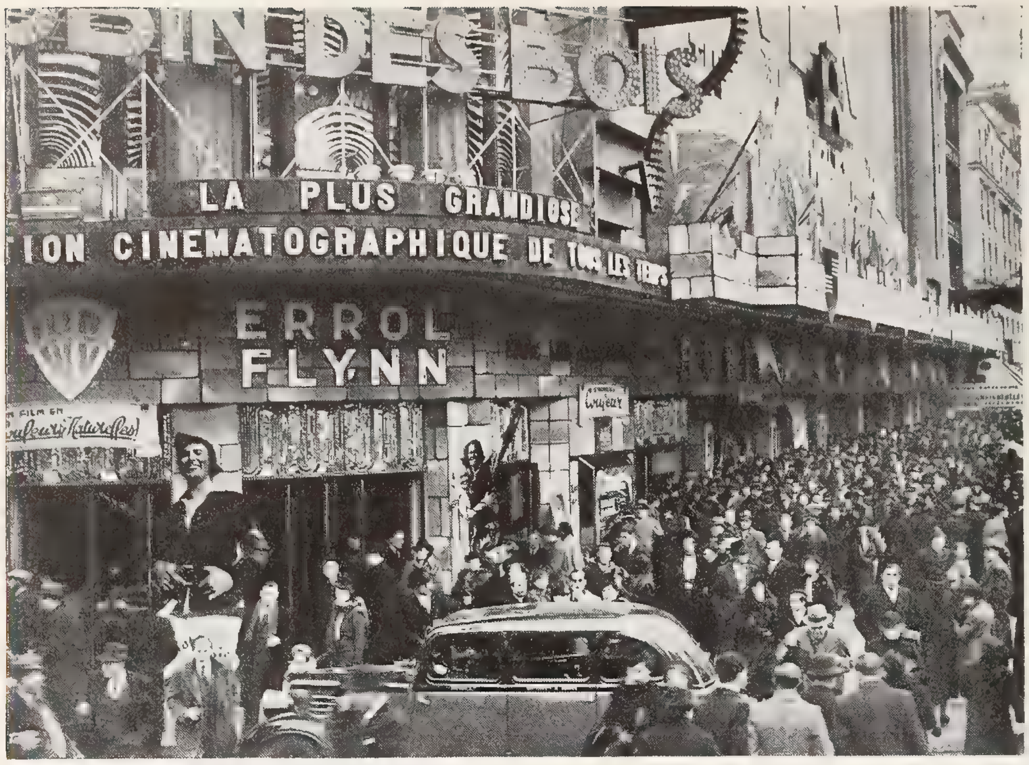
THAT'S ONE WAY OF GETTING IT

The way Ernie Emerling tells about it, Round Tabler Jack Simons, from Hartford, was discussing his "Jesse James" campaign over long-distance with Oscar Doob, in the home office. "Go over and see Julian Tuthill and if he doesn't use a story, pull a gun on him," kidded the Loew's Theatres ad head. Simons took the advice literally. He donned sombrero and mask, and with gun in hand approached the Hartford *Times* dramatic critic. It was a laugh, of course. But, in addition, the gag broke in Tuthill's widely read daily column with ample mention of the date.

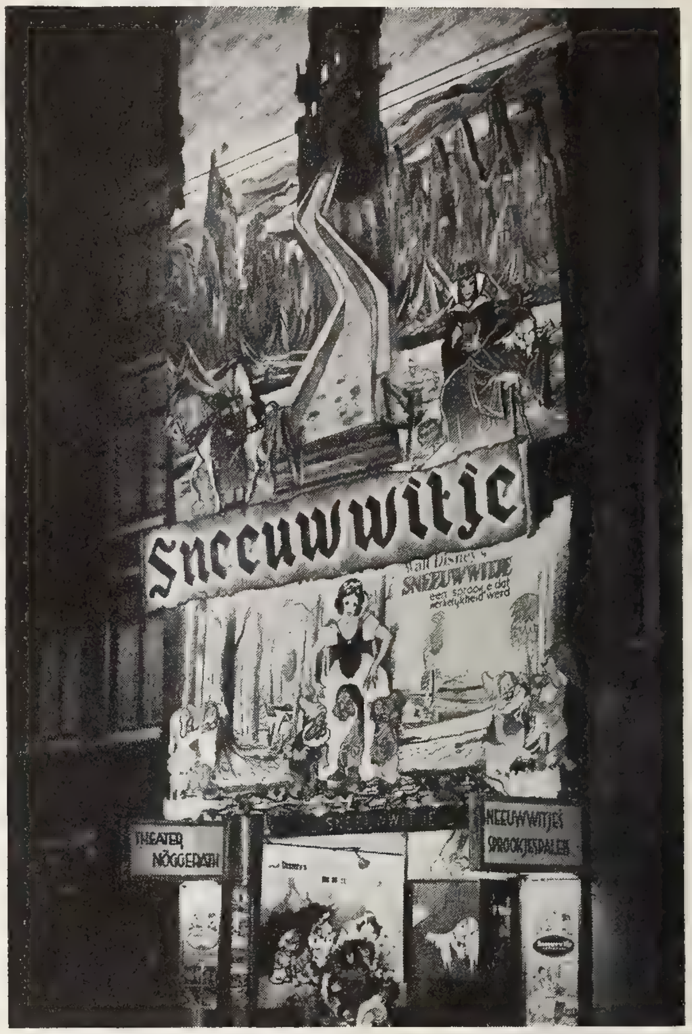
There are different ways of landing valuable publicity breaks outside of the routine channels. Quick-thinkers like Simons show how it is being done.

A-Mike Vogel

Round Table In Pictures

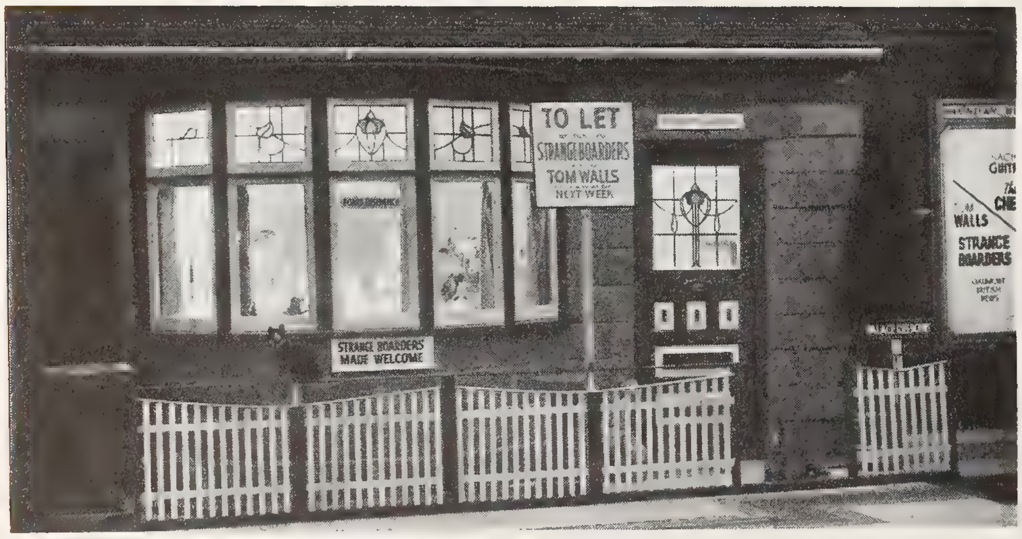

LA PLUS GRANDIOSE
TION CINEMATOGRAPHIQUE DE TOUS LES TEMPS
ERROL FLYNN

Rex Theatre, Paris, France, for advance build-up on "Robin Hood" constructed attractive front as illustrated in photo above. Large illuminated sign heralded the opening. In the lobby and entrance galleries of each floor numerous color enlargements of the main scenes of the film were prominently displayed. Radio tieup included announcements twice daily for week ahead.

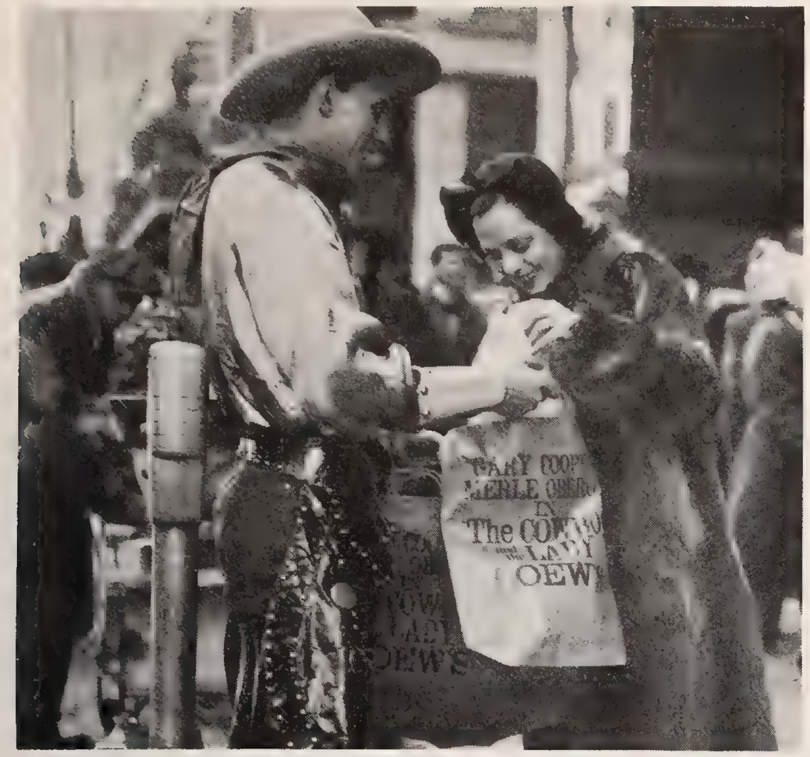

Sneeuwwitje
Walt Disney's SNEEUWWITJE
THEATER NÖGGERATH

Plainly visible for some blocks distant was the giant front constructed by Manager Van Royen of the Noggerath Theatre in Amsterdam, Holland, for "Snow White". Entire front was covered with compo-board scene stills, including the castle and dwarfs in the woods.

Annual pow-wow tendered by Loew division manager, Carter Barron, held recently in Washington, included the following men: Standing, Gene Ford, production manager for Washington and Baltimore; Howard Burkhardt, Capitol, Washington; William Saxton, Century, Baltimore; Carter Barron; Angie Rato, Palace, Washington; George Peters of Reading, and Charles McCleary, Parkway, Baltimore. Seated: Ray Bell, publicist for Washington and Baltimore; Roscoe Drissel, State, Norfolk; Sam Gilman, Regent, Harrisburg; Frank Taylor, Columbia, Washington, and Edgar Doob, Loew's, Wilmington.

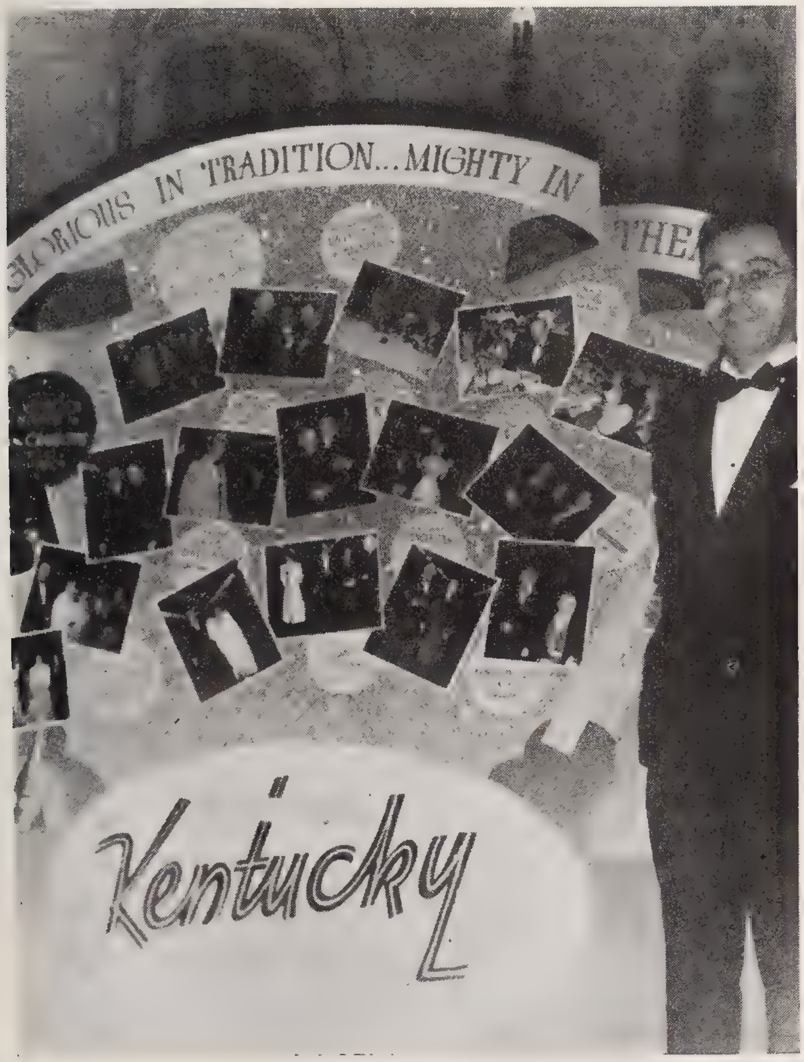

TO LET
STRANGE BOARDERS
TOM WALLS
NEXT WEEK
STRANGE BOARDERS MADE WELCOME
WALLS
STRANGE BOARDERS

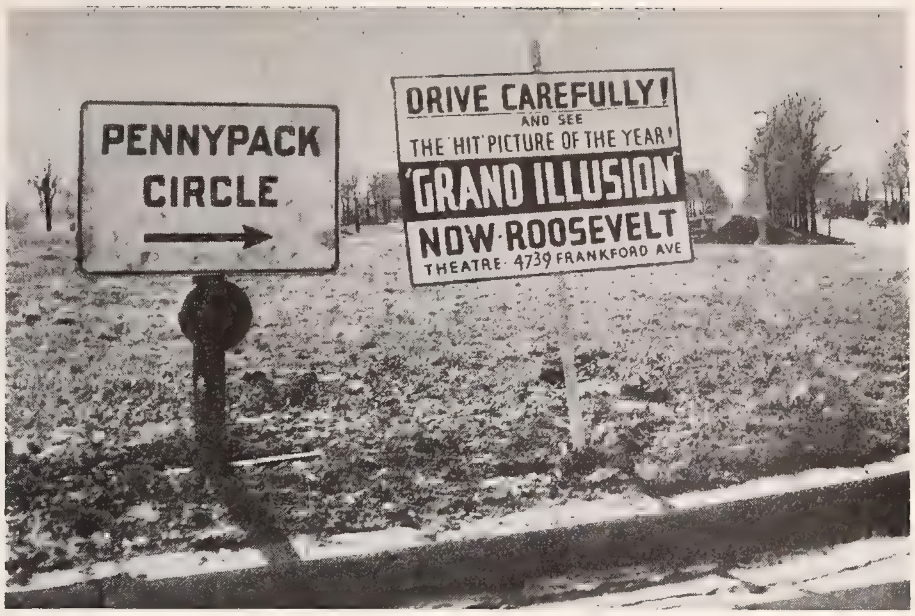
Overseas showmen show their ingenuity when it comes to lobby displays, as witness one conceived by Manager F. J. Smidmore, Gaumont Palace, Derby, England, for the opening of "Strange Boarders". In addition, contest was planted in papers, prizes going to those submitting letters on "boarders I have met".


CARY COOP
MERLE OBERO
IN
The COWBO
LADY
OEW

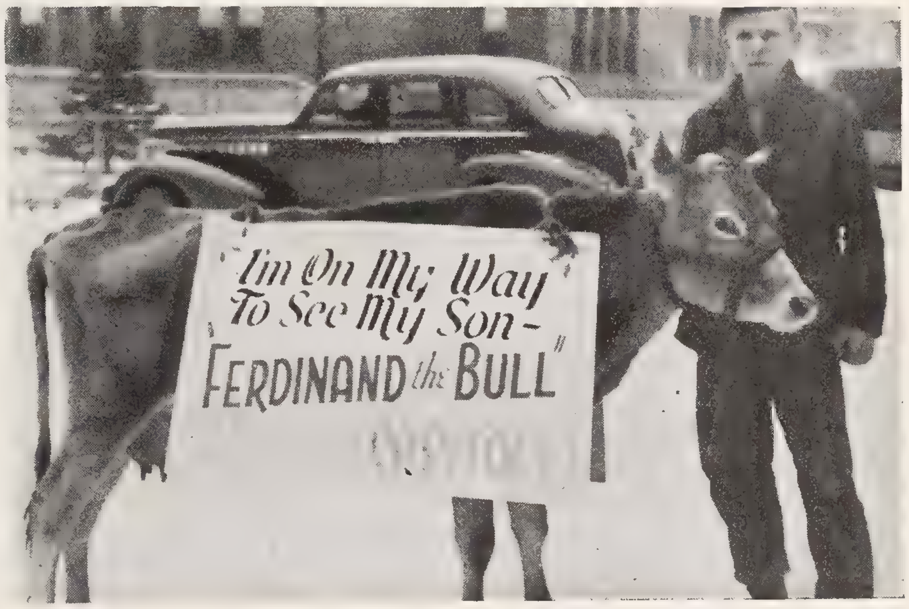
Goodwill was the basis of stunt worked by Les Pollock, Loew's, Rochester, N. Y., for "Cowboy and the Lady". Men dressed as cowboys were planted in front of local five-and-tens, distributing imprinted bags to shoppers to carry their many small parcels. Gag proved highly effective.

Feeling justifiably proud of his lobby setpiece for "Kentucky" at the Schine Kentucky Theatre, Lexington, Ky., is Manager Wally Allen. Pasted to flittered background were photos of the premiere in Hollywood which Gov. "Happy" Chandler, Mayor and other celebrities attended. Regular "hollywood" premiere was given the picture in Lexington.

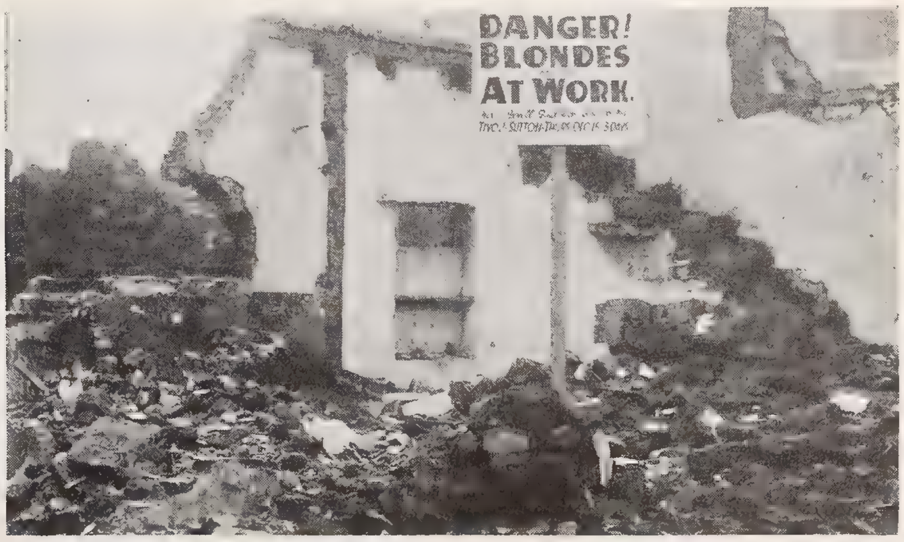

GLORIOUS IN TRADITION...MIGHTY IN
THE
Kentucky


PENNYPACK
CIRCLE
DRIVE CAREFULLY!
AND SEE
THE HIT PICTURE OF THE YEAR!
"GRAND ILLUSION"
NOW ROOSEVELT
THEATRE 4739 FRANKFORD AVE

Numerous banners were posted all along the famous Roosevelt Boulevard as part of Artie Cohn's "Grand Illusion" exploitation campaign put on for that date at the Roosevelt Theatre, Philadelphia. Others posted at "slow down" circles within the city cautioned drivers to go carefully in order to see the picture.

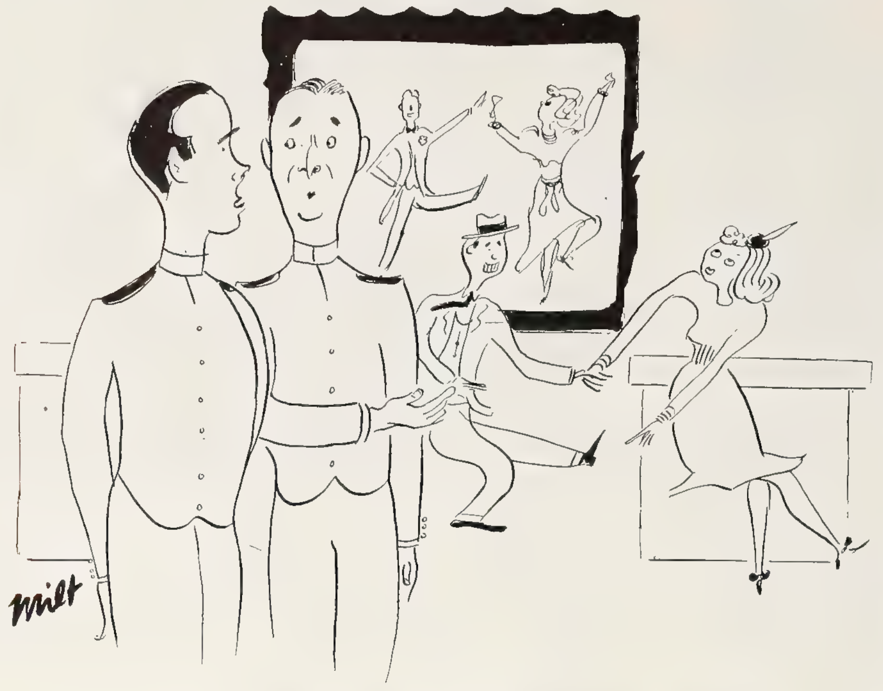

"I'm On My Way
To See My Son -
FERDINAND the BULL"

Gagging up the old-reliable cow ballyhoo, Ed Dowling, Capitol, Pittsfield, Mass., put it to use to exploit "Ferdinand the Bull". Covering town, bull carried copy reading: "I'm on my way to see my son, Ferdinand," etc.


DANGER!
BLONDES
AT WORK.

Wally Baker, general manager, Kings and Tivoli Theatres, Sutton-in-Ashfield, Nottingham, England, for "Blondes at Work" planted "snowbirds" with title, playdates and cast at various excavation spots throughout the city.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

FIRST USHER: "LOOK, SHERIDAN, OUR IRREPRESSIBLE PUBLIC."

Fingerprints Taken For "Spy Ring"

Attention-getter for "Smashing the Spy Ring" was inaugurated by Manager E. G. Wollaston, Victoria Theatre, Harrisburg, Penna. who through cooperation of local police department, stationed man in lobby to finger print patrons. Newsboys on street day of opening distributed tabloids shouting "extra, extra," etc., etc.

Parade of local boys clubs was held, each carrying properly imprinted banners marched to theatre opening day and other street bally consisted of man wearing gas mask who covered main streets. Through the courtesy of the Harrisburg Telegraph, enlarged photo of J. Edgar Hoover was displayed in front of theatre with tieup copy warning America to wake up and daily spot announcements were secured over WKBO.

1939 *Quigley Awards Start Feb.* 1

Duke Football Team Visits MGM Studios

A. L. Burks, MGM exploiteer, through Noble Arnold, manager of the New Center Theatre, Durham, N. C., contacted Coach Wallace Wade of the Duke football team, which recently played the University of Southern California in the Rose Bowl and prevailed on Coach Wade to make an exclusive visit with his team to the MGM's studios. Burks supplied most of the newspapers in North and South Carolina with mats, publicity stories and photos on this exploitation scoop and they were widely used.

1939 *Quigley Awards Start Feb.* 1

Promotes Co-op Ad

Manager F. B. Schlax, Strand Theatre, Oshkosh, Wis., credits his assistant, Robert Frisbie, with the promotion of a novel full column co-op ad on "The Citadel." Top carried cut of Robert Donat and Rosalind Russell followed by playdates. Outstanding part of the ad was that each merchants' ad stood out with an oversized letter running into the copy, but which also spelled out the title perpendicularly.

Trading Post Days Launched for "Fight"

In addition to the stage coach and locomotive race reported here recently as staged by Grace Fisher at the Cumberland Theatre, Cumberland, Md., for "Stand Up and Fight," other activities are now reported which include cooperation of Mayor Koon, who declared "trading post days." Costumes were sent on from the MGM Studios and were worn by local celebrities who participated in the race by riding in the old conveyances.

For a reported first time in the history of Cumberland, school was dismissed and city offices closed for a stunt with a commercial tiein, and to witness the presentation of a silver cup by Mayor Koon to the winner. Thirty-five merchants cooperated in securing spot announcements two days ahead and during run and night ahead there was a special 15-minute program over WBTO with His Honor the Mayor extending greetings. Station also carried an on-the-spot running description of the race.

Campaign was put over by Carlton Duffus, MGM territorial exploiteer with the cooperation of William R. Ferguson, of the Eastern Home Office.

1939 *Quigley Awards Start Feb.* 1

Blind Date Contest Run by Erickson

Tying into the theme of "Brother Rat," Everett R. Erickson, Ogden Theatre, Chicago, planted a blind date contest one week ahead of paper. Asking such questions as "Should girls accept blind dates," "I married by blind date and why," and "My most amusing experience with a blind date was," theatreman offered guest tickets for best answers submitted.

Pennants were strung from the roof to canopy, giving the effect of military discipline, etc., advertising the picture. Two weeks ahead envelopes were distributed to patrons inside which message was printed "Just a reminder to phone your best girl (or boy) friend and make a date to see," etc., etc.

"Ferdinand" Tours Interstate Houses

Hooking in with a Texas State Network News goodwill flight to 22 cities, Mrs. Besa Short, head of the Interstate Theatres short subject department, has arranged to have a miniature of "Ferdinand the Bull" taken on tour to be received by mayors and other leading citizens.

The original miniature of "Ferdinand" was borrowed from the Disney Studios by Mrs. Short and was a special guest on the Gulf Oil Corporation plane which toured the Texas cities. Publicity at various stops was hooked up with the showing of the short at Interstate theatres. East local TSN station broadcast the ceremonies in the respective cities.

Tour was under the direction of Gail Northe, TSN director of women's activities, who presented the Ferdinand model to some local celebrity at each stop. Cities visited on the tour included Dallas, Sherman, Paris, Texarkana, Longview, Tyler, Corsicana, Waco, Temple, Austin, Houston, Beaumont, Galveston, Corpus Christi, Weslaco, San Antonio, San Angelo, Abilene, Big Springs, Lubbock and Amarillo.

1939 *Quigley Awards Start Feb.* 1

Stores and Schools Cooperate On "Ballerina" in Baltimore

Important breaks of feature stories and art layouts in the local press marked the comprehensive advance campaign put on by Manager Maxwell Weinberg and Philip Gerard for the hold-over run on "Ballerina" at the Little Theatre, Baltimore. The showmen created further publicity for the picture, released by Arthur Mayer and Joe Burstyn, by obtaining cooperation of three leading department stores for window tieins on ballet slippers and perfumes named for the title. Tieup newspaper ads featuring star of the picture were also obtained.

Local dancing teachers worked on the date by publicizing the film at school sessions and each child attending the picture received an autographed photo of the star. It so happened that a local ballet teacher had been instructor for many of the dancers appearing in the picture, this was seized upon for newspaper interviews. The ballet master also was promoted to address dance groups and drama societies at local colleges on the merits of the film.

1939 *Quigley Awards Start Feb.* 1

Ducks Lay Eggs For Sweet Charity

To think of eggs is to think of hens and to think of duck eggs is to think of Donald. At least that was the reasoning of Manager Nelson at the Plaza Theatre, Wellington, New Zealand who recently played "The Fox Hunt". Contacting Radio Station 2ZB, Nelson planted a contest whereby children's matinee was held, admission being a duck egg. To child bringing in largest egg, a giant Donald Duck doll was presented.

Contest was broadcast over kid program, advertised in theatre and local dailies, and it is reported that crates of eggs were donated, these later being turned over to local charities.

THEATREMEN SET PLANS FOR 1939 COMPETITIONS

Second Listing Of 1939 Judges

AL ADAMS, Advertising
H. M. ADDISON, Exhibition
E. L. ALPERSON, Distribution
HARRY ARTHUR, Exhibition
EDWARD C. BEATTY, Exhibition
MAURICE A. BERGMAN, Advertising
MORT BLUMENSTOCK, Advertising
HARRY BROWNING, Advertising
H. D. BUCKLEY, Distribution
JACK COHN, Distribution
MIKE CULLEN, Exhibition
NED E. DEPINET, Distribution
HOWARD DIETZ, Advertising
OSCAR A. DOOB, Advertising
S. CHARLES EINFELD, Advertising
LYNN FARNOL, Advertising
EDWARD M. FAY, Exhibition
WILLIAM R. FERGUSON, Advertising
W. A. FINNEY, Exhibition
J. J. FITZGIBBONS, Exhibition
LOUIS FRISCH, Exhibition
ARTHUR FRUDENFELD, Exhibition
ROBERT M. GILLHAM, Advertising
HARRY L. GOLD, Distribution
HARRY GOLDBERG, Advertising
EDWARD A. GOLDEN, Distribution
E. C. GRAINGER, Exhibition
J. R. GRAINGER, Distribution
MONROE GREENTHAL, Advertising
A. C. HAYMAN, Exhibition
JOHN W. HICKS, JR., Distribution
WILLIAM K. JENKINS, Exhibition
W. RAY JOHNSTON, Distribution
JOHN JOSEPH, Advertising
HARRY M. KALMINE, Exhibition
H. F. KINCEY, Exhibition
IRVING LESSER, Exhibition
JULES LEVY, Distribution
LOUIS LIFTON, Advertising
HARRY E. LONG, Exhibition
CHARLES E. McCARTHY, Advertising
VINCENT R. McFAUL, Exhibition
HARRY MANDEL, Exhibition
ALEX MANTA, Exhibition
ARTHUR L. MAYER, Exhibition
JOHN NOLAN, Exhibition
LEON NETTER, Exhibition
JOHN J. O'CONNOR, Distribution
R. J. O'DONNELL, Exhibition
LOUIS POLLOCK, Advertising
ARCH REEVE, Advertising
RICK RICKETSON, Exhibition
WILLIAM F. RODGERS, Distribution
RALPH ROLAN, Distribution
E. H. ROWLEY, Exhibition
JULES J. RUBENS, Exhibition
TED SCHLANGER, Exhibition
SI SEADLER, Advertising
HARRY F. SHAW, Exhibition
GEORGE W. TRENDLE, Exhibition
J. J. UNGER, Distribution
W. G. VAN SCHMUS, Exhibition
GEORGE C. WALSH, Exhibition
GEORGE WEEKS, Distribution
DAVID E. WESHNER, Exhibition
R. B. WILBY, Exhibition
HERMAN WOBBER, Distribution

Entrants Prepare Exploitations of Individual Ideas for New Quigley Awards Starting on Feb. 1st; Changes Are Called Fairest Test of Showmanship

by A-MIKE VOGEL

The coming Wednesday is to be lettered in red on the theatreman's calendar. For that's the Big Day in the 1939 Quigley Awards. Feb. 1 marks the inauguration of the new form of theatre competition that has won record-breaking praise and endorsement from home office and field.

Since the Awards are now to be voted for the best individual ideas instead of complete campaigns, as previously, important opinion is unanimous that the changes in judging will return an unprecedented number of entries. There is every reason to believe that entrants will include those who did not find reason to participate in previous years of the Quigley Competitions.

As stated in last week's announcement, the Awards voted for the best single stunts, tie-ins, etc., will stress the "meat" of the campaign. This "meat" may be most anything in the way of exploitation, advertising and publicity. It might be an unusual window display, a space-grabbing newspaper contest, front page story, or series of stories, distinctive ad or series of ads, sock street stunt or bally, artistic lobby setpiece, front, or what have you.

Preliminary Contests Approved

The Preliminary Contests, adopted this year, have also won wide acclaim, as has the elimination of the deadline periods and last year's classifications. Theatremen are strong for the idea of competing against each other in two-week contests which comprise the Preliminary periods. From all material received at Round Table each two weeks, will be selected the three best single exploitations, whatever they may be. Theatremen entering this material will be appointed "Fortnighters" which in turn makes them eligible for the usual Quarterly Awards plus the designation of Quartermaster. From winning entries in the Fortnight periods will be voted the Quarterly Quigley Plaques.

Though individual ideas are stressed in the Awards, entrants who prefer to send in complete campaigns may do so and from these campaigns will be selected worthy single ideas for judging in the preliminary contests.

On following pages are further comments from industry leaders who have accepted appointment to the 1939 Judging Committee. Next week's issue will feature statements from Round Tablers and other theatremen.

Remember, the first "Fortnighters" will be selected from exploitations received no later than noon of Monday, Feb. 13. Make sure your entry is among them.

Rules for the Quigley Awards

Competitions begin February 1.

*

Awards will be voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas as well as those on pictures.

*

Each Quarter will be divided into two-week preliminary contests.

*

Winners in each preliminary will be appointed Fortnighters.

*

Entries of Fortnighters in each Quarter will be judged for the Quigley Quarterly Plaques.

*

Quarterly Plaque Winners will be appointed Quartermasters.

*

Quartermasters appointed in each Quarter will compete for the annual Grand Awards.

*

Additional distinctions and Honorable Mention Sheepskin Certificates will be awarded in each Quarter.

*

First Quarter ends March 30, remaining Three Quarters as last year.

*

There will be no classifications of population or situation. Everyone starts from scratch.

*

Every theatreman everywhere is eligible to compete.

*

All product is eligible — features, shorts, serials. Also stage shows, amateur presentations, etc.

*

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

*

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

*

There are no more deadlines. All exploitations will be entered in the Fortnightly competition underway on date they are received.

MORE JUDGES ACCEPT APPOINTMENT

WILLIAM F. RODGERS
General Sales Manager
Metro-Goldwyn-Mayer Pictures

Thank you for your letter of January 10th, inviting me to join the committee in judging the 1939 Quigley Awards for 1938.

I would like to say that I believe your sponsoring awards for showmanship serves as a stimulant to all showmen throughout the country. It is really a commendable undertaking.

▽

LEON NETTER
Vice-President
Paramount Theatres Service Corp.

Replying to your letter of the 12th inst., I would consider it an honor to act as a member of your Judging Committee for the 1939 Quigley Awards. You can call upon me at any time.

▽

J. J. O'CONNOR
Vice-President and General Manager, RKO Theatres

In reply to your letter of January 10th, I will be pleased to cooperate by serving on the committee for the 1939 Quigley Awards.

▽

W. RAY JOHNSTON
President
Monogram Pictures Corp.

I am happy to accept your kind offer to be a member of the Judging Committee for the 1939 Quigley Awards.

The very fact that after six years showmen recognize the great value of this competition is proof that it is a definite contribution to the progress of our industry.

I congratulate you on your success with this admirable project.

▽

H. M. ADDISON
Division Manager
Loew's Northeastern Division of Theatres

I am very happy indeed to serve as one of the judges for the Quigley Awards for 1939.

Naturally I am, like many others, firm in the conviction that these awards inspire the ultimate in showmanship; create the foundation for stability, competence and confidence; create new and profitable ideas in advertising and exploitation, ingredients that blend into a healthy tonic, which taken properly must necessarily reflect advantageously at the box-office.

▽

ARTHUR FRUDENFELD
Divisional Director
RKO Theatres
Cincinnati, Ohio

My thanks for again including me in the list of judges for the 1939 Quigley Award, an honor which I am most pleased to accept.

You are to be congratulated on the continuation of these Awards, and the fact that 1939 is to be the sixth successive year of these theatre competitions sponsored by the Managers' Round Table is proof of the interest that this competition has aroused, and with each succeeding year, attracting more entrants with not only many applications of tried and true stunts, but a host of original exploitation ideas as well.

Theatremen Win Acclaim By Project, Says Einfeld

I am glad to serve on the Judging Committee for the 1939 Quigley Awards. These Awards are more and more becoming a definite constructive force in our industry.

Before their inception, the man in the field had but little chance of recognition for his efforts in devising important ticket-selling campaigns. Now, through this arrangement, he receives the wide acclaim which his enterprise and skill merit.

Nothing but good for the entire industry can result from such awards. Through encouraging the men in exhibition, they are bound to substantially stimulate grosses. The competition which they provoke injects a healthy ingredient in our business.—**S. CHARLES EINFELD, Director of Advertising and Publicity,** Warner Brothers Pictures.

R. B. WILBY
President, Wilby-Kincey Service Corp.
Atlanta, Ga.

I will be glad to serve on the Judging Committee for your 1939 Quigley Awards, at such times as I may be in New York when the Awards are given.

I am especially glad to note that you have changed from a complete campaign to one single advertising stunt. I think this is going to put the competition on a much fairer basis because many of the smaller theatres have not the facilities for complete campaigns, where they have practically an equal opportunity so far as single exploitation is concerned.

I think it is self-evident that the Quigley Awards have done much to encourage good exploitation in the theatre.

▽

EDWARD GOLDEN
Vice-President
Monogram Pictures Corp.

I wish to take this opportunity to accept with a great deal of pleasure the appointment to serve on the Judging Committee for the 1939 Quigley Awards.

It is very gratifying to record yearly my sentiments toward these awards, and to note the growing incentive they provide for the man in the field which is so admirably reflected in the stimulation of box office grosses.

▽

HARRY E. LONG
Division Manager
Loew's Cleveland Division of Theatres

It is indeed a pleasure to act on the judging committee for the 1939 Quigley Awards. I think your idea this year of making awards on outstanding stunts is meritorious.

▽

ARTHUR L. MAYER
Exhibitor and Importer of Foreign Films
Rialto Theatre, New York City

Thanks for the invitation to again act as one of the judges for the Quigley Awards.

I have written to you frequently in past years telling you how valuable this competition seemed to me. In a rapidly changing world, this is one of the few things about which I see no reason to change my opinion.

It is a pleasure to accept your invitation and to wish you success both this year and for many years to come.

FURTHER PRAISE FOR NEW POLICY

Manta-men Compensated For Awards Recognition

Will be pleased to accept my appointment to the Judging Committee for the 1939 Quigley Awards.

Regarding your new setup for the 1939 Competitions, believe it to be a very good one, because it is a fact that most campaigns revolve about one main stunt or, as you say, single idea or promotion. Feel quite certain that our boys will contribute the results of their efforts, as they have done in the past.

The Quigley Awards Competition is a great business stimulator and a medium for bringing recognition on an industry-wide basis to the man "behind the gun" in theatre operation, the manager. I am sure that the winners have in all instances, if not immediately, sooner or later been compensated for their efforts either by promotion, where possible, or by increase in weekly salaries and, in some cases, with bonus. This has been the case in our circuit, without exception.—ALEX MANTA, President, Indiana-Illinois Theatres.

RICK RICKETSON

President
Fox Intermountain Theatres
Denver, Colo.

I deem it a great honor to be invited to accept appointment on the Judging Committee for the 1939 Quigley Awards.

I believe the Quigley Awards have been a very constructive force in the past six years in stimulating showmanship. We need, as never before, a higher type of exploitation and advertising in our theatres. We need men who can develop ideas that will click at the box office, and there is nothing that fosters and encourages showmanship more than the rewarding of outstanding effort.

▽

VINCENT R. McFAUL

President, Buffalo Theatres, Inc.

I will be very glad to again act as judge on the Quigley Awards Committee for 1939.

I agree with the thought that the awards should be on the basis of new ideas and promotions rather than on the campaigns put over during the period of the contest.

▽

DAVID E. WESHNER

Zone Manager, Warner Theatres
Philadelphia, Pa.

While there are many gauges of man-power, the winner of a Quigley Award to my mind is a man to be thankful for, and invariably one who gets first consideration when any promotions are considered. I am sure this same consideration motivates every circuit executive when he makes his promotions from the ranks, and particularly when he engages an outside man. In the latter case, any new man who has figured prominently in your Awards would take precedence over anybody else.

Yours is a mighty constructive force in the industry and is particularly valuable to managers throughout the country in that it is a potent means of bringing them and their work to the attention of those executives in whose hands, to a great degree, the future of these managers is held.

It is with great pleasure I accept your invitation to the Committee for 1939.

HOWARD DIETZ

Director of Advertising and Publicity
Metro-Goldwyn-Mayer Pictures

Thank you for your letter. I will be glad to serve on the Judging Committee for the Quigley Awards.

▽

HARRY ARTHUR

Vice-President
Fanchon & Marco
St. Louis, Mo.

I will be very happy to accept your invitation to serve on the Judging Committee for the 1939 Quigley Awards. I subscribe to the procedure of your awards as announced in your enclosure, and feel that it is an excellent method of determining the awards.

I know of no other single force in exhibition that is more potent in producing bigger box office returns than the exploitation and advertising effort of the managers in the field.

The Quigley Awards, with their genuine seat-selling ideas, serve a real need in this business by encouraging and stimulating the managers and exhibitors in merchandising their product and theatres.

▽

W. G. VAN SCHMUS

Managing Director
Radio City Music Hall

It is a great pleasure to send you my acceptance of your cordial invitation to serve on the Judging Committee for the 1939 Awards.

You and your publication are making a splendid contribution to intelligent, sane and fruitful exploitation of motion pictures which will inevitably make its return in increased boxoffice return and prestige for the industry as a whole.

Your innovation this year is a worthy experiment and should bring interesting results, for perfection of detail in any campaign should make it just that much more potent.

▽

E. L. ALPERSON

Vice-President in Charge of Sales and Distribution
Grand National Pictures

This will acknowledge receipt of your letter, inviting me to be one of the Judges on the Committee for the 1939 Quigley Awards, sponsored by the Managers' Round Table of MOTION PICTURE HERALD.

Please be advised that I will be very happy to accept the appointment and can assure you of my fullest co-operation.

▽

LYNN FARNOL

Director of Advertising and Publicity
United Artists Corp.

Thank you very much for your invitation to join the Judging Committee for the 1939 Quigley Awards. I accept with pleasure.

Along with the great good these Awards do in encouraging initiative and enterprise and a quality of personal showmanship, they do us all a great service in focusing attention on the man in the field—his work, his understanding and position in the community, the importance of that viewpoint in contrast to what might be called a Hollywood, or a Broadway, or a trade viewpoint. In the Quigley Award, we find the expression of these things.

GREATEST AWARDS YEAR EXPECTED

JOHN JOSEPH

Director of Advertising and Publicity
Universal Pictures Company

I would be very happy to become a member of the Judging Committee for the 1939 Quigley Awards.

I have always thought the Awards a swell idea because they bring at least a little recognition to the men in the field. In the final analysis, such men are really the ones who can make or break an attraction as far as advertising, publicity and exploitation are concerned. The ability of such men to appraise properly local conditions and local tastes in motion-picture-going determine the success or failure of many campaigns in many situations.

I have read carefully the plans for the 1939 contest and it seems to me that you have worked out an excellent plan.

▽

LOU LIFTON

Director of Advertising and Publicity
Monogram Pictures Corp.

Thank you very much for appointing me to the judging committee for the 1939 Quigley Awards. I am most happy to accept and I wish to assure you of my desire to cooperate whenever called upon.

Showmen everywhere recognize the annual Quigley Awards as an influence that touches every phase of theatre management and exploitation.

▽

JOHN NOLAN

Comerford-Publix Theatres, Scranton, Pa.

I will be again honored to serve on your Judges Committee and hope this year to give it more time than I have.

▽

RALPH ROLAN

Sales and Advertising Executive
RKO Radio Pictures

It is with a great deal of pleasure that I accept your appointment to serve on the Judging Committee for the 1939 Quigley Awards.

I am heartily in agreement with the idea behind the Awards this year. I believe it is even more important than the campaigns on the big pictures. The theatre that is consistently startling its clientele by intelligent promotion and display is one of the most necessary things in the industry. If the theatre is to be a definite, important part of its community it should certainly keep itself in the spotlight. Your new basis of competition for 1939 should aid materially in doing this.

▽

LOUIS POLLOCK

Advertising Manager
Universal Pictures Co., Inc.

Many thanks for your invitation to me to serve on the Judging Committee for the 1939 Quigley Awards. I accept, of course. I will be glad to comment for publication on the worth of the Awards in stimulating better grosses and in bringing recognition to the man in the field.

▽

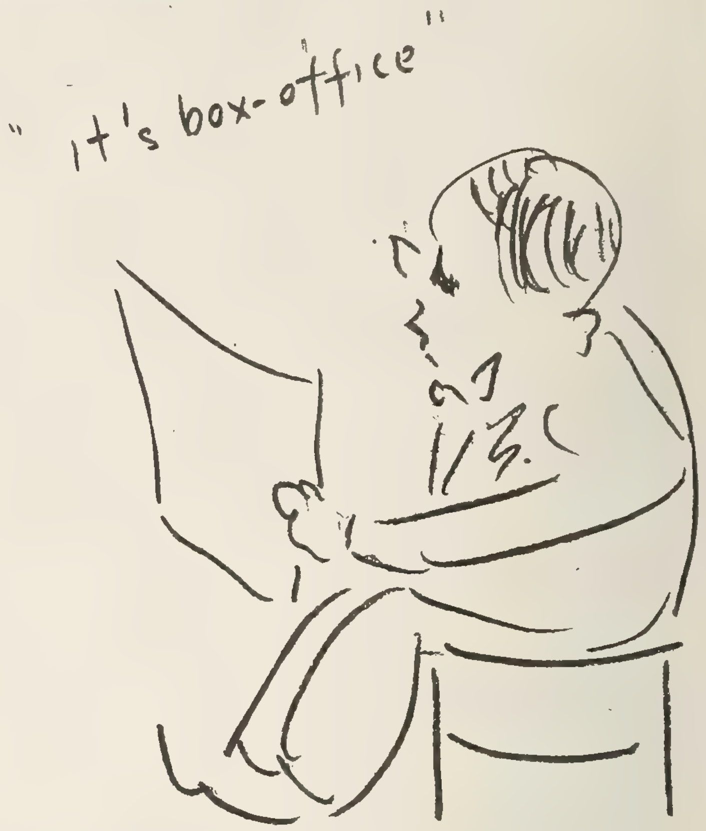
LOUIS FRISCH

Treasurer, Randforce Amusemant Corp.

In reply to your letter, please be advised that I will be more than glad to serve on the Judging Committee for the 1939 Quigley Awards.

I was pleased to learn that you are having another Quigley Award for the year of 1939. It is my sincerest belief that these Awards stimulate the efforts of managers to create more outstanding publicity and tieups pertaining to motion pictures.

MEMO from
S. F. SEADLER



Judge Seadler of Round Table at work. Sure. Count me in.

Si Seadler, Advertising Manager, Metro-Goldwyn-Mayer, accepts appointment to the Quigley Awards Judging Committee, in his well-known cartoon manner.

▽

GEORGE W. TRENDLE

President, United Detroit Theatres
Detroit, Mich.

Replying to your letter of January 17, I will be glad to serve as a member of the Judging Committee for the 1939 Quigley Awards.

Should my business trips at any time coincide with the activities of the committee in reviewing entries, I will be very glad to function.

▽

AL ADAMS

Director of Advertising
Republic Pictures Corp.

I accept with thanks the invitation to act as a judge of the 1939 Quigley Awards. I am glad to see that the judging will be based on single ideas or promotions, rather than scatter-shot campaigns. You get far better results with a bomb-shell than with buck-shot.

I don't have to add to anything I've already told you about the Quigley Awards. They're like having an extra advertising-publicity-exploitation man in a theatre.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 140

Question 140 was: (A) Is sound a physical quantity? Just what condition does it represent? (B) How can sound be recorded? Can it be made to perform actual work? If so, describe the work. (C) What is recording and reproduction? (D) What is the function of theatre sound equipment?

The following made more or less acceptable answers: S. Evans and C. Rau; J. R. Prater; C. Oldham; G. E. Doe; G. H. Payne; M. B. Stout; J. A. Zachritz; W. Schoeneman; L. H. Kelley; M. and J. Devoy; W. E. Limmroth; L. Johnson; R. W. Groton; P. E. Shell; G. L. Goss; M. D. McGuire; L. A. Beachwood and M. F. Robinson; E. and F. Wentworth; T. W. Redhouse; P. and L. Felt; A. and B. Richardson; W. Winkler and R. R. Robbins; J. C. Lathrope; R. and K. Wells; P. Slobodny; J. M. Lennox; E. J. Brandell; C. Hawkins; F. Hess; L. E. Dodson and H. H. Todd; P. Somers and L. G. Davis; W. B. Hennesy; D. and W. Porter; S. M. Tomberg; L. Blachley; S. True; N. F. Sheldon; L. F. and G. Brown; F. W. Brandenburg; E. Exline; O. Ordel and L. B. Daniels; H. M. Jackson and B. L. Morris; L. M. Richardson; J. K. Robinson and R. E. Bullard; T. L. Ward and T. L. Ward; H. F. Winton; G. Thompson; D. R. Spencer; C. H. Lowrie; T. Lavenburg; H. I. Pendelbury; F. J. Bernstein and M. D. Cohen; M. and B. Walker; T. and W. Turk; M. F. Brown and R. Davis; A. W. Baxter; W. N. Adams; H. N. Owens; F. H., S. and P. Dalbey; M. Samuels and W. R. Allen; R. Smith, B. L. Oden and T. S. Taylor; T. D. Brady and C. L. Williams; D. A. Shea and H. T. Plum; S. True; H. J. Benjamin; S. T. Adams; R. W. Groton; M. B. Dillon; D. N. Logman; N. S. Ried and T. Watkins; M. Mitchell; E. Lomax; K. Irwin; D. Powers and J. Walsh; F. E. Ludney; J. R. Davidson and W. R. Matthews; H. T. Mandrake; S. M. Stillman; W. S. Daniels and L. Day; W. B. Hunter; P. L. Goldstein and M. Samuels; L. C. Finney; D. R. Hutton; G. L. Baxter; S. Robbins; B. B. Kent.

To Section A, various points of view are given. G. H. Payne says, "Although sound is created by or through physical means and has physical effect upon physical objects, it is not in itself a physical quantity. It exists in the form of extremely temporary vibrations."

L. Cimikoski says, "Sound is not a physical quantity to the extent it cannot be handled as we can *handle* a physical quantity. It may be considered either as a physical disturbance (waves) propagated through various media, or as the sensation produced by these disturbances (waves) where in contact in the drum of the ear."

G. E. Doe says, "That may, I think, be answered by saying sound is a physical quantity in that in order to be audible the waves by means of which it is transmitted must move physical objects [?]. Without such movement there would be no sound. The question is puzzling. Is not a thing that cannot exist without physical action itself, in the very nature of things, physical? Sound, as we hear it, consists of vibrations of physical matter tranformed into sound waves that move physical matter. But is not the air, or solid objects through which sound waves travel, physical? I am inclined to the view that sound might be considered as being or as not being a physical quantity, according to which view is taken."

BLUEBOOK SCHOOL QUESTION NO. 145

(A) What type of material absorbs sound, and in just what manner is absorption accomplished?

(B) What is an echo. Describe an echo and those factors that increase its loudness.

(C) What is reverberation? Explain its action and describe its effect. Name three possible ways in which it may be more or less controlled.

The cause of the confusion is the way we usually speak of sound. However, sound is a sensation. It is produced by physical energy—most commonly, by specific kinds of wave movements in the air which represent what we call sound energy.

(B) J. R. Prater replies, "Sound itself cannot be stored away for future use. However, sound can be recorded by 'harnessing' its power during the time that actual vibrations are occurring, and by using that power to create a permanent record of the sound vibrations in or on a suitable material, a record may be made which can be stored for reproduction at some future time. By using this record in a suitable apparatus and by furnishing a new source of power, a new sound can be produced which may be practically identical to that which was used to form the record.

"The actual work which sound is made to perform during the recording process is to activate the diaphragm of a microphone—that is, to cause this diaphragm to vibrate in exact relation to the frequency of the sound vibrations in the air. The vibrations thus created in the said diaphragm cause changes in an electrical current in the microphone circuit, in effect producing an alternating current which fluctuates in accordance with the sound vibrations. This current is too weak to operate a recording mechanism, but it can be used to operate the electrical valve (vacuum tube) at the input of an amplifier, which in turn produces a similar but stronger current. This process is repeated as many times as necessary from one tube or 'stage' of amplification to another, until finally the current is strong enough to operate the actual recording mechanism, which may be a disc record cutter, or any one of several types of film recording devices, such as a glow-tube, light valve, or galvanometer."

R. and K. Wells answer, "Answering the two questions in reverse, sound does perform actual work when it is recorded on a wax phonograph record, or at least sound waves do so, for the record is made by a needle moved by sound waves transformed into electric current or impulses. The needle is made to vibrate in exact accordance with the electric impulses, which impulses are controlled by the pitch and volume of waves set in motion in the air by sound. It is pretty difficult for us non-technical 'sticks' men to express our views clearly in such highly complicated matters."

I know that, but you have done well.

(C) L. Johnson expresses the matter thus: "Recording is the impression, by photographic or mechanical means, of work performed by sound. Reproduction is the restoration of that work in such manner that an effect similar to the original sound is transmitted to the atmosphere in audible form."

J. R. Prater says, "Recording is a process by means of which the energy of an original sound is employed to make a permanent record of that sound. Reproduction is a process in which a record of sound is supplied with energy and made to produce a new sound resembling, as exactly as possible, the original."

(D) More than one hundred expressed the same thought in different words: "The function of theatre sound equipment is to create from sound records sounds which as nearly as possible duplicate the original sounds recorded."

New Protective Plan for Bell & Howell Employees

J. H. McNabb, president of Bell & Howell, Chicago equipment manufacturing company, said this week that employees of the company have accepted a new plan of cooperative group insurance which includes besides life and permanent total disability insurance that of accident and health benefits and indemnity for hospital confinement and surgical operations.

The new plan replaces a group life insurance plan which the company has carried for more than 12 years. Involving over $2,000,000 for some 1100 employees in the Chicago and domestic branch offices, the entire plan is underwritten by the Travelers Insurance Company of Hartford, Conn.

NVA Benefit February 19th

The annual benefit performance of the National Variety Artists will be held at the Alvin theatre, New York, February 19th. James J. Walker and George M. Cohan are co-chairmen of the benefit performance, in which screen, stage and radio stars will participate.

Stanley Mortgages Houses

The Stanley Company of America has obtained from the Connecticut Mutual Life Insurance Company a loan of approximately $1,800,000 on a number of its theatres in New Jersey. The mortgage was signed by Joseph Bernhard, vice-president, and E. K. Hessberg, assistant secretary.

OBITUARIES

Merritt Hulburd, Producer, Dies

Merritt Hulburd, motion picture producer and former associate editor of *The Saturday Evening Post,* died January 22nd of heart disease in the Good Samaritan Hospital, West Palm Beach, Fla.

Mr. Hurlburd was a son of David W. Hulburd, a retired attorney, of Ambler, Pa., and was graduated from the Wharton School of the University of Pennsylvania in 1923. He obtained his master's decree there and was an instructor in English at the University for two years.

Graeme Lorimer, son of the late George Horace Lorimer, editor of *The Saturday Evening Post,* was Mr. Hulburd's classmate at the University of Pennsylvania, and in 1925 Mr. Hulburd gave up his position on the university faculty to become an associate editor of the Magazine. In 1931 Mr. Hulburd joined the editorial staff of Paramount Pictures in New York, and the following year was sent to Hollywood as story editor.

The same year he became a member of the staff of Samuel Goldwyn as a producer. Among the pictures which he helped produce were "Dodsworth," "Hurricane," "Dead End," "Come and Get It," "We Three," and "Stella Dallas."

About a year ago his health began to fail and he persuaded Mr. Goldwyn to release him from his contract.

He is survived by his wife, Mrs. Jean Thompson Hulburd, a son, Merritt Hulburd, Jr.; his father and two brothers, David W. Hulburd, Jr., associate editor of *Time,* and John B. Hulburn, aviation cadet on the cruiser *Phoenix.*

Thomas V. Ricketts Dies in Hollywood

Thomas Ricketts, 86, native of London, and one of Hollywood's first film directors, died of pneumonia January 20th in a hospital there. In 1911 he directed "The Best Man Wins," in which Dorothy Davenport and the late Harold Lockwood starred. He went to Hollywood in 1911 with David Horsley to form the old Nestor Company.

Mr. Ricketts, of late years an actor, had a small part in the "Son of Frankenstein," produced by Universal. The picture which brought him greatest fame as a director was "Damaged Goods," which starred Richard Bennett.

Mrs. Montanye Dies

Mrs. Lillian May Montanye, 72, former editor and publicity director for motion picture actors, died of pneumonia January 19th in New York. Mrs. Montanye had contributed for many years to women's magazines, and once was editor of *Beauty,* published by the late Eugene V. Brewster.

Claude Love

Claude H. Love, 57, former operator of a theatre at Clarksville, Ark., died January 15th in a hospital at Fort Smith, Ark. He is survived by his widow, a daughter, a son and several sisters and brothers.

George Felt

George Felt, Philadelphia exhibitor, died there January 21st. Mr. Felt, with his brother Sam, operated two theatres in Philadelphia.

IN NEWSREELS

MOVIETONE NEWS—No. 38, Vol. 21.—Marines off for fleet maneuvers....Franco's drive threatens Barcelona....Leopold of Belgium goes golfing....Airliner crashes, four killed....Florida fashions....Lew Lehr ....Sonja Henie thrills New York with ice show.

MOVIETONE NEWS—No. 39, Vol. 21.—10 saved, 3 lost as plane plunges into the Atlantic....Schooner grounds on a shoal and is smashed....Freighter burns at Brooklyn pier....Chamberlain welcomed by Mussolini....Dog show....Lew Lehr....Washington crew trains....Diving exhibition....Bob-sledding at Lake Placid.

NEWS OF THE DAY—No. 236, Vol. 10.—Barcelona drive brings war crisis....Algerians back Daladier ....Long Island police demonstrate new device for trapping drunken drivers....World's fair in San Francisco ready....Beach styles take fashion spotlight....Football....Aquatic derby in Miami.

NEWS OF THE DAY—No. 237, Vol. 10.—Air liner sinks, 10 of 13 saved in sea rescue....Chamberlain feted in Rome....40-ft. mystery skeleton washed ashore....Freighter ablaze at dock....Bobsled champions retain national crown.

PARAMOUNT NEWS—No. 49.—Franco's armies in drive against Barcelona....Beach styles....London police disperse unemployed demonstration....Daladier ends empire tour....Marionette troupe entertains hospital shut-ins....Devil's Island gives France new trouble....Ski meet held in France....Baseball players at winter occupations....Baseball school.

PARAMOUNT NEWS—No. 50.—News lensmen show best photographs of 1938....Chamberlain welcomed in Rome....Dog show....Schooner wrecked on shoal.... Firemen sink burning British freighter....Mrs. Roosevelt pleads for infantile paralysis campaign fund....Survivors describe Bermuda air liner tragedy ....Crew begins training....Tony Galento.

RKO PATHE NEWS—No. 53.—Vol. 10.—Chamberlain sees Daladier in Paris...."Tin can" tourists convene in Tampa....House committee holds defense hearings....Billiard players open world tourney.... Poor Richard Club honors David Sarnoff.

RKO PATHE NEWS—No. 54, Vol. 10.—10 saved in plane wreck....Mrs. Roosevelt asks for dimes.... Motorcyclists compete....Chamberlain visits Rome ....Freighter burns at pier....Crew starts training ....Bobsledding.

UNIVERSAL NEWSREEL—No. 738, Vol. 11.—Nation honors Ben Franklin anniversary....Daladier hailed by Algerians....Colorful citrus fiesta held.... Beach fashions....Device traps drunken drivers.... New army uniforms tried....Billiard aces vie for title....Giants beat all-stars in football....Aquatic race held in Miami.

UNIVERSAL NEWSREEL—No. 739, Vol. 11.—Save 10 in plane crash....Italians hail Chamberlain.... Bullitt sails....Wrestling....Dog show....Ship burns at pier....Schooner wrecked....Bobsledding....Crew trains....Motorbike race.

39 Bailey-Starr Houses To Donate Day's Receipts

Thirty-nine theatres controlled by Bijou Amusement Company in affiliation with Bailey Amusement Company, Nashville, Tenn., will contribute all receipts for February 2nd for the benefit of German refugees.

Mintz Acquires Rights

Robert Mintz has acquired distribution rights of "Grand Illusion" in New England from World Pictures Corporation. The film recently won both the National Board of Review's award as the best film of the year and the New York Film Critics' award as the best foreign film of the year.

Ann O'Donnell Honored

Ann O'Donnell, branch manager of Monarch Pictures, and said to be the only woman branch manager in the industry, was the guest of honor at the Saturday Night Frolic of the Variety Club of Detroit, last Saturday. The entire Monarch exchange staff was present.

Maurey Ashman has been assigned by Stanley Kolbert to supervise theatres of the Strausberg Interboro Circuit. He had been in charge of the Tri-Boro, Bronx, N. Y., division.

IN COURTS

RCA Defendant in Two More Actions

Another stockholder applied this week to the New York supreme court for permission to intervene in the stockholders' suits against Radio Corporation of America, Westinghouse Electric and Manufacturing Company, American Telephone and Telegraph Company, and 18 officers and directors of RCA. Jacob Fishman, said to own 22 shares of RCA stock, in seeking to intervene, charged the transfer of 6,580,375 shares of RCA common stock to General Electric and Westinghouse, without consideration. This is the fourth stockholders' suit filed.

RCA also was named along with New York Post, Inc., and Publishers' Service Company, Inc., in a suit by Nathan A. Hurwitz. The plaintiff claims to have originated the idea of distributing musical recordings and turntables to newspaper readers for advertising purposes. He seeks an injunction to restrain RCA from awarding exclusive agency to any other company.

Seek Plant Investigation

Application was made this week to Aaron J. Levy, New York supreme court justice, to inspect the film storage plant of Twentieth Century-Fox Film Corporation at Little Ferry N. J., and to examine the methods of conducting business at the plant, in reference to a suit for $60,000 damages against the company. The plaintiffs, Anna Greeves and George Greeves, individually and as administrator of the estate of John Greeves, charged the defendant with negligently causing a fire at the plant on July 9, 1937.

Bank Plea Denied

An application of the Trust Company of Georgia for a decree adjudicating its claim of $400,000 against Fox Theatres Corporation to be a preferred one and entitled to payment before all others was denied this week by Judge Martin T. Manton in New York.

Issue Final Decree

Federal Judge Albert L. Reeves, Kansas City, has issued the final decree in the reorganization of the Midland Investment Company, which owns the Midland Theatre and the Midland Office Building in Kansas City. Securities Service Corporation of Chicago conducted the reorganization.

Charge Law Violation

John Pancak, assistant manager of the Knickerbocker theatre, Columbus, Ohio, was arrested this week on a charge of allowing patrons to stand in the aisles, contrary to the law. He was released on probation.

Dismiss Vending Action

Walter McMahon, common pleas judge at Cleveland, has dismissed a $50,000 suit brought by the Vendola Corporation of New York against the Berlo Vending Company, Max Shenker and Ernest Schwartz. The Vendola Corporation had charged the defendants with persuading 50 Cleveland exhibitors to transfer their service to the Berlo Vending Company.

Walter Catlett Fined

A judgment against Walter Catlett of $6,377 in favor of Paramount Pictures for the actor's alleged failure to report for work was entered in federal court in Hollywood this week.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..............Col
Adventure in Sahara, Mel...........Col
Adventure of Giacomo Casanova, Mel ....Amerital
Adventures of Huckleberry Finn, The, Com-Mel ....MGM
Adventures of Jane Arden, Mel.....WB
Affairs of Annabel, Com...........RKO
Alexander Graham Bell, Mel.....20-Fox
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel..........................UA
Always in Trouble, Com.............GB
Always Goodbye, Mel...........20th-Fox
Amazing Dr. Clitterhouse, Mel.....FN
Ambush, Mel.........................Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com.......RKO
Annie Laurie, Mel...............Foreign
Arkansas Traveler, Com............Para
Arrest Bulldog Drummond, Mel...Para
Arizona Bracelets, West...........Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel......................Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel.....Foreign

B

Back Door to Heaven, Mel..........Para
Ballerina, Mel......................Foreign
Barefoot Boy, Mel..................Mono
Battle of City Hall, Mel.............WB
Beachcomber, The Mel.............Para
Beau Geste, Mel.....................Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West................Univ
Blackwell's Island, Mel.............WB
Blockade, Mel.........................UA
Blockheads, Com. ....MGM
Blond Cheat, Com..................RKO
"Blondie," Com. ....Col
Blondie Steps Out, Com............Col
Booloo, Mel. ....Para
Border G-Man, West...............RKO
Boy Meets Girl, Com................WB
Boy's Reformatory, Mel............Mono
Boy Slaves, Mel......................RKO
Boy Trouble, Mel ....Para
Boys Town, Mel....................MGM
Breaking the Ice, Mus............RKO
Broadway Musketeers, Mel..........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel..................WB
Brother Rat, Com.....................FN
Burn 'Em Up O'Connor, Com-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel ....Para

C

Cafe Society, Mel....................Para
California Frontier, West.............Col
Campus Confessions, Com..........Para
Campus Dormitory, Com............Para
Captain Fury, Mel....................UA
Carefree, Mus-Com..................RKO
Carnival in Flanders, Com-Mel. Foreign
Castles, The, Mus...................RKO
Charlie Chan in Honolulu, Mel..20th-Fox
Chalked Out, Mel.....................FN
Chaser, The, Com-Mel............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel....................MGM
City Streets, Mel.....................Col
College Girl, Mel................Foreign
Code of the Cactus, West........St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Streets, Mel............Univ
College Girl, Mel...................Henka
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel.........WB
Convicted, Mel........................Col
Convict's Code, Mel................Mono
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West..........Rep
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West.............GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel............GB
Crime Ring, Mel.....................RKO
Crime School, Mel....................FN
Crime Takes a Holiday, Mel.........Col.
Criminal Investigator, Mel..........Mono
Crossroads, Mel..................Foreign
Crowd Roars, The, Com-Mel......MGM

D

Dangerous Cargo, Mel.........20th-Fox
Danger on the Air, Mel.............Univ
Dark Eyes, Mel..................Foreign
Dark Rapture, Mel..................Univ
Dark Sands, Mel..................Foreign
Dark Victory, Mel....................WB
David Copperfield, Mel.............MGM
Dawn Patrol, Mel....................WB
Delinquent Parents, Mel.........St. Rts.
Desert Patrol, West.................Rep
Deperate Adventure, Com-Mel.....Rep
Devil's Island, Mel...................WB
Disbarred, Mel.......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel. ....WB
Down in "Arkansaw," Mus........Rep
Down on the Farm, Com......20th-Fox
Dramatic School, Mel. ....MGM
Drifting Westward, West.........Mono.
Drums, Mel. (C) ....UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel............St. Rts.
Durango Valley Raiders, West......Rep.
Dusty Road, Mus...................MGM
Dybbuk, The, Mel................Foreign

E

Each Dawn I Die, Mel..............WB
East Side of Heaven, Mus-Com....Univ
Edge of the World, Mel.........Foreign
Empire of the West, West..........GN
Empty World, Mel...................GB
Evergreen, Mus. ....GB
Everybody's Baby, Com........20th-Fox
Exile Express, Mel. ....GN
Exposed, Mel. ....Univ

F

Fast and Loose, Mel...............MGM
Fast Company, Com-Mel.........MGM
Federal Man Hunt, Mel.............Rep
Federal Offense, Mel...............Para.
Female Fugitive, Mel..............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West......Rep
First Offender, Mel...................Col
Fisherman's Wharf, Mus..........RKO
Five of a Kind, Mel............20th-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.......MGM
Flying Irishman, Mel..............RKO
Foggy Quay, Mel................Foreign
Forged Passport, Mel...............Rep.
40 Little Mothers, Mel...........Foreign
Four Daughters, Mel.................FN
Four Girls in White, Mel.........MGM
Four's A Crowd, Com..............WB
Freshman Year, Com-Mel.........Univ
Frog, The, Mel.......................GB
Frontiersman, West.................Para
Frontiers of '49, West...............Col
Frontier Scout, West................GN
Fugitives for a Night, Com.......RKO

G

Gambling Ship, Mel...............Univ
Gang, The Mel.................St. Rts.
Gang Bullets, Mel..................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel...............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel. 20th-Fox
Ghost Town Riders, West.........Univ.
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com.................GB
Girls on Probation, Mel.............FN
Girls' School, Mel...................Col.
Give Me a Sailor, Com.............Para
Gladiator, The, Com..................Col
Glory of the Faith, Mel.........Foreign
Going Places, Com-Mel..............FN
Gold Diggers in Paris, Mus.......WB
Gold Is Where You Find It, Mel. (C) FN
Gold Mine in the Sky, West........Rep
Gone Harlem, Mel..............St. Rts.
Goodbye, Mr. Chips, Com-Mel....MGM
Grand Illusion, Mel..... Foreign (World)
Grand Jury's Secrets, Mel.........Para
Great Man Votes, Com............RKO
Great Waltz, The, Mus...........MGM
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel.............WB
Hardys Ride High, Com-Mel......MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel......................Foreign
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel.............Foreign
Hell Bound, Mel................St. Rts.
Hell's Kitchen, Mel..................WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel.................WB
Heroes of the Hills, West...........Rep
Hey! Hey! U. S. A., Com.....Foreign
Higgins, Family, The, Com.........Rep
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com..............MGM
Home on the Prairie, West.........Rep
Homicide Bureau, Mel...............Col
Honolulu, Mus-Com................MGM
Honor of the West, West..........Univ
Hotel Imperial, Mel.................Para.
Hound of the Baskervilles, Mel...20-Fox

I

I Am a Criminal, Mel..............Mono
I Am the Law, Mel...................Col
Ice Follies of 1939, Com-Mel........MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel................Para
Illegal Traffic, Mel..................Para
I'll Give a Million, Mel.........20th-Fox
I Married a Spy, Mel................GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West..............Col
In Old Mexico, West...............Para
In Old Montana, West..........St. Rts.
Inside Story, Mel...............20th-Fox
International Crime, Mel............GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel...............Rep
I Take This Woman, Com-Mel....MGM
It's in the Air, Mel..............Foreign
It's Spring Again, Com..............UA
Itto, Mel..........................Foreign
Ive Got a Horse, Mel............Foreign
I Was Made a Convict, Mel.........Rep

J

Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com. 20th-Fox
Juarez, Mel...........................WB
Just Around the Corner, Mus-Com. 20th-Fox
Juvenile Court, Mel..................Col.

K

Keep Smiling, Com.............20th-Fox
Kentucky, Mel. (C).............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Key Woman, Mel ....Univ
Kid from Kokomo, The, Mel........WB
Kipnapped, Mel. 20th-Fox
King Kong, Mel.....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel...............Para
King of the Turf, Mel...............UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel...........WB
Knights of the Plains, West.....St. Rts.
Kreutzer Sonata, Mel............Foreign

L

Ladies in Distress, Com.............Rep.
Lady and the Mob, The, Mel........Col
Lady Objects, The, Mel..............Col
Lady's from Kentucky, Mel.......Para
Lady of Windsor, The, Mel (C)...RKO
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel...................Univ
Last Frontier, The, Mel.............UA
Last Warning, The, West.........Univ
La Vierge Folle, Mel............Foreign
Lawless Valley, West..............RKO
Law of the Texans, West............Col
Law West of Tombstone, West....RKO
Letter of Introduction, Com-Mel..Univ

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[THE RELEASE CHART--INDEX CONT'D]

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Let Us Live, Mel....................Col
Liebe Im ¾ Takt, Com.........Foreign
Lightning Carson Rides Again, West Victory
Listen, Darling, Mel................MGM
Little Adventuress, The, Mel.........Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus...20th-Fox
Little Princess, The, Com. (C).20th-Fox
Little Miss Thoroughbred, Mel.....WB
Little Orphan Annie, Mel.........Para
Little Tough Guy, Mel.............Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel.................RKO
Lone Star Pioneers, West...........Col
Lone Wolf Spy Hunt, Mel...........Col
Long Shot, The, Mel.................GN
Love Affair, Mel...................RKO
Love Finds Andy Hardy, Com-Mel MGM

M

Made for Each Other, Com-Mel.....UA
Mad Miss Manton, Com...........RKO
Mamele, Com ....Foreign
Man About Town, Com............Para.
Man from Music Mountain, West..Rep
Man from Texas, West............Mono
Man in the Iron Mask, Mel..........UA
Man's Country, West..............Mono
Man of Conquest, Mel................Rep
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel............GB
Marie Antoinette, Mel.............MGM
Marseillaise, Mel.................Foreign
Marusia, Mus.....................Foreign
Meet the Girls, Mel............20th-Fox
Meet the Mayor, Com...........St. Rts.
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West................Mono
Mexicali Rose, West.................Rep
Midnight, Mel.......................Para
Mis Dos Amores, Mus..............Para
Missing Guest, The, Mel..........Univ.
Mr. Chump, Com......................WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto in Porto Rico, Mel..20th-Fox
Mr. Moto's Last Warning, Mel.20th-Fox
Mr. Moto Takes a Chance, Mel.20th-Fox
Mr. Moto Takes a Vacation, Mel. 20th-Fox
Mr. Wong, Detective, Mel.........Mono
Mother Carey's Chickens, Com....RKO
Mounted Police, No. 1, Mel.........Col
My Bill, Mel..........................FN
My Lucky Star, Mus-Com.....20th-Fox
My Song of Love, Mel..........Foreign
Mysterious Miss X, Mel...........Rep
Mysterious Mr. Moto, Mel.....20th-Fox
Mysterious Rider, Mel.............Para
Mystery of Mr. Wong, The, Mel..Mono

N

Nancy Drew, Detective, Mel........WB
Nancy Drew, Reporter, Mel........WB
Navy Secrets, Mel.................Mono
Never Say Die, Com................Para
Newsboy's Home, Mel.............Univ
Next Time I Marry, Com...........RKO
Night Hawk, Mel....................Rep.
Night in Ghost Town, A, West....RKO
Night on the Danube, Com-Mel..Foreign
Night Spot Hostess, Mel...........Para
90 Degrees South, Mel...........Foreign
North of Shanghai, Mel.............Col
Numbered Woman, Mel...........Mono

O

Off the Record, Com-Mel..........WB
Oklahoma Kid, Mel.................WB
Old Bones of the River, Com....Foreign
One Third of a Nation, Mel........Para
One Wild Night, Mel..........20th-Fox
On Trial, Mel........................WB
Orage, Mel........................Foreign
Orphans of the Street, Mel.........Rep
Outside These Walls, Mel............Col
Outlaw Express, Mel................Univ
Outlaw's Paradise, West.........St. Rts.
Out West with the Hardys, Com-Mel. MGM
Overland Express, West.............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)...........UA

P

Pacific Liner, Mel...................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West............Rep
Panama Cipher, Mel..................GN
Panamint's Bad Man, West.....20th-Fox
Pardon Our Nerve, Mel.........20th-Fox
Paris Honeymoon, Mus-Com.......Para
Paroled from the Big House, Mel. St. Rts.
Passport Husband, Com........20th-Fox
Pecks Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel..........Foreign
Penny Paradise, Mel............Foreign
Penrod's Double Trouble, Mel........FN
Personal Secretary, Mel.........Univ
Persons in Hiding, Mel............Para
Phantom Gold, West..................Col
Phantom Ranger, The, West.....Mono
Phantom Stage, West..............Univ
Picardy Max, Mel...................RKO
Pioneer Trail, West...................Col
Pirates of the Skies, Mel..........Univ
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Policy Man, Mel.................St. Rts.
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Port of Seven Seas, Mel..........MGM
Prairie Justice, West..............Univ
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Pride of the West, West...........Para
Prison Break, Mel..................Univ
Prison Farm, Mel...................Para
Prison Nurse, Mel....................Rep
Prison Train, Mel...............St. Rts.
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Professor Steps Out, The, Com-Mel. WB
Pygmalion, Com-Mel..............MGM

R

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Racketeers, Mel.......................Col
Radio Troubadour, Mus............Para
Rage of Paris, Com................Univ.
Rebellious Daughters, Mel.......St. Rts.
Red River Range, West.............Rep
Reformatory, Mel....................Col
Refugiados en Madrid, Mel......Foreign
Religious Racketeer, Mel........St. Rts.
Renegade Ranger, The, West......RKO
Restless Age, The Mel..............UA
Renfrew on the Great White Trail, West. ....GN
Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West.........Rep
Rhythm Rides the Range, West....GN
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para
Ride 'Em Cowgirl, West............GN
Riders of the Black Hills, West.....Rep.
Riders of the Rio Grande, West..Mono
Rio Grande, West...................Col
Road Demon, Mel..............20th-Fox
Road to Reno, Com................Univ
Roaring Road, The, Mel............WB
Rollin' Plains, West.................GN
Rolling Westward, West...........Mono
Room No. 111, Mel..............Foreign
Room Service, Com.................RKO
Rose of Tralee, Mel.............Foreign
Rose of Washington Square, Mus-Com, 20th-Fox
Rothschild, Mel..................St. Rts.
Rough Rider Patrol, West..........Rep
Rough Riding Rhythm, West....St. Rts.
Royal Divorce, Mel.................Para

S

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Sacrifice d'Honneur, Mel.........Foreign
Safety in Numbers, Com.......20th-Fox
Saint in New York, Mel...........RKO
Saint Strikes Back, Mel...........RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel...............Para
Sante Fe Stampede, West...........Rep
Say It in French, Com.............Para
Scandal House, Mel............St. Rts.
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel............Univ
Secrets of an Actress, Mel..........FN
Sergeant Madden, Mel.............MGM
Service De Luxe, Com.............Univ
Shadows Over Shanghai, Mel.......GN
Sharpshooters, Mel.............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel..........MGM
Shopworn Angel, Com-Mel.........MGM
Silver on the Sage, Mel............Para
Sing, You, Sinners, Mus...........Para
Singing Blacksmith, Com-Mel. Foreign
Singing Cowgirl, The, West.........GN
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel....................WB
Six Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West..........GN
Sky Giant, Mel.....................RKO
Sky Pirate, Mel....................Mono
Slalom, Mel......................Foreign
Slums of New York, Mel........Foreign
Smashing the Money Ring, Mel...WB
Smashing the Rackets, Mel.......RKO
Smashing the Spy Ring, Mel........Col
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel.........Univ.
Sons of the Legion, Mel............Para
South of Arizona, West.............Col
South Riding, Mel...................UA
Spawn of the North, Mel...........Para
Speed to Burn, Mel............20th-Fox
Spirit of Culver, Mel...............Univ
Spring Madness, Com-Mel.......MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel.....................UA
Stand Up and Fight, Com-Mel....MGM
Starlight Over Texas, West.......Mono
Star Reporter, Mel.................Mono
Storm, The, Mel....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel...........Foreign
Straight, Place and Show, Com.20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, Com-Mel...........Univ
Street of Missing Men, Mel.........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel.........Mono
Student Nurse, Mel..................FN
Submarine Patrol, Mel..........20th-Fox
Suez, Mel. 20th-Fox
Sundown on the Prairie, West.....Mono
Sunset Strip Case, Mel..............GN
Sunset Trail, West..................Para
Sweepstake Millionaire, Com-Mel...Para
Sweepstake Winner, Com............WB
Sweethearts, Mus. (C) ....MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com..................MGM

T

Tail Spin, Mel..................20th-Fox
Tarnished Angel, Mel...............RKO
Tarzan in Exile, Mel..............MGM
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel..........Col
Texans, The, Mel...................Para
Texas Stampede, West...............Col
Texas Wildcats, West..........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com.......Univ
There Goes My Heart, Com.........UA
There's That Woman Again, Com..Col
They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel............Para
39 Steps, Mel..........................GB
Three Blind Mice, Mel..........20th-Fox
Three Comrades, Mel..............MGM
Three Loves Has Nancy, Com-Mel. MGM
Three Musketeers, Mus-Com...20th-Fox
Three on a Weekend, Mel...........GB
3 Smart Girls Grow Up, Mus-Com Univ
Three Texas Steers, West...........Rep
Thundering West, The, West.......Col
Time Out for Murder, Mel.....20th-Fox
Titans of the Deep, Mel............GN
T-Kied Koff, Mel................Foreign
Tom Sawyer, Detective, Mel.......Para
Too Hot to Handle, Com-Mel.....MGM
Topa Topa, Mel.................St. Rts.
Topper Takes a Trip, Com...........UA
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel.........WB
Torchy Blane in Chinatown, Mel...WB
To the Rescue, West.................GN
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Trade Winds, Com-Mel..............UA
Treasure Island, Mel...............MGM
Trigger Pals, West...................GN
Trigger Smith, West................Mono
Tropic Holiday, Mus................Para
12 Crowded Hours, Mel.............RKO
Two Gun Justice, West............Mono
Two Gun Troubador, West.....St. Rts.

U

Under Northern Lights, Mel.......Mono
Under the Big Top, Mel...........Mono
Union Pacific, Mel..................Para
Up the River, Mel..............20th-Fox
Utah Trail, The, West...............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel............Foreign

W

Wanted by the Police, Mel........Mono
Ware Case, Mel..................Foreign
Water Rustlers, Mel..................GN
We Are Not Alone, Mel.............WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West...........Rep
West of Cheyenne, West............Col
West of the Sante Fe, West.........Col
Where the Buffalo Roam, West....Mono
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel............Col
White Banners, Mel.................WB
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West........Mono
Wings of the Navy, Mel............WB
Winner Take All, Mus-Com......20-Fox
Witch Night, Mel................Foreign
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C)..........MGM
Woman Doctor, Mel..................Rep
Women in the Wind, Mel..........WB
Wuthering Heights, Mel.............UA

Y

Yellow Sands, Mel.........Assoc British
Yes, Madam? Com..............Foreign
Yes, My Darling Daughter, Com...WB
You and Me, Mel....................Para
You Can't Cheat an Honest Man..Univ
You Can't Take It With You, Com. Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel............UA
Youth Takes a Fling, Com.........Univ

Z

Zaza, Mel..........................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
"Blondie" (G)	Penny Singleton - Arthur Lake - Larry Simms-Don Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	B. Jones-Carmen Bailey	Dec. 15,'38†	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Wolf Spy Hunt	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†		
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	70	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64.) Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Steps Out	P. Singleton-A. Lake-L. Simms	Feb. 28,'39†		
First Offenders	W. Abel-B. Roberts-J. Downs			
Lady and the Mob, The	F. Bainter-I. Lupino-L. Bowman			
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 22,'39†		
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†		
Mounted Police, No. 1	Chas. Starrett-Linda Winters	Mar. 23,'39†		
Outside These Walls*	D. Costello - M. Whalen - V. Weidler			
Plane No. 4	Cary Grant-Jean Arthur			
Racketeers	Alan Baxter-Jacqueline Wells	Mar. 30,'39†		
Romance of the Redwoods	Jean Parker-Chas. Bickford	Feb. 24,'39†		
Sabotage	Jack Holt-Katherine DeMille			
Texas Stampede	Chas. Starrett-Iris Meredith			
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	62	Jan. 7,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
(Reviewed under the title, "Climbing High.")				
Crashing Through 327	James Newill	Jan. 20,'39†		
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
Exile Express 301	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty	Jan. 20,'39†		
(See "In the Cutting Room," (Dec. 10,'38.)				
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Ride 'Em Cowgirl WI-2	Dorothy Page	Jan. 20,'39†		
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Marget Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Panama Cipher	Leon Ames-Charlotte Winters			
Rhythm of the Range	Tex Fletcher- Joan Barclay			
Singing Cowgirl	Dorothy Page			
To the Rescue 328	James Newill	Feb. 10,'39†		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan - Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Idiot's Delight 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	
(See "In the Cutting Room," Dec. 17,'38.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland-Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59; Jan. 21,'39, p. 53.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery-M. O'Sullivan-Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLean	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Three Comrades (A) 832	Robt. Taylor-Margaret Sullavan-F. Tone - Robt. Young - Guy Kibbee	June 3,'38	98	May 28,'38
(Exploitation: Aug. 20,'38, p. 65; Dec. 10,'38, p. 64.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
(See "Huckleberry Finn," "In the Cutting Room," Dec. 24,'38.)				
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter			
(See "In the Cutting Room," Dec. 31,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		33	Jan. 19,'35
Dusty Road	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen			
(See "Song of the West," "In the Cutting Room," Jan. 14,'39.)				
Fast and Loose	Robt. Montgomery-R. Russell	Feb. 17,'39†		
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
Hardys Ride High, The*	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford			
Honolulu 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Ice Follies of 1939	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Feb. 24,'39†		
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Sergeant Madden	Wallace Beery-Marian Martin-Alan Curtis-Laraine Johnson			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tarzan in Exile	J. Weismuller-M. O'Sullivan			
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†		
(See "Paroled to Exile," "In the Cutting Room," Dec. 31,'38.)				
Drifting Westward	Jack Randall-Edna Duran	Jan. 25,'39†		
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	*60	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	59	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	74	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory	Frankie Darro	Apr. 4,'39†		
Criminal Investigator		Mar. 29,'39†		
Man from Texas	Tex Ritter	Apr. 16,'39†		
Mystery of Mr. Wong, The	Boris Karloff-Dorothy Tree	Mar. 22,'39†		
Navy Secrets	Fay Wray-Grant Withers	Feb. 8,'39†		
(See "In the Cutting Room," Jan. 7,'39.)				
Riders of the Rio Grande	Jack Randall	Apr. 30,'39†		
Rolling Westward	Tex Ritter	Mar. 1,'39†		
Sky Pirate	John Trent-Marjorie Reynolds	Mar. 9,'39†		
Star Reporter	Warren Hull-Marsha Hunt	Feb. 22,'39†		
Streets of New York	Jackie Cooper	Apr. 23,'39†		
Sundown on the Prairie	Tex Ritter	Feb. 1,'39†		
Trigger Smith	Jack Randall	Mar. 15,'39†		
Under Northern Lights	Movita	Apr. 9,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G)	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	*65	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G)	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Boy Trouble	Charles Ruggles-Mary Boland-Donald O'Connor-Billy Lee	Jan. 27,'39†		
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Prison Farm (A) 3743	Lloyd Nolan-Shirley Ross	June 17,'38	68	June 25,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
Say It in French (G)	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Set. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3811	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
You and Me (G) 3742	George Raft - Sylvia Sidney - Harry Carey-Barton MacLane	June 3,'38	90	June 4,'38
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
(See "In the Cutting Room," Dec. 31,'38.)				
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 3,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste*	Gary Cooper - Ray Milland - R. Preston - B. Donlevy - D. O'Connor			
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Mar. 10,'39†		
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Campus Dormitory	Betty Grable-William Henry	May 19,'39†		
Federal Offense	L. Nolan-J. C. Naish-H. Angel	May 5,'39†		
Grand Jury's Secrets	John Howard-Gail Patrick			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	Mar. 17,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray-Donald O'Connor-C. Ruggles			
King of Chinatown	Anna May Wong-Lloyd Nolan	Feb. 17,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
Midnight	Claudette Colbert-Don Ameche-F. Lederer - J. Barrymore - M. Astor	May 12,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Never Say Die	Bob Hope-Martha Raye	Mar. 24,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Night Spot Hostess	Buck Jones-Helen Twelvetrees	Apr. 14,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
One Third of a Nation	Sylvia Sidney-Leif Erikson	Feb. 10,'39†		
Persons in Hiding	L. Overman-Patricia Morrison	Feb. 24,'39†		
St. Louis Blues	L. Nolan-D. Lamour-T. Gulzar	Feb. 3,'39†		
(See "In the Cutting Room," Sept. 24,'38.)				
Silver on the Sage	Wm. Boyd-Geo. Hayes	May 5,'39†		
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Sweepstake Millionaire	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†		
(See "Sudden Money," "In the Cutting Room," Dec. 31,'38.)				
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desert Patrol 7127	Bob Steele-Marion Weldon	June 6,'38	56	
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'38
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Ladies in Distress (G) 7012	Alison Shipworth-Polly Moran-Bob Livingston	June 13,'38	66	June 11,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
(See "In the Cutting Room," Dec. 24,'38.)				
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G)	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
(See "In the Cutting Room," Dec. 31,'38.)				
Red River Range 864	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Riders of the Black Hills (G) 7117	Three Mesquiteers-Ann Evers	June 15,'38	55	June 25,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Forged Passport	P. Kelly-L. Talbot-J. Lang	Feb. 15,'39†		
Higgins Family, No. 2	Gleasons, Jas., Lucille, Russell			
Home on the Prairie	Gene Autry-Smiley Burnette	Feb. 10,'39†		
(See "Ridin' the Range," "In the Cutting Room," Jan. 7,'39.)				
I Was a Convict	Barton MacLane-Beverly Roberts			
Mexicali Rose	Gene Autry-Smiley Burnette			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
Rough Rider Patrol	Roy Rogers-Mary Hart			
Street of Missing Men	Charles Bickford			
Three Texas Steers	Three Mesquiteers			
Woman Doctor	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 10,'39†		
(See "Dr. Judith Randall," "In the Cutting Room," Jan. 7,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G)	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Blond Cheat (G) 831	Joan Fontaine-D. deMarney	June 17,'38	62	May 28,'38
(Exploitation: Feb. 19,'38, p. 83.)				
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Jan. 27,'39†		
(See "In the Cutting Room," July 30,'38.)				
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
King Kong (re-issue) 870	F. Wray-B. Cabot-R. Armstrong	June 10,'38	100	Feb. 25,'33
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint In New York (G) 830	Louis Hayward-Kay Sutton	June 3,'38	72	May 7,'38
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for the Asking	L. Ball-D. Woods-F. Mercer	Feb. 4,'39†	68	
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
(See "Pure in Mind," "In the Cutting Room," Oct. 29,'38.)				
Castles, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 7,'39†		
(See "The Romantic Vernon Castle," "In the Cutting Room," Dec. 17,'38.)				
Fisherman's Wharf	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 17,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Knight in Ghost Town, A	G. O'Brien-R. Keith-R. Whitley			
Lady of Windsor, The (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Love Affair	I. Dunne-C. Boyer-L. Bowman	Feb. 17,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Picardy Max	James Ellison-Helen Wood			
Saint Strikes Back, The	George Sanders-Wendy Barrie	Mar. 10,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
They Made Her a Spy*	Sally Eilers-Allan Lane			
Twelve Crowded Hours	Richard Dix-Lucille Ball	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19.'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always In Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Charlie Chan In Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Josette (G) 839	Simone Simon - Don Ameche - Robt. Young-B. Lahr-J. Davis	June 3,'38	73	June 4,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*105	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39; pp. 52, 54.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto Takes a Chance (G) 819	Peter Lorre - Rochelle Hudson - Robt. Kent-J. Edw. Bromberg	June 24,'38	63	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
One Wild Night (G) 850	June Lang-Dick Baldwin-Lyle Talbot-J. Edw. Bromberg	June 10,'38	71	May 14,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Jean Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety In Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesay	Jan. 20,'39†	92	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Blind Mice (G) 851	Loretta Young - Joel McCrea-D. Niven-S. Erwin-M. Weaver	June 17,'38	75	June 11,'38
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Graham Bell	Don Ameche - Henry Fonda - Loretta Young-Young Sisters			
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Chasing Danger (G)	Preston Foster - Lynn Bari		*60	Jan. 14,'39
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Hound of the Baskervilles	Richard Greene-Basil Rathbone-Anita Louise-Nigel Bruce	Mar. 31,'39†		
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†		
Mr. Moto in Porto Rico	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Rose of Washington Square*	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson			
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 17,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Wife, Husband and Friend 930	Loretta Young-Warner Baxter-Binnie Barnes-George Barbier	Mar. 3,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Winner Take All	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Joe. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll-Henry Fonda-Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 80, 85; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54.)				
Drums (G)	Raymond Massey - Sabu - Roger Liversey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38; p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38. p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64.)				
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
It's Spring Again	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
(See "In the Cutting Room," Jan. 14,'39.)				
King of the Turf	A. Menjou-D. Daniel-D. Costello			
(See "In the Cutting Room," Jan. 14,'39.)				
Last Frontier, The	Gary Cooper-Andrea Leeds			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn			
Man in the Iron Mask	Louis Hayward			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Devine - John Wayne-George Bancroft			
(See "In the Cutting Room," Dec. 31,'38.)				
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G)	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†		
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker-Marjorie Bell	Jan. 13,'38†	58	
Last Express, The (G) 3038	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Warning, The (G) 3027.. (G) 3011	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 2,'38†	70	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboy's Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Outlaw Express 2059	Bob Baker-Cecelia Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38	56	
Son of Frankenstein, The (G)	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	99	Jan. 21,'39
Storm, The (G) 3016	Chas. Bickord-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Code of the Streets	Frankie Thomas-Harry Carey-"Little Tough Guys"			
(See "In the Cutting Room," Jan. 14,'39.)				
East Side of Heaven	B. Crosley-J. Blondell-M. Auer			
Key Woman	Preston Foster-Irene Hervey			
Spirit of Culver	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran			
Phantom Stage, The	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	61	
Pirates of the Skies	Kent Taylor-Rochelle Hudson	Feb. 3,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 10,'39†		
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64. 65, 66.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39; p. 53.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

(See "Crime Is a Racket," Oct. 22,'38.)

Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page		*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'83, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64.)				
Devil's Island (G)	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	97	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page—G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
	son-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Off the Record 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	
(See "Unfit to Print," "In the Cutting Room," Oct. 8,'38.)				
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan.... "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Battle of City Hall				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Orchid	Edw. G. Robinson-Wayne Morris-Gale Page			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart			
(See "In the Cutting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney-Edw. G. Robinson			
Hell's Kitchen	Marg't Lindsay-Ronald Reagoan-"Crime School Kids"			
Hero for a Day	Jane Bryan-Henry O'Neil			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Reporter	Bonita Granville-John Litel	Feb. 18,'39†		
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
On Trial	John Litel-Margaret Lindsay			
Professor Steps Out, The	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
("In the Cutting Room," Jan. 7,'39.)				
Roaring Road, The	Pat O'Brien-Wayne Morris.... Ann Sheridan-Gale Page			
Smashing the Money Ring	R. Reagan-R. Towne-J. Litel			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
Torchy Blane Runs for Mayor*	Glenda Farrell-Barton MacLane			
Torchy Blane in Chinatown	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	
We Are Not Alone	Miriam Hopkins			
Wings of the Navy (G)	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	*90	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†		
("In the Cutting Room," Jan. 7,'39; exploitation: Jan. 14,'39, p. 64.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73.)					
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris* (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's In the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle* (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Liebe Im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele*	Molly Picon	Sphinx	Jan. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
My Song of Love*	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River* (G)	Will Hay	G.F.D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Ware Case, The (A)	Clive Brook	A.B.F.D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
Witch Night	Gosta Ekman	World			
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	2 rls.
Ducking They Did Go, A 9406	Apr. 7,'39†	2 rls.
Flat Foot Stooges 9403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Swing, You Swingers 9428 Andy Clyde	Jan. 29,'39†	19½
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors 9506	Jan. 26,'39†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½
Snowtime 8507	June 3,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	1 rl.
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 9 (6-18-38) 8659 (Spanish Songs)	June 25,'38	9½
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	1 rl.
No. 5 (9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	1 rl.
No. 7 9657	Mar. 24,'39†	1 rl.

HAPPY HOUR

Title	Rel. Date	Min.
Jungle Babies 8473	June 1,'38	1 rl.
New Nation, The (Czecho-slovakia) 8472	June 1,'38	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mounties, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Jan. 27,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A 9961		

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	5
Happy Birthday 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	1 rl.

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 11 (7-30-38) 8661	June 24,'38	10½
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 9854	Dec. 15,'38	10
No. 5 9585	Jan. 10,'39†	1 rl.
No. 6 9586	Feb. 17,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
Get Ready Navy 9804	Feb. 24,'39†	1 rl.
King Vulture (1-21-38) 9803	Jan. 6,'39†	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
Thrilling Moments (6-25-38) 8809	June 10,'38	9½
Sportlaughs 9804	Jan. 27,'39†	1 rl.

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 9902 (Inside the White House)	Jan. 27,'39†	1 rl.
No. 3 9903	Mar. 3,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 El-2	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 El-2	Jan. 20,'39†	9
(Color Cartoons)		
Baby Checkers El-14		
Monkey Business El-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Here's to Good Old Jail 8522	June 10,'38	6½
Last Indian, The 8523	June 24,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

(color cartoons)

Title	Rel. Date	Min.
We Live In Two Worlds (8-20-38) 8609	July 22,'38	11

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Pardon My Accident 8120 Willie Howard	June 10,'38	17
Winner Lose All 8310 Charles Kemper	June 17,'38	19

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Day at the Beach, A (8-15-38) W-685	June 25,'38	10
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Mama's New Hat W-882		
Seal Siknners W-881 (sepia)	Jan. 28,'39†	

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 17—Criminal Is Born, A (8-27-38) P-614	June 25,'38	21
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Czechoslovakia On Parade (7-2-38) T-661	June 11,'38	9
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Singapore and Jahore T-855	Aug. 31,'38†	9
Sydney, Pride of Australia T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The M-875	Dec. 31,'38†	11
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Ice Antics M-876		
Streamline Swing (11-12-38) M-872 (in sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again M-873 Shephard-Struwick-Mary Howard	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloy	July 9,'38	10
Tupapaco (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan. 29,'38	21
Dream of Love, A		
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downes	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel R-801	Dec. 17,'38†	21
Once Over Lightly R-802	Dec. 17,'38†	19

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt C-935	Jan. 7,'39†	11
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	9

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10
No. 2—K-922		

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure S-905		
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Luch, An F-955		
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet F-954		8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 27,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
COLOR CRUISES		
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
HEADLINERS		
Busse Rhythm (10-22-38) A8-3	Oct. 7,'38†	10
Henry Busse and Orch.		
Easy on the Ice (6-18-38) A7-13	June 3,'38	10
H. King's Orch.-S Foster		
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2	Sept. 2,'38†	10
Clyde Lucas and Orch.		
Moments of Charm (8-13-38) (A8-1	Aug. 5,'38†	10
P. Spitalny & Girl Orch.		
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6	Jan. 6,'39†	10
Larry Clinton and Orch.		
Queens of the Air (7-23-38) A7-14	July 8,'38	11
Vincent Lopez		
PARAGRAPHICS		
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Melodrama (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
PARAMOUNT PICTORIAL		
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12 — Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
POPEYE THE SAILOR		
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5	May 27,'38	8
Jimmy Dorsey and Orch.		
GRANTLAND RICE SPORTLIGHTS		
No. 50—Red, White and Blue Champions (6-4-38) R7-11	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No.55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
UNUSUAL OCCUPATIONS		
(In Color)		
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 3—Picketing for Love 83,603	June 3,'38	17
1938-39		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
Maid to Order 93,403	Jan. 27,'39†	18
MARCH OF TIME		
1937-38		
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38)	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
NU-ATLAS PRODUCTIONS		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212	June 24,'38	10
Jan Peerce		
Hockshop Blues (8-6-38) 84,213	July 15,'38	10
Brad Reynolds & Orch.		
International Rhythm (7-2-38) 84,211	June 3,'38	10
Roy Smeek and His Aloha Islanders	May 13,'38	11
Salt Shakers 84,210		
J. C. Flippen	Apr. 1,'38	11
Skyline Revue 84,200		
Paula Stone		
Styles and Smiles (10-15-38) 94,202	Sept. 30,'38†	11
Virginia Verrill		
Talent Auction 94,203	Oct. 28,'38†	10
Irene Beasley		
Tropical Topics 94,206	Jan. 20,'39†	10
Rosita Ortega		
Under a Gypsy Moon (9-3-38) 94,201	Sept. 2,'38†	10
J. Harold Murray		
Venetian Moonlight 94,204	Nov. 25,'38	1 rl.
Mario Cozzi		
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Photografter, The 83,203	June 17,'38	15
Jack Rice		
Plumb Crazy 93,202	Feb. 3,'39†	16
RADIO MUSICAL COMEDIES		
Twenty Girls and a Band (1-22-38) 83,502	Apr. 8,'38	18
Nick Stuart and Orch.		
RAY WHITLEY COMEDIES		
Prairie Papos 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Trans-America 94,602	Oct. 4,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Blue Grass (12-17-38)		10
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
On the Wing 94,305	Dec. 30,'38†	10
Underwater (6-25-38) 84,307	June 3,'38	9
SHEILA BARRETT COMEDIES		
Week-End Guest 94,401	Oct. 14,'38†	
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203	Apr. 22,'38	18
Ray Whitley		
Hunting Trouble (8-13-38) 83,303	Aug. 12,'38	10
Jed Prouty		
WALT DISNEY CARTOONS		
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
(Exploitation: Jan. 7,'39, p. 50.)		
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Selenee 9201	Aug. 19,'38†	1 rl.
FASHIONS (In Color)		
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Nov. 11,'38†	10
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
MAGIC CARPET SERIES		
(Lowell Thomas)		
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38 †	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11
Viking Trail (12-31-38)		11
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose In Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521	Aug. 26,'38†	1 rl.
(In color)		
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGENSEN (Sports)		
Shooting for Par 9302	Jan. 13,'39	
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The		
Fox Hunting (1-21-39)		1 rl.
Jersusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		
Wanderers of the Desert (1-7-39		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52. (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.
No. 59 3357	Jan. 30,'39†	1 rl.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I's Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbirds (12-10-38) 3240	Dec. 26,'38†	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts 3247	Jan. 9,'39†	7
MENTONE MUSICAL COMEDIES		
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (5-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone- Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights 3226	Jan. 11,'39†	2 rls.
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172	Feb. 15,'39	2 rls.
Ed. East-Ralph Dumke	July 6,'38	17½
Wild and Bully 3227	Feb. 15,'39	2 rls.
OSWALD CARTOONS		
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7
STRANGER THAN FICTION SERIES		
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty 3369	Jan. 2,'39†	1 rl.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Forget-Me-Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	2 rl.
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color)	Feb. 11,'39†	20
Sophmore Living 4021	Jan. 21,'39†	2 rls.
Harvest Moon Dancers		
COLOR PARADE		
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (12-3-38) 4603	Nov. 5,'38†	10
Nature's Mimics 4604	Dec. 3,'38	1 rl.
Mechanix Illustrated, No. 2 4605	Jan. 7,'39†	1 rl.
COLORTOUR ADVENTURE		
(In Color)		
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.
Mechanix Illustrated, No. 2 4005	Jan. 7,'39†	1 rl.
FLOYD GIBBONS'		
"YOUR TRUE ADVENTURE"		
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb 4305	Jan. 7,'39†	1 rl.
LOONEY TUNES		
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	1 rl.
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
MELODY MASTERS		
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
MERRIE MELODIES		
(In Colors)		
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71——Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'39†	1 rl.
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 73—Ham-ateur Night 4510	Jan. 28,'39†	1 rl.
PICTORIAL REVUES		
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.
TECHNICOLOR SPECIALS		
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
VITAPHONE VARIETIES		
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl 4905	Jan. 14,'39†	1 rl.

OTHER PRODUCT

Title	Rel. Date	Min.
A. B. F. D.		
Legend of Norfolk, A (12-31-38)		
DEVLIN		
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Trailing the Jaguar (7-2-38)	July 15,'38	28
LENAUER		
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
REGAL		
Youth Marches On (9-24-38)	Sept. 24,'38	20
SACK		
(with Negro Cast)		
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	8
Welcome Home	Sept. 1,'38†	16
SANDERS FILMS		
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9
WORLD		
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuse		
Song of Ceylon		
Valse Brillante		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel Date	Min.
Flying G Men James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29)
Lone Ranger Rides Again Robert Livingston- Chief Thunder Cloud (15 episodes)	Jan. 25,'39†	

UNIVERSAL

Title	Rel Date	Min.
Buck Rogers 3881-92 Larry Crabbe	Apr. 11,'39†	
Flaming Frontiers (6-4-38) 3581-95 Johnny Mack Brown-E. Hansen	July 5,'38	20 (each)
Red Barry (10-8-38) 3681-3792 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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BE "JESSE JAMES". STEAL THESE USED theatre chairs from us (75c up). 16,482 famous makes veneer, upholstered. Free list. S. O. S. CINEMA SUPPLY CORP., New York.

PRINTING SERVICE

CAN SUPPLY LAYOUTS, ART WORK, ENgravings and arrange printing for direct mail list. Prices furnished upon request and based on type of service needed. BOX 1098A, MOTION PICTURE HERALD.

POSITIONS WANTED

PROJECTIONIST, 15 YEARS' EXPERIENCE ANY equipment. Sober, reliable, married. References. Anywhere. HERBERT JAMES, Gladwin, Mich.

MANAGER, SEEKS POSITION: PROGRESSIVE circuit, independent houses. Experienced booking, advertising. Best references. BOX 1108, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispenable to everyone working with sound equipment. $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE 1938-39 EDITION OF THE INDUSTRY'S INternational reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now available. It has the most facts about the motion picture business ever published. It is indispensable to every executive in the industry. This issue contains more than 12,000 biographies of important film people. Send your order today with a check for $3.25 and your copy will be promptly mailed, postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring, and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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TRAINING SCHOOL

LEARN MODERN THEATRE MANAGEMENT, advertising. Train for better theatre positions. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

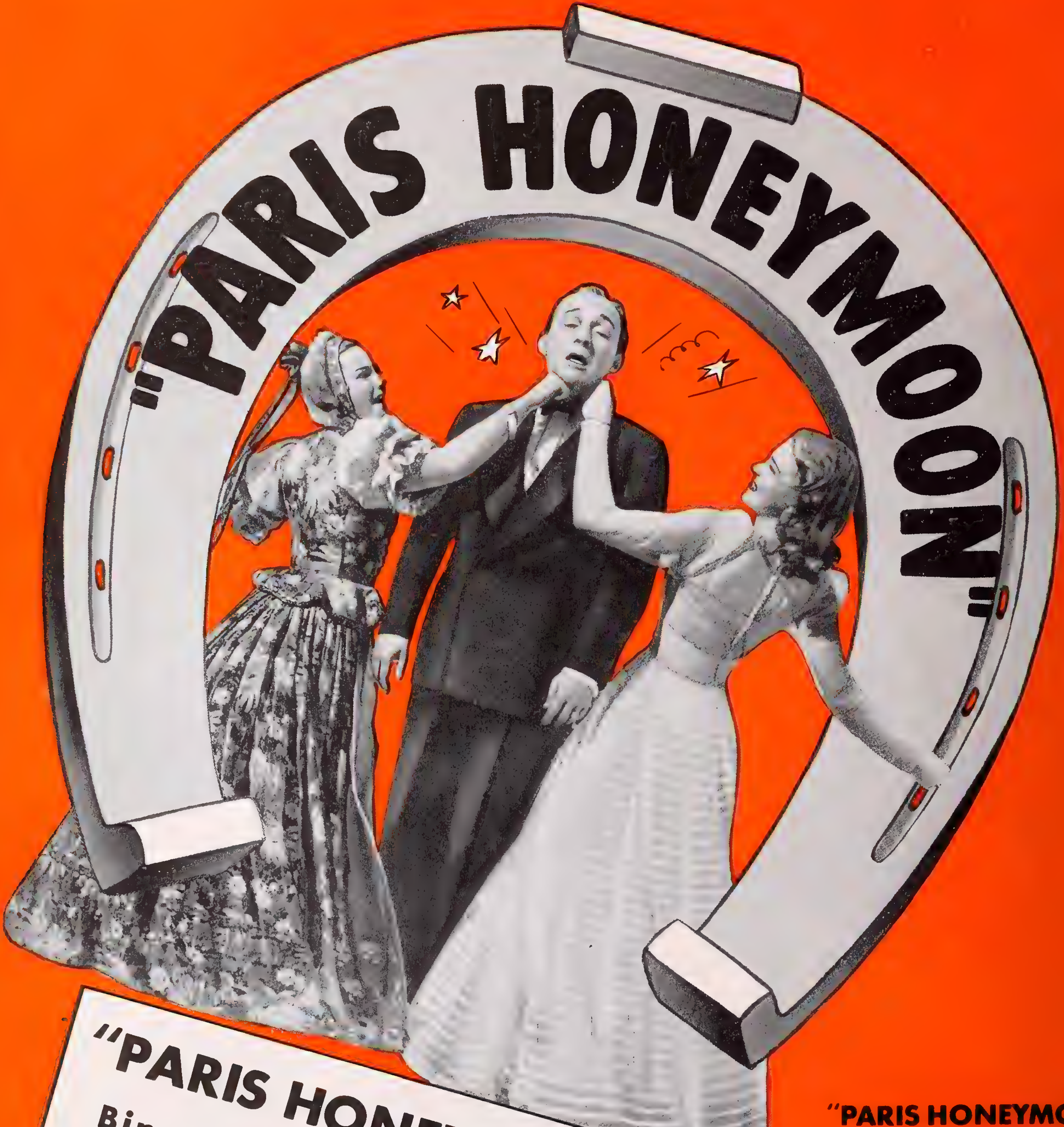
PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

INSTANT ACCEPTANCE

NEVER before have new negative materials been as enthusiastically received . . . as quickly put to use . . . as Eastman's three latest motion picture films. Fast, fine-grained *Plus-X*, for general studio work . . . high-speed *Super-XX*, for all difficult exposures . . . ultra-fine-grained *Background-X*, for backgrounds and all-round exterior work . . . Typically *Eastman* in uniformity and photographic quality, these films have won instant acceptance in the industry. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Plus-X . . .*
Super-XX . . . Background-X

Sing, you sinners, that Beebe boy is in the groove again!



"PARIS HONEYMOON"

with

Bing Crosby · Franciska Gaal

Akim Tamiroff · Shirley Ross

A Paramount Picture Directed by Frank Tuttle · Screen Play by Frank Butler & Don Hartman · Based on a story by Angela Sherwood

"PARIS HONEYMOON" running neck and neck with "Sing You Sinners" in key spots. Washington, Hartford, New Haven, Worcester, Boston, Des Moines smash out grosses averaging 40% above normal.

MOTION PICTURE
HERALD

Delusions of Grandeur

Some remarks on the advertising of the motion picture

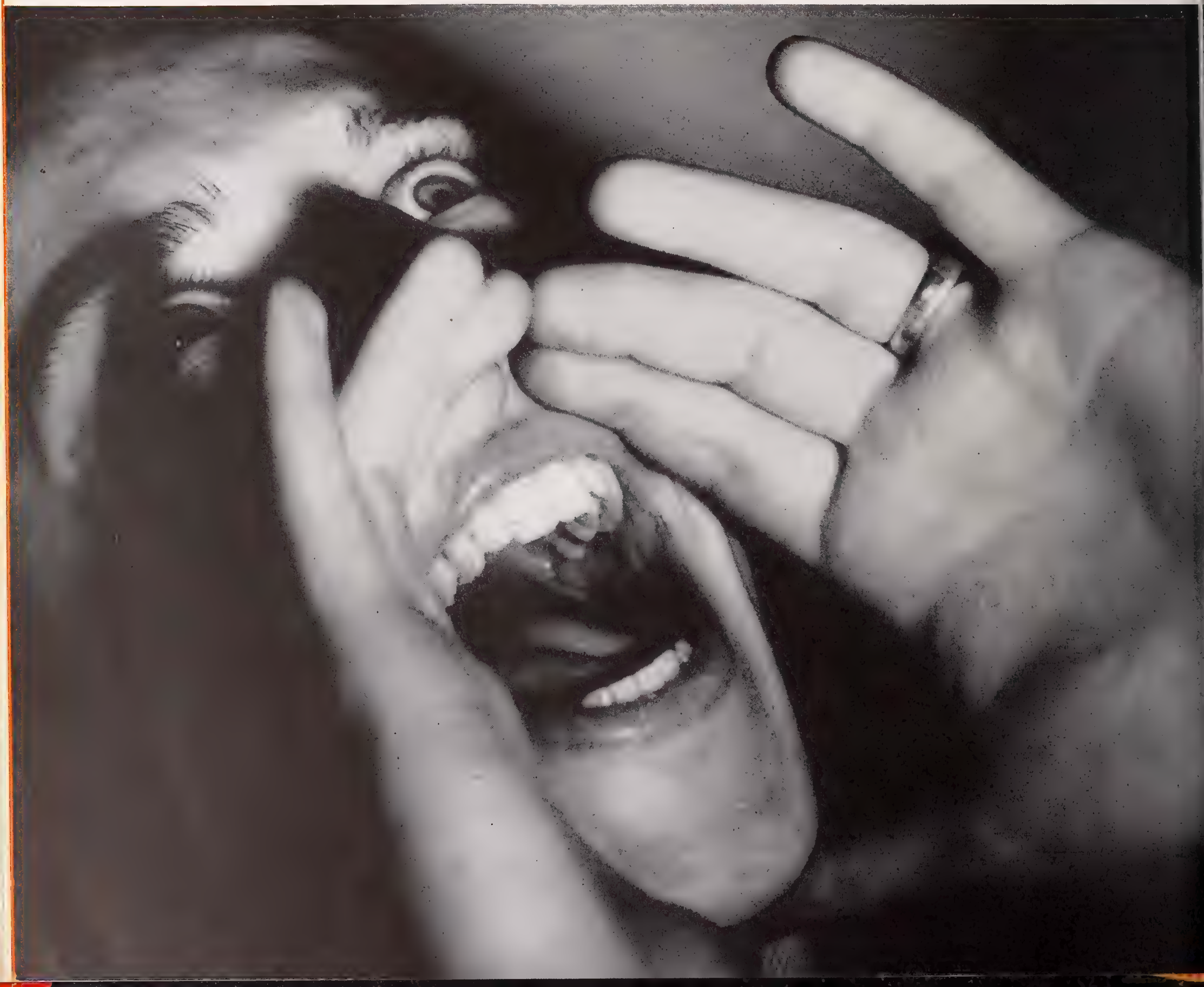
by TERRY RAMSAYE

(See Page Seven)

VOL. 134, NO. 5 In Two Sections—Section One FEBRUARY 4, 1939

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copies, 25 cents. *All contents copyrighted 1939 by Quigley Publishing Company.*

"HONO



LULU!”

Shake your records loose with the biggest money show since Barnum took Broadway! If you find a bigger word than COLOSSAL, now's the time to spring it! (*“Sweethearts” “Stand Up and Fight” “Idiot's Delight” and now look!)*

M-G-M presents “HONOLULU”, an uproarious and spectacular entertainment starring ELEANOR POWELL, ROBERT YOUNG, GEORGE BURNS, GRACIE ALLEN. Original Story and Screen Play by Herbert Fields and Frank Partos. Music and Lyrics by Harry Warren and Gus Kahn. Directed by Eddie Buzzell. Produced by Jack Cummings.

Can America Defend Herself in the Air?

Can America Defend Herself in the Air?

THEATRE

THE BURN
BLAZING A

WI
TH

- **SEE** youths become eagles . . . if they can pass the world's toughest tests!
- **SEE** flying battleships that can sink an enemy fleet 1,000 miles at sea!
- **SEE** America's new mystery plane . . . 320 miles-per-hour and invincible!
- **SEE** combat maneuvers that prepare our naval pilots . . . for anything!
- **SEE** why the eyes of the fleet have become our strongest arm of defense!

SEE THESE AMAZING REVELATIONS . . . AND JUDGE FOR YOURSELF THE MIGHT OF THE

"WINGS OF THE NAVY

Uncle Sam's armada of steel and thunder zooms to glory as the screen unfolds its thrilling, mighty saga, with

GEORGE BRENT
OLIVIA DeHAVILLAND
JOHN PAYNE

Frank McHugh • John Litel • Victor Jory • Henry O'Neill
Directed by LLOYD BACON • Original Screen Play by Michael Fessier
A COSMOPOLITAN PRODUCTION • A WARNER BROS. PICTURE

NG QUESTION TODAY RECEIVES A
NSWER FROM WARNER BROS. IN

NGS OF
E NAVY

"Fits the national and international situation, the newspaper headlines of the world and the boxoffice needs of the American exhibitor like a glove fits a fist." *M. P. Herald*

"Sure hit! No. 1 in thrills and entertainment for the whole darned family! Watch it hit!" *Hollywood Reporter*

"Packs an awful thrill wallop!" *Film Daily*

"A gripping, suspense-filled 90 minutes. A stirring picture!" *Variety Daily*

"A healthy grosser! A production of top rating throughout." *Variety*

"Any prediction other than one which visions the public pushing itself around to get in to see 'Wings of the Navy' would be out of line." *Motion Picture Daily*

ads to choose from
the press book—all
as timely as this!

20TH'S NEW ENTRY FOR NEW RECORDS!

TAIL SPIN

First showing triples average week's gross at California Theatre, San Diego, after

SETTING NEW 5-YEAR OPENING-DAY RECORD!

•

"Has everything the public wants—romance, drama, action, crashes, tears, laughs!" —*The Exhibitor*

"Captures full wallop of sensational episodes. Has plenty of exploitation ammunition!" —*Daily Variety*

"Roaring saga! Thrills and action aplenty! Moves at five-mile-a-minute pace!" —*Boxoffice*

"Heavy boxoffice! Plenty of qualities which mark it for top entertainment!" —*Hollywood Reporter*

"Its success is assured! Entertainment of a high order! Entirely different!" —*L. A. Examiner*

ALICE FAYE · CONSTANCE BENNETT · NANCY KELLY

TAIL SPIN

with

JOAN DAVIS
CHARLES FARRELL
JANE WYMAN
KANE RICHMOND
Wally Vernon · Joan Valerie
Edward Norris

Directed by Roy Del Ruth
Associate Producer Harry Joe Brown
Original Screen Play by Frank Wead
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 5 February 4, 1939

DELUSIONS OF GRANDEUR

Some remarks on the advertising of the motion picture

by TERRY RAMSAYE

THE first man who made a million dollars in the motion picture business bought a seat at the Metropolitan Opera. The next in line went in for emeralds and eight others for larger diamonds.

After that the gesture imposing consisted of page space in the *Saturday Evening Post*—the unapproached colossus of national publications, in the feature's natal years.

Incidental to that, however, for some years the magnates of the movies demonstrated their magnificence, or hope of it, in a shade more intimate fashion by hurling double trucks in the picture section of the New York *Morning Telegraph* at each other every Sunday morning. Do not get confused, that had nothing to do with improving the breed, it was just a paper they all read. The social status of the race horse at that time was at low ebb. Relevancy to the box office was not wide or acute.

That was, as years are counted in our world of the screen, a very long time ago.

Some of these advertisers had themselves to sell. Many of them had stock to sell.

That was, as years are counted in this world of the screen, long ago.

All of them had motion pictures to sell, but that was a very different matter being handled in a very different manner. They were not very clear, confidentially, about what caused what, but they were getting a lot of action, one way or another, and they saw their names and their company names in what seemed to be high places. They were, in a direct fashion obscured only by the devious processes of bookkeeping, if any, buying evidence of what they had already attained.

* * *

THAT was not quite as much of a total loss as this casual recording might be taken to indicate. It helped dominant personalities of ability to dominate. It helped make "down town" know that the motion picture was an industry. It cost a lot, but it was worth something—to some.

The picture got dreadfully confused, between kudos and merchandising, with entirely understandable justifications. Beginning with the Chicago *Tribune's* parallel page-and-screen presentations of serials beginning with the "Adventures of Kathleen," through to and including the ill-fated "Gloria's Romance," there was a lot of intertwining of newspaper circulation selling and picture merchandising. The newspapers went to big space, their own—and to sell papers. The early movement included such pace makers as the New York *World* and the publications of Mr. Norman E. Mack of Buffalo. It is not to be wondered that the novice magnates of the industry of the motion picture could hardly tell *selling* from *telling*. The publishers were not the sort to tell them, either. The newspapers were, of course, selling circulation to the masses with movie-lure, and with the movies contributing. This had nothing to do with the very different process of using newspaper space to sell seats, for a show at a place and time.

Exhibitors in that time were buying first "film service" and then presently "program," which was the same thing. In a fashion they still do—because there are fifty-two weeks in every year, no matter how few or many the hits.

The newspaper and magazine advertising was the frosting on the film cake. It helped to sell exhibitors, it helped to decoy players, it helped to sell stock, it helped to ease bank loans, it also made the presidents and vice-presidents mentioned feel better.

That is how the motion picture became what is called "a national advertiser."

* * *

THUMBING the pages of a stack of what are known as "national media," otherwise a pile of magazines, this grey winter's day, one becomes aware of a chorus of complaint. It seems that nearly everyone who writes of the screen elects to draw attention by vociferation of a notion of where-in and how the motion picture is all wrong. Just parenthetically it may be observed that much of the copy appears to be sold by members of the production community of Hollywood, which not only warms the vipers but fattens them. Fat is unbecoming to a viper.

Anyway, speaking of national media, one comes across the current issue of *Time*, the bellwether of the printed triumvirate of *Time*, *Fortune* and *Life*, and that excited and exciting unicorn of screen journalism called "The March of Time," in the course of which said *Time* in the screen department under the title of "The New Pictures" appears:

"In 1938, foreign pictures, by and large, were better than Hollywood pictures. . . ."

That is a considerably sweeping statement.

"Better," one might ask, "better for whom?" or by special permission from Harvard "who?"

Mayhap that represents the preference of the cinema editor of *Time*, and maybe, if he is doing a job, the preference of his audience. If so, what of it? "Snow White" is still the picture of the year, Shirley Temple is still the number one box office draw.

The attitude and observations of the cinema editor of *Time* rather automatically remind one of the observations of Mr. Howard Dietz, speaking on a lecture course at the New School for Social Research the other night, when he indicated that it was possible that some of the esoteric tastes of the critics could be traced to their boredom at looking at a lot of pictures. Jobs are like that, to be sure. They have routine and monotony, and much looking maketh a tired critic, which is, however, not sufficient excuse for fighting the job. Tea tasters

[*Continued on following page, column 1*]

This Week

Divorcement Test

The supreme court will review the suit attacking the constitutionality of the North Dakota law requiring separation of disertbution and exhibition interests, a ruling having been made this week that the court had "probable jurisdiction." The hearings will be followed with interest by the industry which just now is watching the Government suit in equity and internal efforts toward trade practice regulation, proposals for which are in the process of revision.

The ruling is reported on page 13 *and trade practice news is on page* 12.

Investigator

The British Board of Trade this week appointed Russell Kettle as inspector to investigate the affairs of Gaumont British. The appointment consolidates reiterated and prolonged appeals on the part of Gaumont British shareholders but is apparently at variance with a statement sent to the House of Commons at the last session that it had been asked by the shareholders to suspend any investigation.

Bars Radio Appearance

Darryl F. Zanuck, in charge of Twentieth Century-Fox Production, took action this week to limit the radio appearances of film stars.

"Heeding the protests and advice of exhibitors about the excessive appearances of film stars on radio programs," said an announcement of the New York headquarters, "Darryl Zanuck in Hollywood Wednesday made the first move of compliance by withdrawing Tyrone Power, one of the company's outstanding stars, from further broadcasts. In an agreement with Power's sponsors (Woodbury's soap), the star will terminate his program after next Sunday's broadcast.

" 'We have no quarrel with radio,' said Mr. Zanuck, 'but there is great validity in the insistence of exhibitors who contend that they are severely injured because the air lanes are so crowded with screen personalities. The screen and radio can continue to help each other, when they cooperate for mutual benefit, but the situation today is such that unless stern measures are taken both must suffer.' "

Money from Movies

Since 1926, at which time the first of three basic agreements with film producers on sale of plays was signed, $11,199,566 has been paid to dramatists for the film rights to their plays, according to George Middleton, past president of the Dramatists' Guild, $1,440,650 of which has been paid since 1936, when the third agreement was signed. Mr. Middleton also believes that television will create an entirely new market for the dramatist, although the Guild has not been able to prevent television rights from being included in the sale of film rights.

Negotiations between the Guild and the motion picture industry, as represented by J. Robert Rubin of Metro-Goldwyn-Mayer and Jake Wilk of Warner Brothers, for the return of Hollywood backing to the Broadway stage, have reached the stage where the first draft contracts are being drawn up by Sidney Fleisher, attorney for the Guild. It is believed that a full agreement may be reached within the next fortnight, with the final plan then subject to a vote of all stage managers, and to 30 days notice to the membership of the Guild.

DELUSIONS OF GRANDEUR - - - - - - - - An Editorial (Continued)

[*Continued from preceding page*]

get jaded, but they do not try to change the national appetite. Their business is to serve it.

Tea, of course, is merchandise, like motor cars and cosmetics and groceries, like department store bargains, baseball, fights and travel tours. Motion Pictures are, one must discover, different. The free press gets free only in sectors. No newspaper has yet printed what really happened to a certain son of a merchant prince of Chicago, no department store ever has an accident or loses a judgment to a customer, but if any critic or columnist takes a misliking to a screen player in a part it is a national, screaming outrage. If any Buick was less than perfect, if any cake of Ivory ever sank, we never read about it. But any time, any day, we can read that most any motion picture is a total loss, that Hollywood is a total loss, that its picture makers do not know their art from their elbows—all on the authority of persons who never made anything but a deadline.

To the public press the motion picture is a source of both important circulation making copy and of remunerative sale of advertising space, a picture most unlike that which obtains in the relations of the press and sports.

IN the year 1938, as recorded in the *Herald's* newspages last week, five motion picture companies bought a total of $1,087,615 in space in the national magazines. For four of them this was an increase between 1935 and 1938 of about three hundred percent. In the same period Metro-Goldwyn-Mayer Corporation, which had splashed $452,149 in '35, marched down the four years in diminuendo to $153,899 in '38, the low figure among the advertising film companies. An examination of the curves of performance for the companies concerned for the period covered do not appear to give evidence of a very intimate relation between the magazine figures and the annual grosses. While Mr. Dietz was cutting-down his contemporaries were cutting-up.

Reasons can be found for some of the eccentric patterns of operation involved, and they pertain considerably more to the selling of advertising than the selling of pictures.

The reasons are as diverse as "he's a jolly good fellow" and the existence of interlocking interest between advertising agencies and motion picture finance. Those factors have nothing to do with the business of giving the amusement seeking public its money's worth of a good time at the box office.

The use of national media began tentatively in 1914. Experience since then has shown, with considerable conclusiveness, that pictures are sold only where they can be had, at a certain box office at a certain date and time. The necessity for close correlation between advertising and distribution of merchandise is an axiom among real merchandisers.

Let us assume that a powerful national medium has a circulation of, say, three millions, a reader attention of maybe fifteen millions. Suppose, extravagantly, that the advertising was so good that it gave those fifteen millions an overwhelming impulse to dash out and buy a seat to see a certain show. How many places could that be done? The answer is the print order, ranging from say 100 on mine run material to maybe 300 on a picture the distributor wants to sell before it reveals itself. It seems inevitable that the vast preponderance of those sold by the big national media have to be expected to carry their desire to buy over a considerable period—and in that period how many other advertisers are intervening with perhaps equal or stronger appeals?

No motion picture was ever really sold except at the box office. That is a job for showmanship—for which there is no substitute.

The Labor Front

Acting on petitions filed by the Screen Writers' Guild the National Labor Relations Board this week issued formal complaints against ten Hollywood studios charging violation of the Labor Relations Act in that, among other things, they have refused to recognize the Guild despite its certification as the collective bargaining agency for writers.

Further in the field of organized labor, the executive board of the International Alliance of Theatrical Stage Employees, meeting in Miami, announced that full autonomy has been given the Hollywood studio unions.

Developments are reported on page 36.

Majors Lose Point

The motion for a bill of particulars made by the dependents in the anti-trust suit against the majors (with the exception of Twentieth Century-Fox) instituted by Harry Fried on September 28th last, has been denied by Judge Kirkpatrick in United States District Court for the eastern district of Pennsylvania. Judge Kirkpatrick held that the complaint did not "require further clarification."

Mr. Fried operates the following theatres, all in Pennsylvania: the Anthony Wayne, Wayne; the Surburban, Ardmore; the Lawndale, Philadelphia, and the Seville, Bryn Mawr.

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, 366 Adelaide Street West, Toronto 2, Ontario, J. A. Cowan, representative; London Bureau, 4, Golden Square, London W 1, Hope Williams, manager; cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 21, Rue de Berri, Paris 8, France, Pierre Autre, representative, cable Autre-Lacifral-8 Paris; Rome Bureau, 54 Via Della Mercede, Rome, Italy, Joseph D. Ravotto, representative; cable Ravotto-Stampestera, Rome. Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Budapest Bureau, Szamos-utca 7, Budapest I, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Koehler, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, Hiromu Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro Brazil, L. S. Marinho, representative; India Bureau, K. G. Gidwaney, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna, VII, Hans Lorant, representative; Chile Bureau, Casilla 13300 Santiago de Chile, A. Weissmann, representative; Copenhagen Bureau, Rosengaarden 14, Copenhagen, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1939 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Time and the Feature

Definitely in mind is the making of a feature by the March of Time, newsreel affiliate of Henry Luce's Time, Inc., which controls *Time, Life* and *Fortune* magazines, as well. While the March of Time was off the air, recently, its radio staff worked on several drafts of a motion picture film scenario, with the basic idea centering upon some news event. Probably to be distributed through its present outlet, RKO, the feature, when a suitable approach is found for the medium, will be only the first, if it is a success. Louis de Rochemont, producer of the March of Time, pointed out that before any definite action can be taken, the completed plan would be submitted to Mr. Luce and the directors of the company.

Troubled Air Waves

Tentative plans were rumored in Washington this week for the new commission called for by the president to replace the present Federal Communications Commission whose administration of the radio broadcasting laws has been called inadequate. The blueprints call for a three man group to replace the seven members of the commission.

A strike of radio talent having been averted by a last minute action on the part of advertising agencies, the American Federation of Radio Actors and the American Association of Advertising Agencies began conferences in New York this week which are to last until an agrement is reached.

Both sides late Wednesday said the outlook for a settlement was bright.

Both stories are on page 43.

That Spanish Market

The newly recognized South American market again was in the news as two executives, in the foreign sales departments of United Artists and Universal Pictures, reported on the situation: on methods used to build business, on the negligible competition provided by Italian and German product, on the peculiar customs encountered by Americans "down there," on the production of Spanish-language films, on prospects for American films this year. Interviewed were J. H. Seidelman, foreign sales manager for Universal, who sailed this week on the *SS Gripsholm* for a 56-day cruise during which he will show, at the chief ports of call, a three-reel trailer in the Spanish language, detailing current Universal product; and Paul Wir, Central American manager for United Artists, who was in New York for conferences with home office executives.

The interviews are recorded on page 42. *Pictures appear in the Pictorial Section.*

Griffis Forecasts

Between 30,000 and 100,000 television receiving sets will be manufactured and sold in 1939, Stanton Griffis, chairman of the executive committee of Paramount Pictures, predicted at the opening of the annual conference of the National Board of Review Thursday at the Hotel Pennsylvania, New York.

Mr. Griffis said television will bring the adaptation of old films to telecasting as well as new "specialty" pictures. "Our laboratories are already working along these lines," he said.

"For the exhibitor we see the televising of sports and other current events as an adjunct to his newsreel program. Television to the motion picture industry will mean the loss of no more business than has the development of 16 mm films."

Allan B. Dumont of the Dumont Laboratories, Paramount's television company, traced the technical advancement of television.

Screen Advertising

A bill was introduced in the state legislature in Wilmington, Del., on Wednesday by Senator Paul R. Renard, making it unlawful for theatres to display any advertising preview or trailor which would take more than three minutes during the period of one entire program, unless the proper notice thereof were first given to patrons by displaying signs and handbills.

FOR READY REFERENCE

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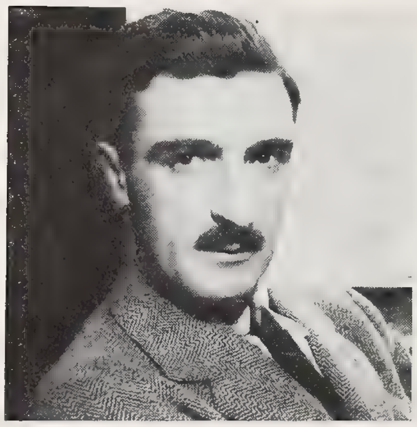
This Week In Pictures

A TRIPLE premiere is given RKO Radio's most extensive product venture of the season, "Gunga Din," the unveiling taking place simultaneously in New York, Miami and Hollywood. At the Music Hall in New York, above, W. G. Van Schmus, managing director of the Radio City theatre, greets George Stevens, producer-director of the picture, and Douglas Fairbanks, Jr., one of its stars. At right is George Hoover, manager of the Sheridan theatre, Miami Beach, in the lobby on opening night with Mr. and Mrs. I. J. Hoffman, New England division manager for Warner Brothers. Below, George Schaefer, president, and Ned E. Depinet, vice-president in charge of distribution, arrive at the Pantages theatre in Hollywood.

ALMOST a year in advance, W. R. Lynch, general manager of Paramount Enterprises, Inc., Florida circuit, signs for first run of "Gulliver's Travels," the industry's second full-length cartoon in color which is now in production at the Fleischer Studios in Miami. Watching execution of the contract for the showing next Christmas are Dave Fleischer, director of Fleischer Studios, and Oscar A. Morgan, Paramount southern division manager.

GARSON KANIN, right, youthful RKO Radio director, whose first three pictures, "A Man to Remember," "Next Time I Marry" and "The Great Man Votes," have brought him critical acclaim, has signed a new contract with RKO in Hollywood.



ALBERT MARGOLIES, left, for the last two years in charge of publicity for Gaumont British, has joined the United Artists publicity staff under Lynn Farnol, director of publicity and advertising.

KARL HOBLITZELLE, left, head of the Texas Interstate circuit, has been voted Dallas' most distinguished citizen and winner of the Linz award, given annually for outstanding civic accomplishment. The circuit operator was cited for his great philanthropies and particularly his charity on behalf of the German refugees.

PAUL WIR, right, manager in Panama for United Artists, in New York on a visit told an interviewer for Motion Picture Herald that the company is handling the greatest volume of business in its history in Central America and that the coming season would be profitable for all American companies in the field. He is quoted on page 42.

By Staff Photographer

IRVING SHAPIRO, below, general sales manager of World Pictures, commenting on the box-office success of "Grand Illusion," points out that nationality is by no means part of the formula by which good pictures are and must be made. Convinced that those qualities which go to make a good film are mostly intangibles, he attributes the success of certain French pictures in part to the freedom allowed directors there, a policy toward which he thinks Hollywood is turning.

By Staff Photographer

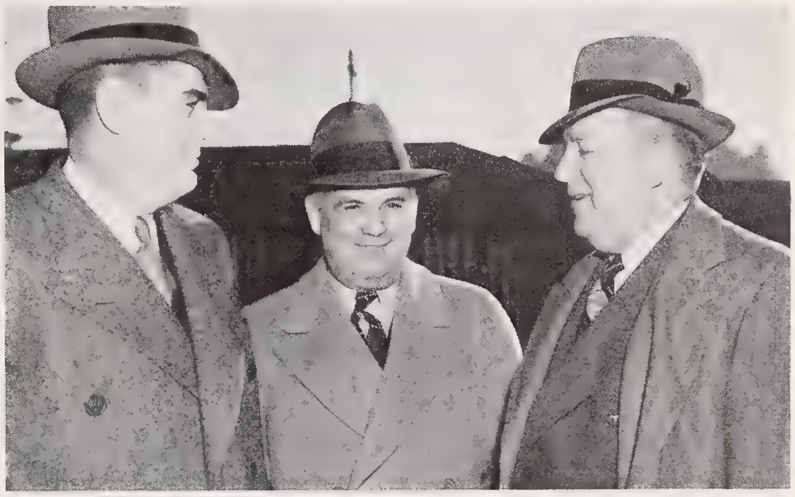
D. E. HYNDMAN of Eastman Kodak, newly elected chairman of the Atlantic coast section of the Society of Motion Picture Engineers, succeeding George Friedl, Jr., of International Projector Corporation. Other new officers are P. J. Larson, secretary-treasurer, and H. J. Griffin and R. O. Strock, governors.

AN INTENSIVE effort to consolidate and make further gains in the South American market will be made by J. H. Seidelman, below, Universal foreign sales manager, who sailed this week to tour the territory. He outlines his hopes in an interview on page 42.

By Staff Photographer

FILM star, yachtsman and now a blue ribbon horseman, Errol Flynn, Warner player, receives a cup from Mrs. Franklin D. Roosevelt at the Fort Myer, Va., horse show, where he rode a Presidential entry in the hack class. Flynn and other figures in the amusement world later were prominently in attendance at the President's Birthday Ball in Washington.

AFTER product conferences: William Scully, sales manager for Universal, and Nate Blumberg, president, talk it over with Cliff Work, in charge of studios.



HOLLYWOOD conference in progress. At the Warner studio in Burbank: S. Charles Einfeld, director of publicity and advertising; Max Cohen, New York Allied president; S. S. Schneider of the home office; Harry M. Warner, president, and Jack L. Warner, vice-president, discuss new product at lunch.

MPTOA URGES SPEED ON PROGRAM; KUYKENDALL ANALYZES PROPOSALS

Exhibitor Leader Argues Need for Conciliation Rather Than Arbitration Boards; Revision of Tentative Draft of Code

While waiting for the major distributors' committee on self-regulation to bring in a new trade practice program as rewritten by their lawyers, Edward L. Kuykendall, president, for the Motion Picture Theatre Owners of America, ventured on Tuesday, into a 4,465-word analysis of the subject, the sum and substance of which was the conclusion that elastic "conciliation" boards and not the more formal system of "arbitration" is needed for enforcing the program when enacted and that the MPTOA demands speed in effecting it.

Hopes Outlined

Mr. Kuykendall pointed out that the distributors now are rewriting the first tentative draft as a result of the distributor committee's recent conferences with MPTOA committeemen. "While no major changes in principle are expected in the revised distributor proposals," he said, "we do expect that the presentation of what the distributors intend to do, also how and when it will be done, will be greatly clarified, and a considerable number of the objectionable conditions, qualifications and reservations that tended to nullify the main proposals will be removed."

Pessimistically, however, Mr. Kuykendall said, "we are advised that it will take some time for the distributors to redraft these proposals and agree among themselves on the new revision."

Charging that the enforcement of self-regulation for distribution-exhibition has already been delayed too long, the MPTOA president reiterated the suggestion that a program be adopted, then tried out by making it effective immediately with later improvement "based on actual experience and necessities as we go along."

The general opinion prevails that there is little likelihood of the program being effected before the 1939-40 season, and with virtually all members of the distributors' committee still out of New York on Hollywood product and field sales matters, including some vacationing, there still is no telling when the majors and MPTOA representatives will meet on the revised pact.

Allied To Negotiate

Little or no trouble is expected, however, to arise from those conferences, but the situation with Allied States differs in that Allied, having rejected the original draft, is to negotiate on numerous phases of the program.

Reports this week were to the effect that the distributors are prepared to put the final draft into effect whether or not Allied approves it, but "every reasonable effort" is expected to be made during the next few weeks to effect an agreement with that organization. Meanwhile Abram F. Myers, general counsel of Allied, is expected to bring forth an Allied version of a program, matching that with the distributors' pact during personal discussion with the majors' lawyers.

WASHINGTON HEARS TRUST SUIT TALK

Reports persisted from Washington during the week that a statement of "quite some importance" concerning the Government's impending anti-trust suit against the majors might be forthcoming before the weekend from the Department of Justice. The Department, of course, refused to engage in any press conversations, and in New York distributor quarters, defendant representatives either were uninformd or unwilling to talk.

The reports, all apparently coming from Washington—where most of the open "unofficial" conversation has been heard on the subject—ranged all the way from the announcement of an agreement between the Department and defendants, with distributors agreeing not to expand their circuit holdings any further, to the possibility of the consummation of a consent decree. Modification of block-selling practices, at least partial divorcement of theatres and even the breaking up of the so-called Hollywood talent pool were the subjects of grape-vine discussion at the capital.

Distributors have insisted all along that they could not possibly enter into any consent decree based on the Government's demands in the suit.

Mr. Kuykendall's Tuesday statement deviated from its analysis of the contents of a program as if to answer Allied with the warning that, "If the trade practice program becomes tangled up with impractical theories and disputes over points on which no effective, practical solution is in sight, exhibitors are certain to lose all the benefits that can be secured on the problems that can be worked out here and now."

The exhibitor leader's statement said in part:

"Of the four main proposals advanced by MPTOA perhaps the most far reaching and, from that point of view, the most important is the proposal for the establishment of a local joint board and permanent facilities in the local distribution center for the organized systematic adjustment of complaints and disputes that are of such a nature that they necessarily must be adjusted on the merits of each separate complaint and with full knowledge of the particular situation.

"The other three main proposals advanced by MPTOA were for (1) an unconditional minimum option to cancel 20% of the feature pictures licensed in groups of ten or more, written into all contracts, (2) the complete elimination of the separate score charge, and (3) a simplified, shorter standard form of exhibition contract for optional use."

"The distributors," he said, "have substantially accepted these proposals, with numerous qualifications and conditions of their own," and the "quibbling language, technicalities and qualifications are being cleared up as the result of the subsequent negotiations."

Explaining the cancellation privilege, Mr. Kuykendall said that the majors would give to all exhibitors an option to cancel 20% of the feature pictures licensed on all contracts where the average film rental is less than $100. Several pictures on the contract may be over $100 each, or a different contract may average over $100, but the 20% option to cancel will apply just the same. He estimated that at least 10,000 theatres will secure this outright cancellation of 20% on all their contracts.

"Similarly," he continued, "distributors will provide a 15 per cent cancellation on contracts that average between $100 and $250, which includes about 4,000 of the remaining theatres, and a 10 per cent option to cancel if the average price is over $250.

"Many of the theatres whose average film rental is over $250 per feature already bargain for and secure selective contracts with an option to cancel a larger percentage than 10 per cent, or are not in a position to cancel any pictures because of a tight competitive situation and the resulting shortage of product," according to Mr. Kuykendall.

However, he explained, the distributors intend to impose the following conditions, which may cause the exhibitor to forfeit his option to cancel if they are not complied with:

"1. That the exhibitor must license all the feature pictures offered at the same time by the distributor, with certain exceptions, i.e., pictures produced abroad, unless made on location by an American company; pictures commonly known as Westerns; and re-issues.

"2. Written notice of cancellation must be given within a specified number of days after the notice of availability is sent.

"3. The exhibitor shall not be substantially in default on playing of pictures on the distributor's contracts.

Further Option Granted

Mr. Kuykendall said the distributors are willing to permit an additional option to cancel for any pictures which may be locally offensive on moral, religious or racial grounds, "if proper notice is given of the desire to cancel and the local board agrees that the picture is locally offensive in fact to the particular community."

The cancellation privileges are described by the MPTOA president as essentially making all contracts selective—"they do not prevent any exhibitor from bargaining for a larger option to cancel."

"With respect to each separate picture released," he continued, "the option may be exercised by the exhibitor after the picture is fully completed and prints are available for screening, after the picture has been publicly shown in the first runs, after the picture has been reviewed in the trade press and local newspapers and complete information is available to the exhibitor as to just what the picture is."

Mr. Kuykendall reported that elimination of the score charge will commence with 1939-40 product, and that for the rest of this season (1938-39), both on existing contracts and on new contracts, the distributors propose to bill the score charge and film rental as one item on flat rental pictures.

He admitted that nothing definite was promised by the distributors in connection with the proposal for a simplified, shorter standard form of exhibition contract for optional use by exhibitors, adding that because of "difficulties and obstacles, both practical and legal," it may be necessary to defer the development of such a contract "for the time being." The MPTOA chief said this was "one of the problems that can be taken up later or separately."

With Allied States said to be firmly in favor of arbitration boards and the MPTOA holding as strongly for conciliation boards, Mr. Kuykendall admitted that arbitration has many advantages over conciliation, but pointed out, "It takes a written agreement binding on all parties involved in the dispute to clothe an arbitration board with jurisdiction and authority to hear and decide a complaint.

HIGH COURT TO DECIDE 'DIVORCE' LAW APPEAL; MAY AFFECT U. S. ACTION

Supreme Bench Says It Has "Probable Jurisdiction" in Paramount Plea to Review North Dakota Decision

The United States supreme court in Washington Monday paved the way for a review of the North Dakota theatre divorcement law, enacted last year but not enforced pending this test, ruling that it had "probable jurisdiction" in the appeal of Paramount Pictures for review of a decision of a three-judge North Dakota Federal District Court holding the statute valid.

A decision by the supreme court on the law's legality could have far-reaching effect on the Government's anti-trust suit in New York against the large companies, inasmuch as the U. S. suit seeks, among other things, to divorce exhibition from distribution-production, as does the law in North Dakota.

Up March 27th

While the Department of Justice on Tuesday refused to speculate on the possible effect of a supreme court decision on the New York suit, and legal authorities for the majors in New York similarily refused comment, the last-named said that in all probability both the Department and the majors will have observers on hand when the supreme court takes up the divorcement case, on March 27th, with a view to determining its possible effect on the trust case.

One possibility of direct bearing is seen, if the supreme court, extending itself in interpreting the law, reasons that distributor-circuit operation is a monopolistic practice and is against the public interest, ruling that the North Dakota law, therefore, is valid. This, it is held, might encourage the Government in its suit, by recommending, inferentially, or otherwise, a recognition and curbing of that monopoly.

However, Paramount contends in its present appeal for review that the North Dakota act cannot be sustained as an anti-monopoly or unfair trade statute, because its prohibition is not confined to acts intended to destroy or injure competition, or to unfair trade practices; that there is no evidence to justify a finding that there is monopoly or even reasonable anticipation of monopoly in production or distribution, or any agreements, combinations or conspiracies among producers or distributors to restrain trade or competition or any policy adopted by them to favor affiliated houses as against independents.

The Department of Justice anti-trust suit charges that agreements and combinations do exist.

Two Sets of Legal Arguments

On the other hand, New York legal authorities hold that while the Government might be given "encouragement" by a supreme court decision upholding the North Dakota law, any supreme court reasoning that distributor-circuit operation is not monopolistic might, conversely, strengthen the position of the major defendants.

While admittedly embracing two different sets of legal arguments—one involving the right of a state to legislate, the other the Government's prosecution for alleged violation of trust laws, distributor spokesmen in New York believe that whatever—if any—effect is to be felt on the Government's suit by a supreme court decision will depend on the extent of the interpretation of the question by the court and the language it uses to interpret.

The U. S. District Court of North Dakota held that there was no evil proved in the ownership of theatres by producing and distributing firms but that the state had the right to legislate on the subject.

The next step in the North Dakota case will be the filing of briefs with the Supreme Court by the company and state counsel, disclosing the arguments which they will use, respectively, to attack and defend the constitutionality of the law.

The cases brought by Paramount name William Langer, as Governor of North Dakota, and Alvin C. Strutz, as state Attorney General, as respondents, and seek to restrain enforcement of the act, which prohibits operation of any motion picture theatre in which a producer or distributor has any interest whatever, on the ground that the law is unconstitutional in that it deprives the company of property without due process of law, denies it the equal protection of the laws and violates the copyright laws.

Sees Direct Burdens

In attacking the statute, Paramount, which was the first integrated film company to acquire houses in North Dakota, contends that if it is designed to regulate the licensing and distribution of films in that state it imposes direct burdens on interstate commerce and impairs rights protected by the U. S. copyright laws.

The company contends that the act goes far beyond the reasonable necessity of legislative regulation, in that it is designed to prevent operation of any theatre in which a producer or distributor has any interest, however small, and requires the disposition by producers of existing interests, regardless of their character and regardless of their relation to the actual control and operation of the theatre.

The result of the act, it is pointed out, will be to drive affiliated houses out of business and leave the field of exhibition to independent competitors, against the public interest and for the sole interest of a class seeking to exclude a powerful competitor; and that this exclusion has no relation to the prevention or correction of any evils which might reasonably be believed to exist, and is unreasonable, arbitrary, capricious and unjust in its drastic and unnecessary deprivation of property rights. And further, it is asserted, the means provided by the act to accomplish the policy declared by it have no reasonable relation to any proper public purpose with which the legislature was competent to deal, and are unnecessarily harsh and oppressive.

On the other hand, it is submitted, the law cannot be justified as a reasonable regulation of theatres in the interest of public safety, health or morals because any contention that it has any relation thereto is purely fanciful and the state has complete authority to enact laws which will fully protect the safety, health and morals of the theatregoing public without prohibiting the operation of theatres belonging to any particular class of exhibitors.

Finally, it is claimed, the practices of the producer-exhibitors which are complained of and which the act is intended to prevent, prohibit or correct, relate to competition in the distribution and licensing of films protected by copyright and shipped in interstate commerce, and are therefore subject to regulation only by the federal authorities.

Independent exhibitor interests, including Allied States, which were active in securing enactment of the North Dakota law and in its defense against the Paramount challenge, are awaiting the Supreme Court decision upon its constitutionality as a guide in plans for a national prohibition against producer-owned exhibition outlets by state and Congressional action.

Judge Thomas G. Thacher of the New York bar, member of the firm of Simpson, Thacher and Bartlett and former Solicitor General of the United States, will argue the case in the Supreme Court for all the majors.

MAJORS TO BE HEARD ON BLOCK BOOKING

Public hearings on the pending block booking bills in Congress were assured this week by a decision of the Senate Interstate Commerce Committee to hold hearings on the Neely bill.

Action of the committee was based on requests from major companies for a hearing before any action was taken on the Neely measure, which last session was passed by the Senate after having been reported favorably on the basis of hearings held in 1936. Date for the hearings will be fixed later.

It is understood that in asking for new hearings the major companies felt that since the question of block booking is now in the courts, as part of the pending New York suit, legislative action should be held up until the issue therein presented is settled. It is also contended that the trade practice program now being worked out will deal with the question.

Independent exhibitor interests, on the other hand, including Allied States, are pressing for action on the Neely bill at this time in the belief that the very fact that the Government is attacking block booking in the courts will prove a potent argument in favor of Congressional action.

Allied to Continue With Chicago Suit

Jack Kirsch, leader of Allied Theatres of Illinois, this week denied that independent exhibitors would withdraw their suit against Balaban and Katz and the large distributing companies, who are charged with coercive practices. Mr. Kirsch pointed out that money had been raised for attorney's fees.

In last week's development of the suit, in Chicago, Robert Golding, one of the defense attorneys, declared the whole suit "a waste of time" and said he would seek dismissal.

Federal Judge Igoe granted a motion by the plaintiffs to take depositions before trial of B. & K. officials and the major company exchange managers.

Judge Igoe also postponed until February 10th a hearing of the suit by the Adelphi Theatre Corporation against Paramount.

FILM LOUIS-LEWIS FIGHT FILM WITHOUT A FIGHT

Paramount News Records All but Blows, in Protest Against Interstate Shipment Ban

Paramount News obtained authorization to make ringside pictures of last week's Joe Louis-John Henry Lewis heavyweight championship Negro prizefight—first newsreel to film a professional prizefight in eight years—but, instead, recorded only a narrator's description of the action, showing no actual blows, embellishing the narration with some "scenery" shots of the Madison Square Garden arena and others showing the defeated John Henry sprawled upon the canvas.

Explanation of this unique film treatment of a prizefight without any prizefighting was made in the film itself for the edification, if not delight, of the public, by Bill Slater, Paramount News sports narrator. As the fight was about to begin, Mr. Slater stepped before the camera and declared: "Now, I'm sorry, but the federal law prohibits us from showing professional fight pictures throughout the United States—but there's nothing to prevent me from telling you exactly what I saw at the ringside in those two minutes, 29 seconds of fighting." He then described the blows and the three knockdowns.

To Acquaint the Public

Behind this treatment, first of its kind ever undertaken with a promoter's authorization by a regular newsreel, is a plan to acquaint the public with what the newsreels call the "ridiculousness" of the anti-fight film law, which has been on the federal statute books for more than two decades. The idea is that perhaps support of the public can be enlisted to accomplish repeal of the law, a proposal now before Congress, as it has been year in and out for two decades.

The law has been flagrantly violated for years after each big prizefight, but the violators are not "regular" film producers or distributors, or newsreels. Fight-film "independents," on the fringe of the industry, or elsewhere, manage to get the pictures across state borders—which is the specific prohibition of the law—and when persons then are caught in possession of prints, a stay of sentence on an injunction usually follows for ten days, or long enough to "clean up" in a hurry within that state. A fine of $1,000 for violation eventually is paid—hardly ever are there jail sentences—the fine representing a small part of the local profits.

The "independent" fight-film distributors pay as much as $50,000 for the rights to film a popular bout, but their grosses may run as high as $800,000 (Schmeling-Louis). Paramount paid nothing to get its cameramen inside Madison Square Garden for the Louis-Lewis fistic battle, permitted with the thought of enlisting public support for repeal of the existing anti-fight film law.

Filming Not Prohibited

The law does not prohibit the filming and inter-state transportation of blows given in amateur bouts. Nor does it prohibit the filming of blows in professional bouts. Paramount would have been entirely within its rights in filming last week's fight and selling those films to any and all exhibitors within New York State. But, because the law does forbid transportation of professional fighting pictures from any one state to another, the company decided against filming for New York because it feared that some exhibitor, rightfully in possession of a print for his New York theatre, might "bicycle" the print across the border, into New Jersey, Pennsylvania, Connecticut or Vermont.

If this happened, Paramount might be liable for violation of the law, and so the corporation felt it could not jeopardize its position—particularly with the Department of Justice interest in the business being what it is. Not that the company ever had any intentions of violating the fight-film law, of course.

The present federal law was enacted after Jack Johnson, Negro-champion, defeated several white opponents, Congress voting quickly to avoid any possible trouble in theatres or elsewhere in the South as a result of screenings.

Since then, all-white fight films taken illegally across state lines, have brought enormous profits to the fight promoters selling the rights and to those buying them.

However, in the case of the all-Negro Louis-Lewis pictures, Mike Jacobs, the promoter, granted permission to the newsreel to set up cameras at the ringside.

Cooperates in Sound Recording

Newsreels, acting without invitation and wholly unauthorized, occasionally managed to get shots of big fights, years ago, much to the consternation of those who were sharing in the profits of the "authorized" filming. The newsreels simply purchased large blocks of tickets, filled them with newsreel workers and among them placed a cameraman with a small Eyemo camera. Even those films did not show actual blows. All such participation ceased about 1930.

Mike Jacobs further cooperated on this occasion by keeping all out-of-town sports editors away from Champion Joe Louis' dressing room after the fight to enable Paramount to get a first-hand, sound-recorded interview, without microphone interferences by the sports editors. Paramount thereby had time to meet its Wednesday night makeup "deadline" with those shots.

At first it was thought that Paramount News had got the "inside track" to the Louis-Lewis fight pictures because Stanton Griffis, chairman of Paramount's executive committee, is also chairman of the board of directors of Madison Square Garden. This, Paramount News denied, explaining that its own sports editor, Nat Wolensky, personally made the arrangements with Jacobs.

Broadway has been speculating for weeks on the possible position of Paramount and its newly acquired DuMont television company at Madison Square Garden, when DuMont is ready to telecast Garden sports events, in all probability at a price to a sponsor.

George Burns Fined $8,000 for Smuggling

George Burns, radio and motion picture player, was fined $8,000 and given a suspended sentence and probation for a year and a day on his plea of guilty to two indictments charging him with smuggling. The decision was handed down Tuesday in New York by Federal Judge William Bondy.

Johnston Honored in Hollywood

W. Ray Johnston, president of Monogram Pictures, was honored last Saturday at the Lakeside Golf Club, in North Hollywood, by a dinner dance. Occasion was Mr. Johnston's celebration of his Silver Jubilee in the motion picture industry.

Bill Slater, sports narrator of Paramount News, directs Joe Louis in a firsthand, sound-recorded interview from the champion's dressing room in Madison Square Garden.

"Drive" Exploitation Judging February 11

Entries submitted by exhibitors who have done outstanding exploitation of the Motion Pictures Are Your Best Entertainment drive in their theatres, will be judged February 11, at New York City's Hotel Astor, by a judge's committee composed of Martin Quigley, Jack Alicoate, Maurice Kann, A-Mike Vogel, Charles E. Lewis, Roy Chartier, Jay Emanuel and Will Hays.

Over 100 entries had been received by Wednesday, some of them ingeniously contrived in their presentation, and from owners and managers of every type of theatre. The awards will total $2,025.

Meanwhile, judging of the entries for the $250,000 "Movie Quiz" contest proceeds, with a week remaining before the judges finish their work. Winners will be announced on the evening of February 20, simultaneously to all theatres participating in the drive. The Chemical Bank and Trust Company will handle the announcement and distribution of these awards.

In order to insure a simultaneous break to theatres throughout the country in the announcement of the winners of the $250,000 "Movie Quiz" contest, on February 20th, notification of winners' names will be delivered to theatres in the contest as follows: Eastern, 8 P. M.; Central, 7 P. M.; Mountain, 6 P. M.; Pacific Coast, 5 P. M.—all Standard Time.

The Committee recommends that the sealed envelope containing the list of winners be opened on the stage by the manager of the theatre in the presence of some public official and the winners announced in that way.

The list for each theatre will consist of the national winners (24 principal winners), as well as the local winners in the community where theatres are situated.

Allie Robertson is now handling publicity for Pathe News. Miss Robertson was formerly with the Salzburg Advertising Agency, of Wilkes-Barre, and is a graduate of the University of Kentucky and Hamilton College, Ky.

RKO RADIO MEETS THE DAWN OF A NEW DAY WITH THE PROUDEST PRODUCT IN ITS HISTORY...

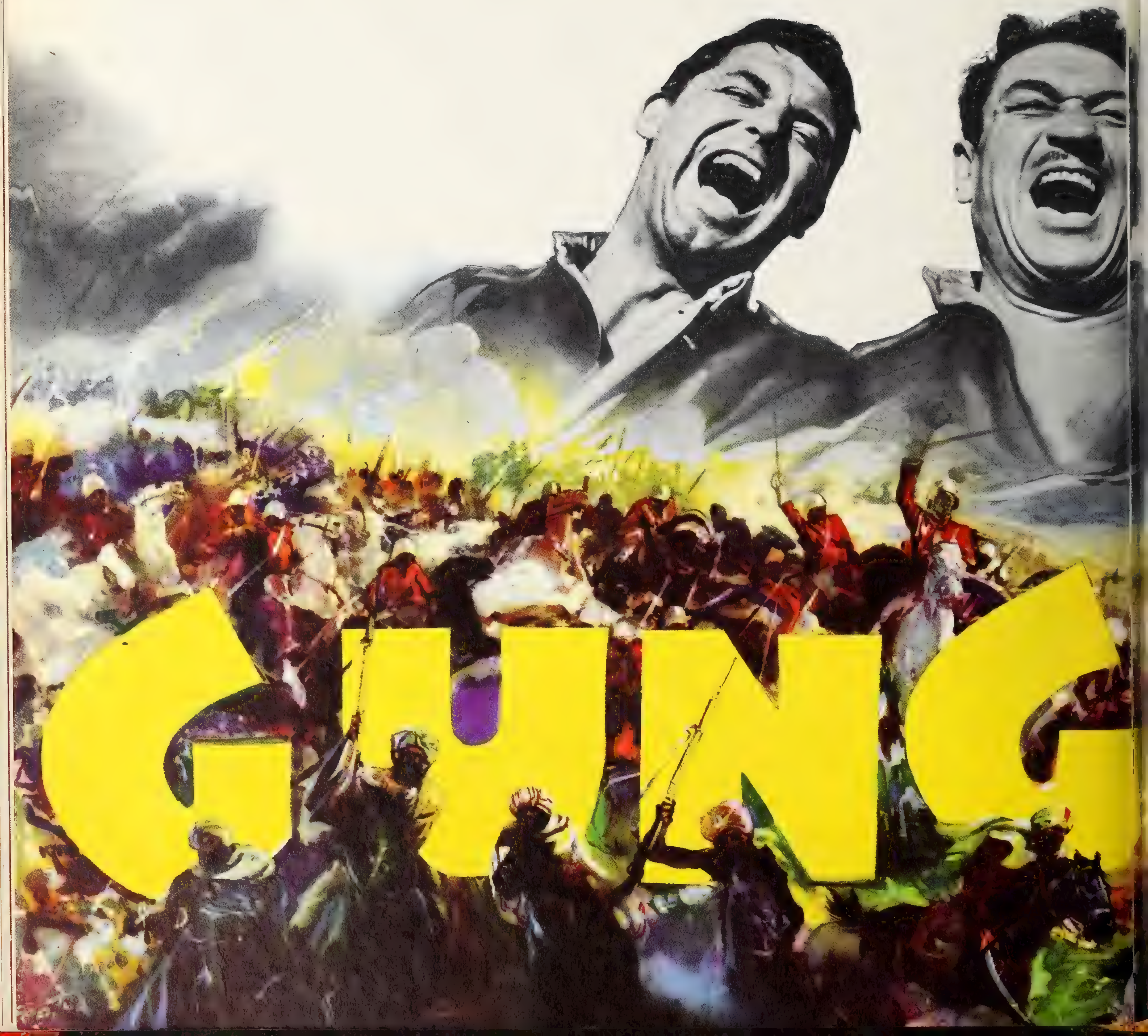
On the following pages a few of the big attractions that will highlight the COMING WEEKS... One after another... starting RIGHT NOW!...

Big shows that set the pace for the industry!...

"One of the big money pictures this year . . . extended runs and resounding grosses appear certain . . . Spectacular in sweep . . . tremendous in dramatic portrayals." *—Variety*

"Held its premiere audience at the Pantages, Hollywood, taut as a regimental drumhead . . . Fast, furious and fascinating . . . Battle scenes have never been equalled . . . For extended exhibition in any theatre, any place, any time." *—Motion Picture Herald*

"Here is truly a moving picture! . . . An action-crammed melodrama that should set box offices afire." *—Film Daily*

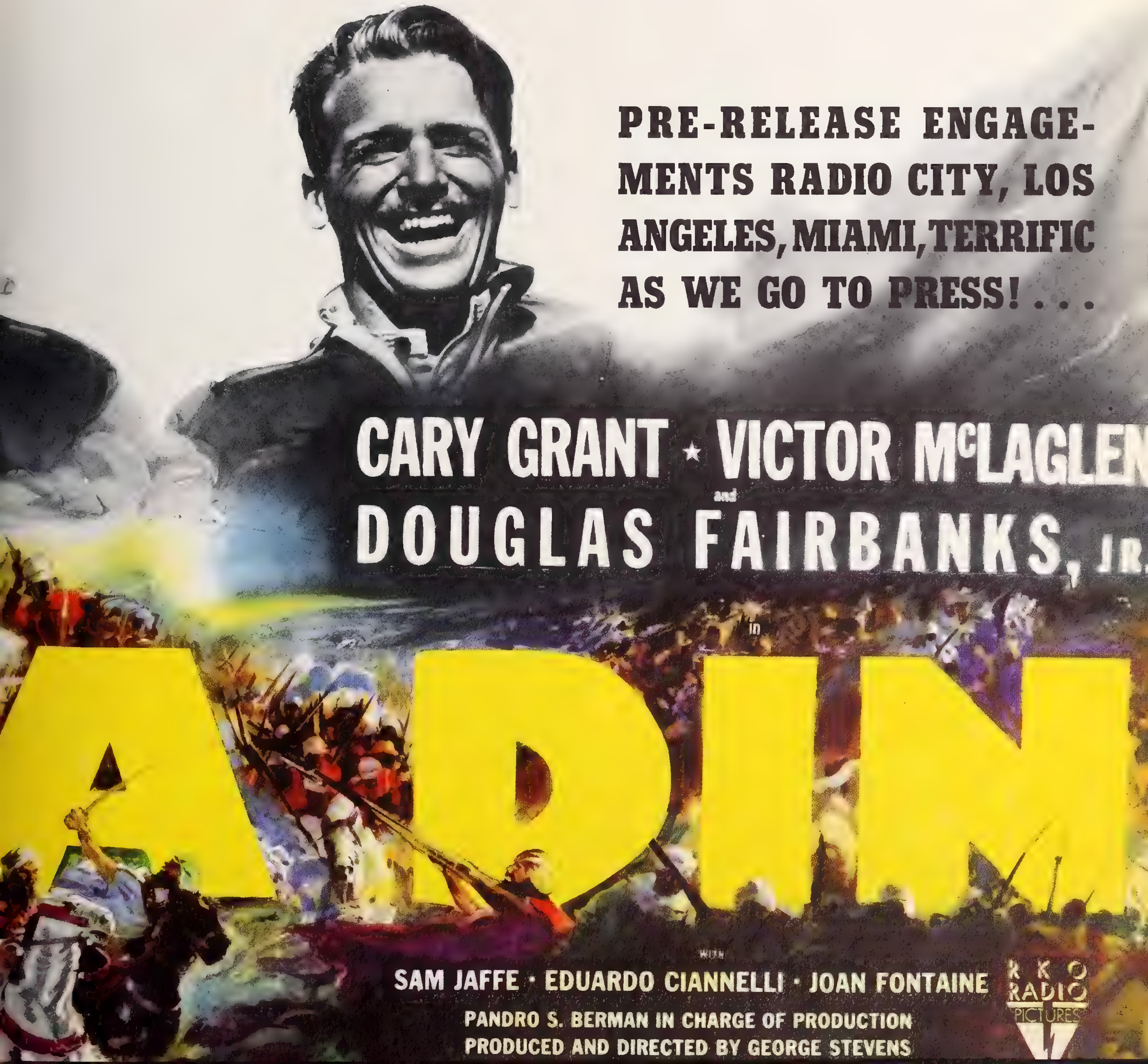


"RKO has fashioned a motion picture of enormous popular appeal...Must certainly serve with admirable box office results."
—*Motion Picture Daily*

"It's big!.....A whale of a show!...'Gunga Din' has it and RKO has 'Gunga Din.' And a lot of lucky exhibitors." —*Box Office*

"Unquestionably a top grosser...Packed with entertainment values, produced on a magnificent scale...Teeming with action."
—*Showmen's Trade Review*

"Conservatively speaking, this is RKO-RADIO'S biggest, best contribution to the welfare of the box office...For the top money."
—*Jay Emanuel Publications*



PRE-RELEASE ENGAGEMENTS RADIO CITY, LOS ANGELES, MIAMI, TERRIFIC AS WE GO TO PRESS! . . .

CARY GRANT ⋆ VICTOR McLAGLEN
and
DOUGLAS FAIRBANKS, JR.
in
A DIN
WITH
SAM JAFFE · EDUARDO CIANNELLI · JOAN FONTAINE
PANDRO S. BERMAN IN CHARGE OF PRODUCTION
PRODUCED AND DIRECTED BY GEORGE STEVENS
RKO RADIO PICTURES

NEW YORK NOTICES KEYNOTE THE NATION'S ACCLAIM FOR THE FIRST OF THIS YEAR'S "TEN BEST"

"A great show . . . has powerfully potent charm that cannot help but attract patronage."
—Kate Cameron, N. Y. Daily News

"A disarming and enchanting film . . . Story told with such warmth and such a sure sense of screen values that you will be making a mistake to miss it."
—Howard Barnes, N. Y. Herald-Tribune

"A noteworthy picture . . . Has a simplicity which is endearing, and it builds up to a climax which reduces one to tears."
—Bland Johaneson, N. Y. Daily Mirror

"A picture with its heart in the right place . . . Engaging performances lift it now and again into charm, pity and tenderness."
—B. R. C., New York Times

"Like a breath of fresh air on a sultry evening . . . As fine and engrossing an entertainment as the screen has offered in months."
—William Boehnel, N. Y. World-Telegram

"A real picture—a tender, rollicking comedy with all the drama it needs. Might have been written originally with just its present cast in mind."
—Eileen Creelman, N. Y. Sun

"Has both charm and humor . . . adroitly fashioned and thoroughly enjoyable . . . well worth seeing."
—Rose Pelswick, N. Y. Journal & American

"Yesterday's premiere audience charmed . . . packs a wallopy appeal and divine sense of humor . . . Barrymore puts forth magnificent performance."
—Irene Thirer, N. Y. Post

The GREA

"THE

PETER HOLDE

PANDRO S. BERMAN IN

RADIO CITY MUSIC HALL ATTRACTION . . . NOW PLAYING FIRST RUNS COAST TO COAST

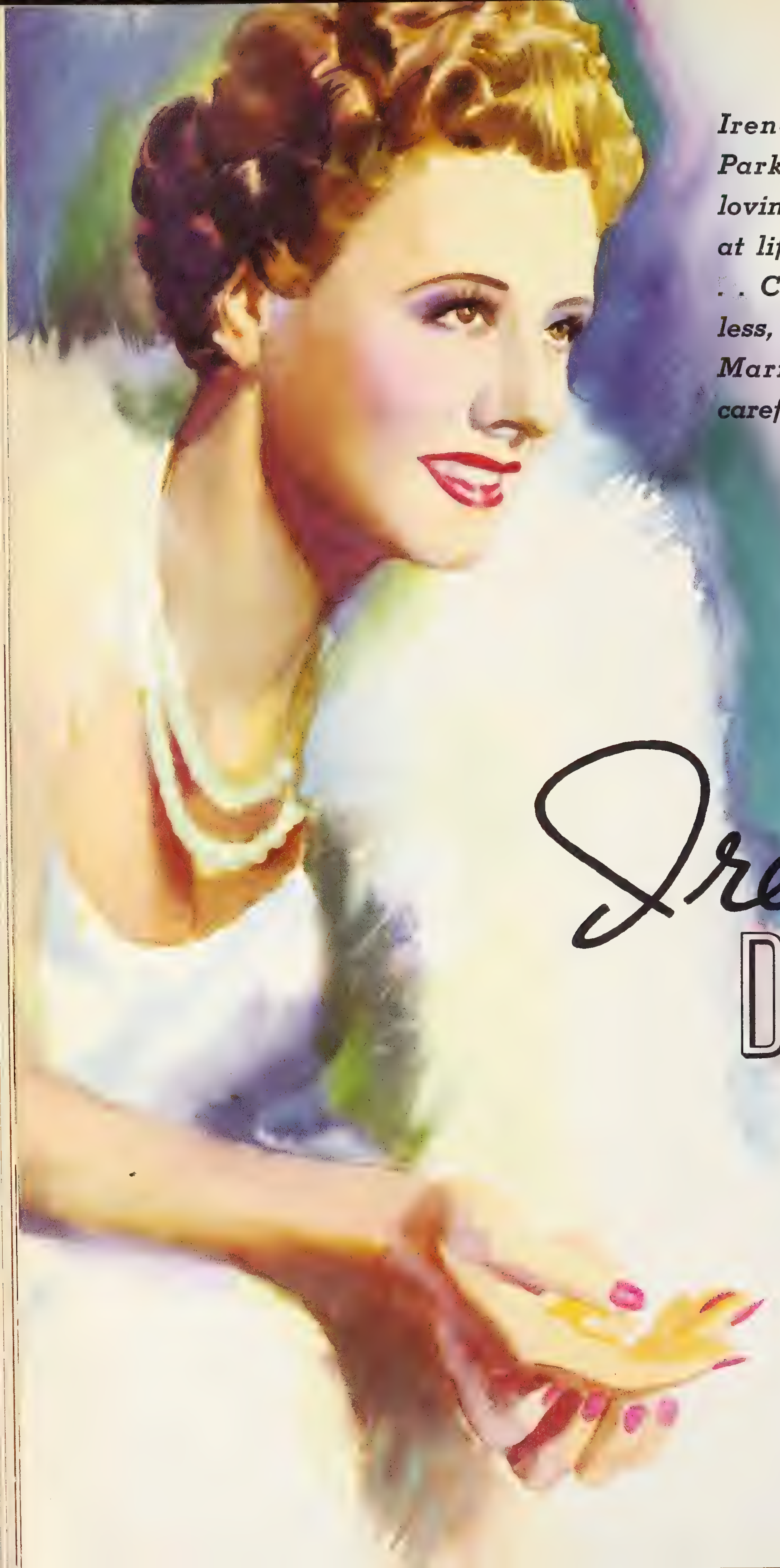
A MAN WITH
A HOLE IN
HIS PANTS . . . and
two loyal kids . . .
bring you priceless
entertainment.

John Barrymore

GREAT MAN VOTES"

VIRGINIA WEIDLER · DONALD MacBRIDE · KATHARINE ALEXANDER

GE OF PRODUCTION · DIRECTED BY GARSON KANIN · PRODUCED BY CLIFF REID · SCREEN PLAY BY JOHN TWIST



Irene Dunne, as Terry McKa
Park Avenue lady of leisure .
loving ease and luxury. . playin
at life in the world's gay places
. . Charles Boyer, as the reck
less, dashing, irresistible Miche
Marnay. . international love
carefree heartbreaker! . . . . .

Irene
DUNNE

A LEO McC

"LOVE

MARIA OUSPENSKA
ASTRID ALLWYN • M
SCREEN PLAY BY DELMER DAVES

DIRECTED BY

se two — swept off their feet by
ove that would not be denied!

at a situation for burning romance! — drama, conflict, hope and heartbreak elled in settings of richness such as to use the secret dreams of every woman! . What Box-office! . . . Stars, Story, ctor, Production Elegance — everything big money!

Charles
BOYER

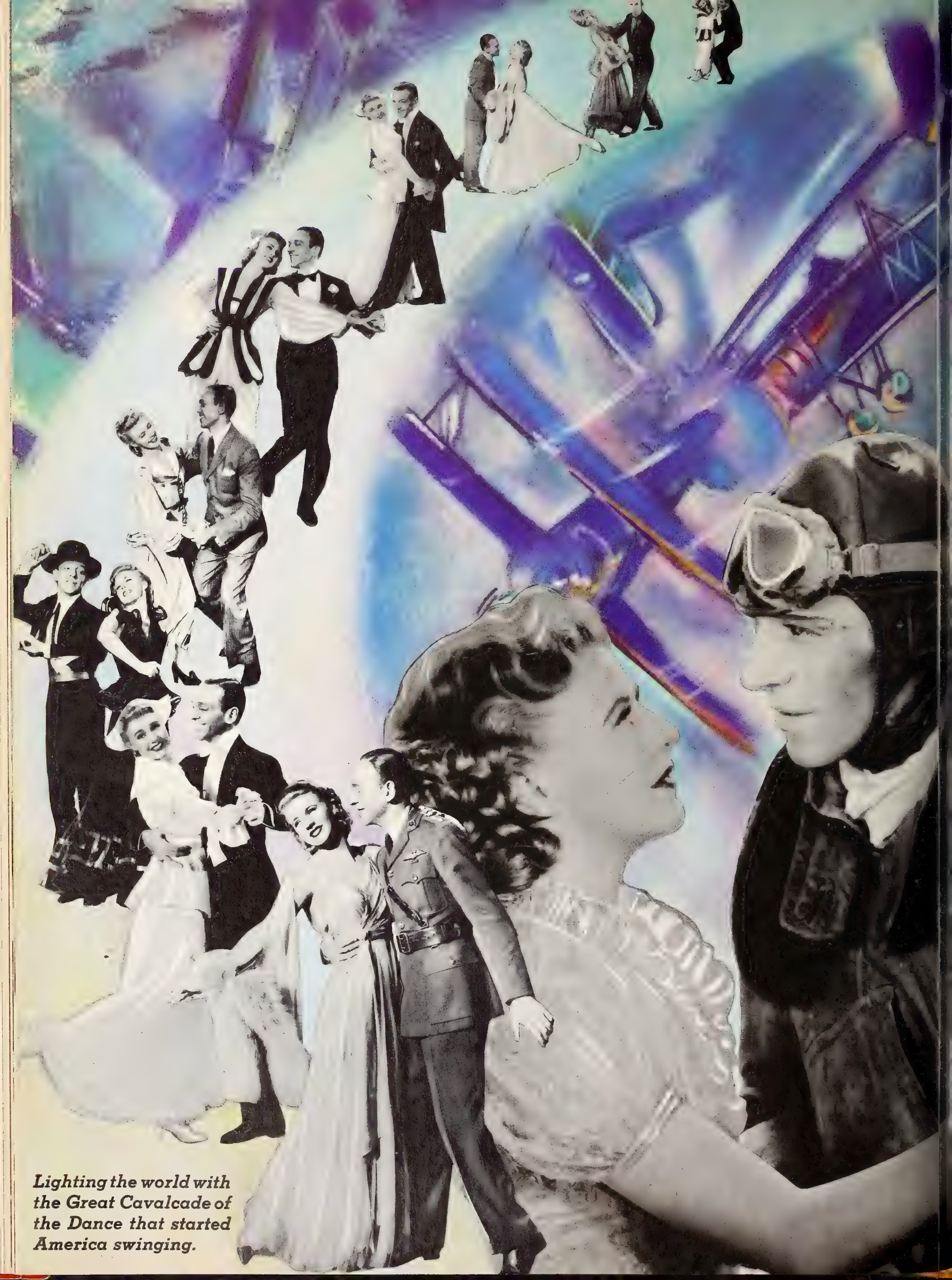
Y PRODUCTION

FFAIR"

· LEE BOWMAN
ICE MOSCOVICH
DONALD OGDEN STEWART

EO McCAREY

LEO McCAREY, director of a dozen hits including the Academy Award Winner, "The Awful Truth".



Lighting the world with the Great Cavalcade of the Dance that started America swinging.

At last Fred and Ginger in a great DRAMATIC LOVE STORY! . . . portraying the lives of the glamorous couple who made dancing the great international pastime! . . . Irene, the fashion-plate girl who wore the first bobbed hair; Vernon, the Beau Brummel whose rhythmic feet were stilled in war-torn skies . . . Tender romance, high hope, laughter, heart-throbs and fight against odds! . . . Fred and Ginger re-living the sensations of the first Castle Walk, the Tango, the Maxixe, the Texas Tommy! — the most thrilling dancing of the Astaire-Rogers careers — to the haunting hit melodies of the exciting times . . . All the glory that made the Castles the most talked-of figures of their brilliant day make this THE BIG STANDOUT SHOW FOR TOP GROSSES THIS YEAR!

FRED **GINGER**

ASTAIRE ☆ ROGERS

IN

THE STORY OF VERNON and IRENE CASTLE

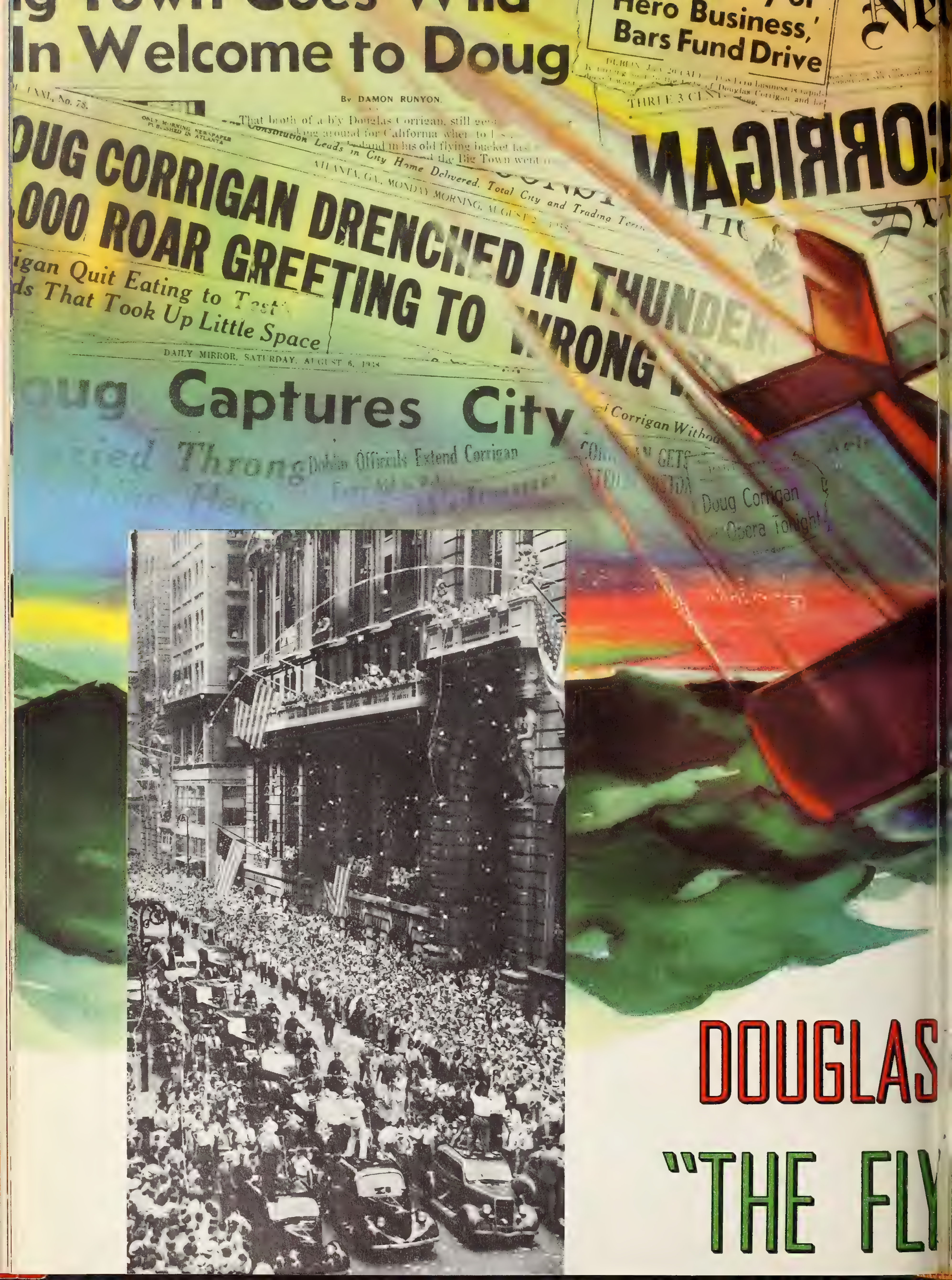
(TEMPORARY TITLE)

EDNA MAE OLIVER • WALTER BRENNAN

LEW FIELDS • ETIENNE GIRARDOT • JANET BEECHER

PANDRO S. BERMAN IN CHARGE OF PRODUCTION

DIRECTED BY H. C. POTTER **ASSOCIATE PRODUCER — GEORGE HAIGHT**


g Town Goes Wild
In Welcome to Doug
By DAMON RUNYON
Hero Business,'
Bars Fund Drive
THREE 3 CENTS
CORRIGAN
DOUG CORRIGAN DRENCHED IN THUNDER
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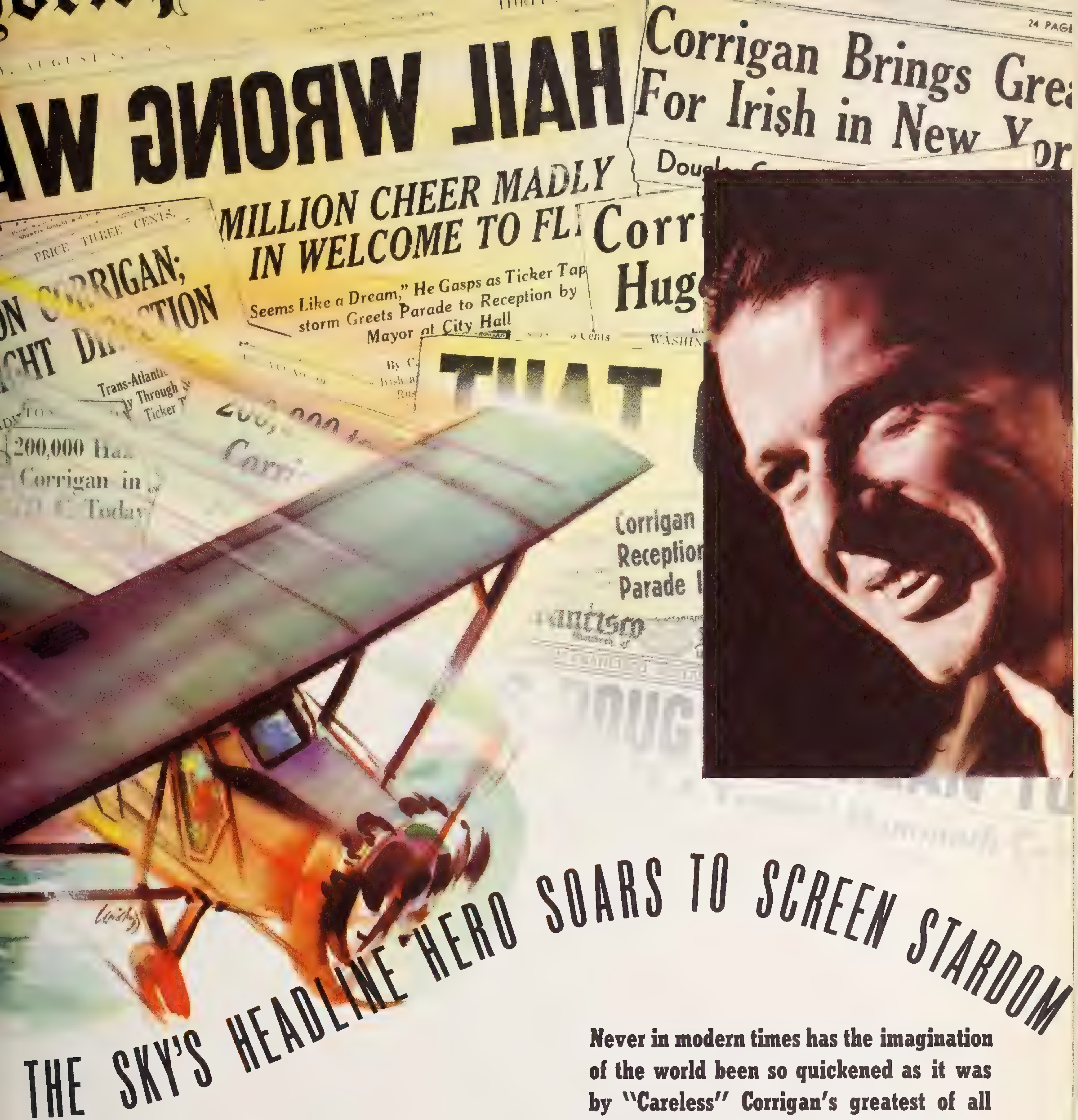
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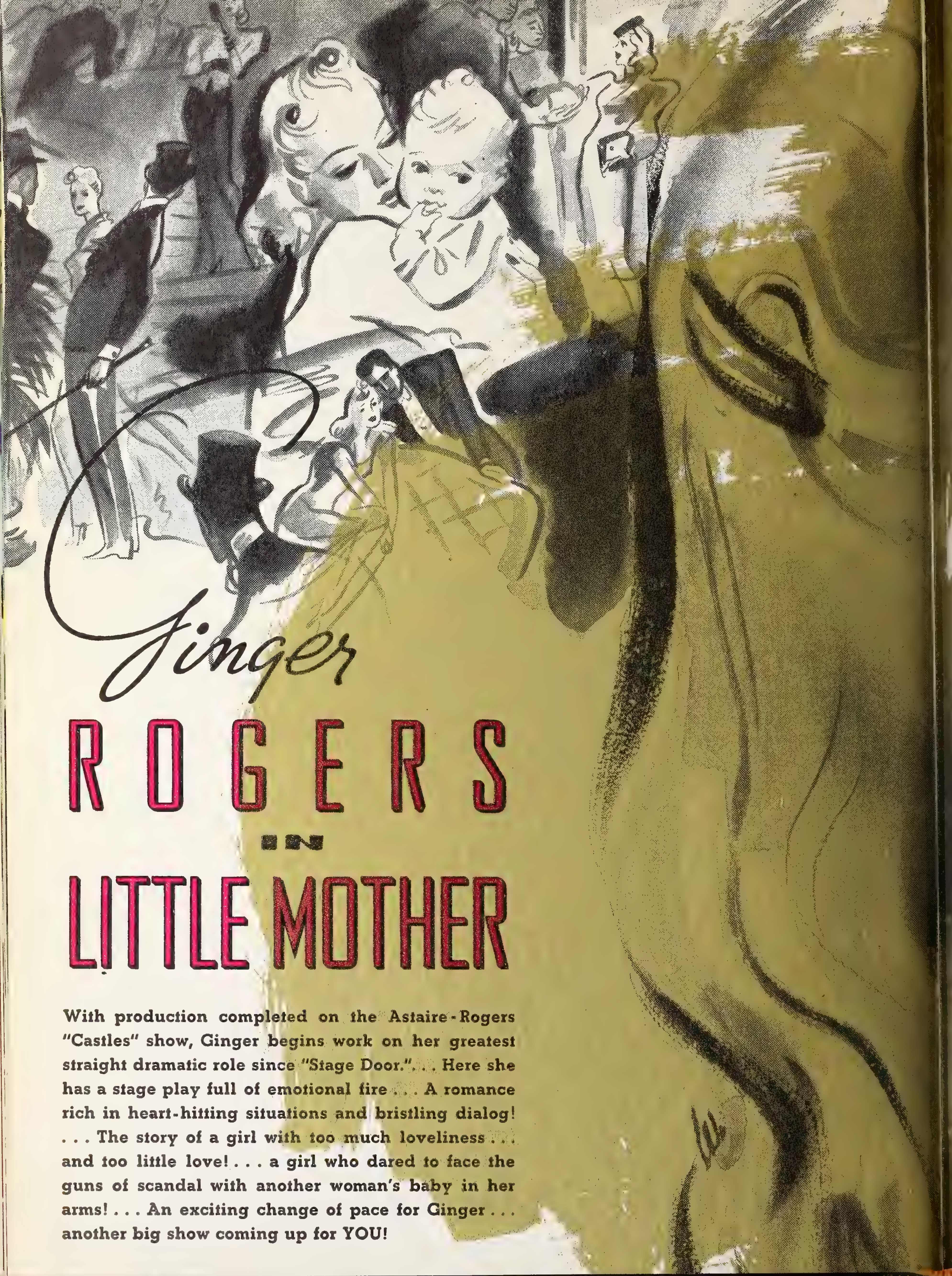
THE SKY'S HEADLINE HERO SOARS TO SCREEN STARDOM

Wrong Way} CORRIGAN

NG IRISHMAN"

Never in modern times has the imagination of the world been so quickened as it was by "Careless" Corrigan's greatest of all do-or-die deeds! . . . Overnight he became dear to the heart of every man, woman and child with a drop of red blood in his veins . . . Now he's on the screen, with his smile, his "crate," his life, his flight — woven into a drama of such excitement, such speed and thrill and ready exploitability as to stamp this great picture THE NUMBER ONE SHOW SENSATION OF THE SEASON!



Ginger ROGERS IN LITTLE MOTHER

With production completed on the Astaire-Rogers "Castles" show, Ginger begins work on her greatest straight dramatic role since "Stage Door."... Here she has a stage play full of emotional fire ... A romance rich in heart-hitting situations and bristling dialog! ... The story of a girl with too much loveliness ... and too little love! ... a girl who dared to face the guns of scandal with another woman's baby in her arms! ... An exciting change of pace for Ginger ... another big show coming up for YOU!

RKO Radio is ready!..Look at the product!..Never before has there been like privilege in this industry of bringing to the screen so many fine pictures in so short a time as will bear the RKO Radio trade-mark during the coming weeks.. And that's only the beginning of the new day!..That's why RKO Radio is shouting –

WE'RE GOING PLACES!

R K O
RADIO
PICTURES

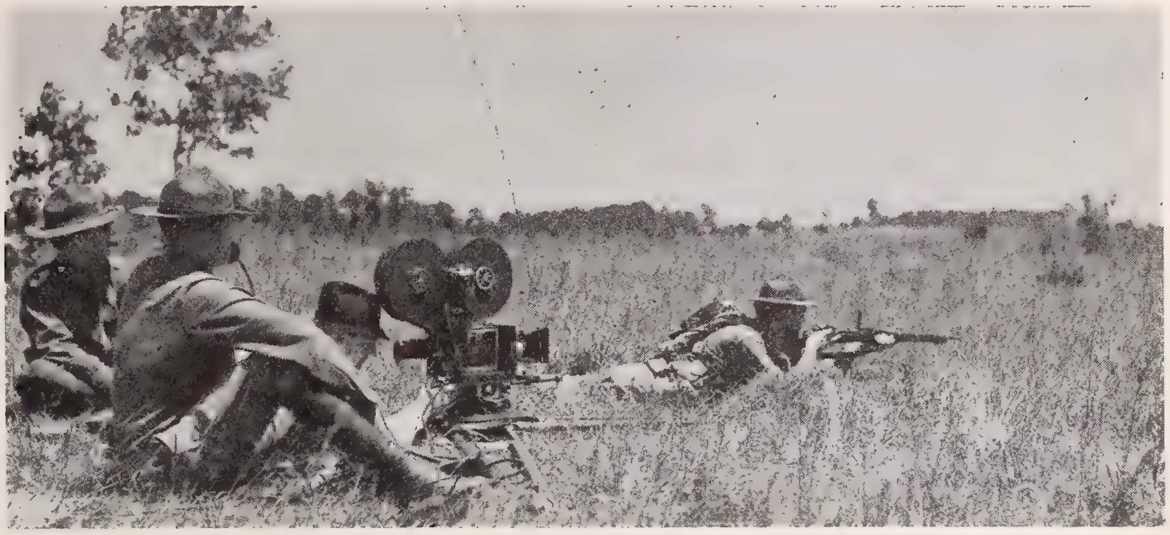
GEORGE SCHAEFER DRIVE

JAN. 28..JUNE 2

FILMS ARE GIVEN IMPORTANT ROLE IN U. S. ARMY'S PREPARATIONS

Will Be Used for Instruction and for Battle Direction; Units and Laboratories for the Field

by JAMES P. CUNNINGHAM



The Army tests its plan for the increased use of the motion picture camera in the field to supplement reports and facilitate the work of the Signal Corps under combat conditions. Left, Captain William A. Marsh, Inf., technical adviser; center, Major M. E. Gillette, Signal Corps, with telephone handset for directing activity; and, at camera, Roland Barrett, civilian cameraman.

The United States Army has decided to use motion pictures to an unprecedented extent as a quick-training medium in the event of a "national emergency," and already is laying tangible plans, as part of the present "billion-dollar" campaign to strengthen the armed forces of the nation, in preparation for "M-Day."

Information disclosing the important role that would be given the screen comes from official Army sources, along with an insight into the plans for the use of Army films for rapid instruction of thousands in soldiery, supplanting to a considerable extent the old-fashioned and much slower manner of teaching the manual of arms, schooling and discipline.

For Battle Direction, Too

In addition, the Army will use motion pictures for battle direction, taking pictures of the progress of conflict on the fields, dispatching the films by motorcycle runners to the officers behind the lines determining strategy and providing more effective operation than the field telephone system.

Sound and camera units and "floating" film laboratories for developing and printing, built into Army trucks of special design and construction, will be assigned to the field.

Under supervision of the U.S. Signal Corps, the Army's filming plans and photographic activities divide into two general divisions, motion pictures, all in 35 mm. standard width, and "still" pictures. The motion pictures, in turn, are sub-divided into four groups: Historical or record pictures, General-interest pictures, Engineering pictures and, lastly, training films.

The Signal Corps of the Army is concerned only with the production of training films. Any future necessity for circularizing socalled "publicity" pictures among the public in regular theatres, such as during the World War, would be in the hands of other Governmental agencies, which likewise was the case in 1917-19, as is further explained.

Only this week, in the New York *Herald-Tribune*, a person designated by the initials "O.N.S.," and reported in Army circles to be an Army officer, wrote, "We have in the motion picture film the most facile and realistic medium of transmitting ideas and training, and this method of instruction is especially applicable in our country in the particular circumstances of the world race for rearmament.

"A program of motion picture training films is sound defense planning on a thrifty budget."

This method, the author added, is most speedy in training an adequate army "against any future emergency," continuing: "A method of rapid training is imperative, for there will be no period of grace for getting ready as in the last war." He likens the training films to the films being used today in industry to teach shop practices, explaining that the films must have everything from the most elementary "Squads right" to the most intricate artillery drills and tactics.

"There is nothing new about training films, but a complete plan for the preparation and use of them to help train the Army, Navy, aviation and even civilians in their parts in a war has never been carried out," until now the Signal Corps, under the General Staff, "is ready to expand and do a comprehensive work on this method of training, so that in case of an emergency we would have a complete program of thousands of training films ready for instructing in every department soldiers and civilians alike. . . . Drills could begin in every community with the aid of films even before uniforms and rifles are issued . . . first looking at the film and then repeating in the drill what the movie depicts—continually alternating this process over and over again. Moreover, such films would go a long way in making up a deficiency in trained officers and non-commissioned personnel or instructors insufficiently trained.

"It is equally important to have films to teach civilians what to do in case of air raids, how to protect lives and property, and all the necessary instructions for the citizen to play in a war. These films can be prepared and sent to local theatres for showing to instruct the community—a most vital psychological necessity in keeping up the morale and confidence of the public."

An insight into official filming activities of the Signal Corps is given by Major M. E. Gillette in "Signal Corps Bulletin No. 101—Restricted," issued by the War Department at Washington, which gave official permission to reproduce certain parts therefrom.

Covers Important Events

The first, or "historical or record pictures" filming activity of the Signal Corps, covers pictures of important events in which the Army participates. Pictures having long-range historical value are embraced, laying particular stress on subjects tracing the development or evolution of various types of important military equipment, such as motor vehicles, airplanes, weapons and other materials.

The second group, the "General-interest pictures," embraces pictures of military activities of passing interest with little or no value for retention as historical pictures, but having Army value because of their factual contents.

Next are the "Engineering pictures," of the record type, made for the purpose of analytical study of performance tests of equipment or other experiments in order to carry a visual performance of such tests to members of the technical and administrative staffs. They are said to provide an effective method of reexamining disputed points and serve the necessity for repeating such activities to permit observance from more than one observer's viewpoint.

For Instruction

Fifth and last group, "Training films," are made specifically for use as instructional aids in the training of the Army and are considered by far the most important from a military viewpoint. More than 90 per cent of the Army's motion picture effort is now directed toward production of films in this class, with the result that training time can be cut 25 to 50 per cent.

In the Army, military activities are becoming more complex with the addition of new weapons, mechanization, new technique and changing tactics. An officer in any one branch scarcely can hope to become highly proficient in all phases of his own branch much less attain much of a working knowledge of other arms with which he must work in combat. Proper performance of his duties requires a higher degree of proficiency and knowledge of a wider variety of equipment than was the case 20 years ago, during the World War. The demands for time in which to study and at the same time carry on his regular duties, are very pressing. On the motion picture, therefore, the Army now stands ready to depend for much of a solution.

"Upon mobilization of a large army in time for an emergency, the pressure for time in which to train both officers and enlisted personnel will be tremendous," points out Major Gillette. "The difference between winning or losing a conflict may conceivably be dependent upon the rapidity with which the hastily mobilized force is trained and placed into action. As the results of the tests indicate, instructional motion pictures can be made to aid in shortening the training time of a hastily mobilized force."

Significant is Major Gillette's observation that "It would seem that the better thing to do is to direct the peacetime effort in training film production along lines that will insure the gradual building up of an extensive library of basic subjects to the end that a large library of such films will be immediately available on

(Continued on following page)

FILMS BECOME ARMY INSTRUCTOR

(Continued from preceding page)

'M-day' without delay incident to the production of new subjects."

The Signal Corps Setup

Under the general supervision of the third section of the General Staff of the War Department, the Signal Corps is charged with the production of the Army films. The Photographic Division of the Office of the Chief Signal Officer acts as coordinating agency, maintaining close liaison with the "G-3" section and with the training divisions of the various arms and services. It is the advisory agency to the War Department on technical and policy matters pertaining to motion picture production, and within the Signal Corps, directs the production effort and acts as the central business office.

A central motion picture laboratory for film development, printing and sound, and the production of animated scenes is now located at Fort Humphreys, Washington, D. C. Hollywood trained army officers are in charge.

A special training film unit for the field operates from Fort Monmouth, N. J. A field unit as now constituted consists of an officer-director, a civilian first cameraman, editors, one enlisted cameraman, one general utility man and the sound men. This will be the minimum unit. Selected enlisted men are trained for the work.

Increasing Training Reels

The present production of a minimum of 20 training reels a year is being stepped up considerably, to add to the 250 reels already on file. An elaborate plan has been mapped out for the films, from the many technical phases of production to actual distribution and exhibition in the various corps areas. The Army also is encouraging additional use by Reserve organizations, Reserve Officers Training Corps units, National Guard organization and the like.

The Army's interest in motion pictures began shortly before the World War when the Medical Corps produced and experimented with the use of pictures on social hygiene, locomotion and kindred medical subjects. As is well known, the Signal Corps made negatives during the World War in visually recording events and activities of actual conflict in Europe where the Army participated. A total of some 2,000,000 feet of battle action was filmed. This material, together with subsequent additions, is said by the Army to constitute the most valuable collection of historical motion pictures on military activities in existence.

63 Reels Before Armistice

It is not so well known, however, that the Army was one of the first to use motion pictures on a large scale. In addition to the Medical Corps films, the Signal Corps produced 63 reels of training films for the General Staff before the Armistice and many other reels were made for the Army by commercial agencies. The production program was in full swing at the time of the Armistice in November, 1918, with more than 100 reels of pictures on military training subjects in use.

The value of this material as a training adjunct was recognized by the Army, but the pressure for readjustment in the service immediately following the World War stopped all new production and precluded any extensive experimentation, although the wartime subjects continued in circulation. No new subjects were produced until ten years after the war when, in 1928, renewed interest in visual education brought about the adoption of Army regulations governing the initiation and conduct of training film production. The Signal Corps was then designated as the technical agency charged with technical production matters under the supervision of the "G-3" section of the War Department General Staff and with the various arms and service branches collaborating in determining the subject scope and content and supplying the necessary troops and facilities for the action before the cameras.

BRITAIN SETS ROLES OF THEATRES FOR CRISIS

Following conversations between the Cinematograph Exhibitors' Association and the British Home Office and other Government departments, a plan has been prepared in England which outlines the rôle of the film theatres of the country in the event of any international crisis involving England.

Although details are not available, it is understood the plan covers the part to be taken by the theatres as places of public assembly, and the powers and duties of the theatre personnel.

The Red Cross Pictures

In the World War the first real junction of the screen and war affairs came through the American Red Cross. The Red Cross had to grow tremendously and it had to get to the public fast. It started a bureau of pictures and sought to reach the public with "publicity" films in a hurry. The pictures were shown mostly at meetings. They were miscellaneous collections of foreign and domestic pictures pertaining to the war. In his "Million and One Nights," history of the motion picture, Terry Ramsaye said, "They were not theatrical products in any sense, which is another way of saying they were amateur pictures without entertainment and a punch." In any new "national emergency," the United States Army intends to see to it that no such situation exists as in 1917-1918, when militaristically and otherwise this country found it necessary to arm in a hurry.

On April 14, 1917, George Creel was appointed chairman of the "Committee on Public Information." Continuing Mr. Ramsaye's account on the event, Mr. Creel's was the "difficult assignment to be at once and the same time something of a censor and very much of a press agent for the war."

Meanwhile the motion pictures made by the Signal Corps, which were the only American war films available, were going to the Red Cross. Their only important distribution was through the Red Cross bureau of pictures to the news-reels. "The films were haphazardly made, haphazardly distributed and presented in the same way."

Charles S. Hart, then an executive of the Hearst magazines organization, was drafted into the service of the Committee on Public Information and assigned by Mr. Creel to look into the matter of motion pictures. Mr. Hart reported shortly that Red Cross distribution was not giving America a proper pictorial message. It was not meant to be a criticism of the Red Cross, because it was not a propaganda organization. It was a mere incident of the jumbled makeshift rush of war moves.

In March of 1918, nearly a year after America's entry into the war, a meeting of Red Cross officials, headed by George Murnane, a New York banker, and the heads of the Creel organization was held at 10 Jackson Place in Washington, headquarters of the Committee on Public Information. As a result of that session the pictorial activities of the war were turned over to Mr. Creel. The Division of Pictures of the Committee on Public Information resulted. Establishing offices in New York, Mr. Hart set about trying to connect the flow of war pictures available from the Signal Corps, and other sources, with the established channel of distribution to the theatres, the motion picture industry.

A curious problem existed. The government could hand a story to the news association and it got wide circulation. If the government handed out a free motion picture, many felt nobody would see it. The government, therefore, was forced into the motion picture business, as a business, through the Division of Pictures of the Committee on Public Information, charging rentals for the films intended to "sell America." Statistically the history of the Government in the war-film business takes about four lines, as reported in "A Million and One Nights," as follows:

Films	Theatre Bookings	Film Rentals
Pershing's Crusaders	4,189	$181,741
America's Answer	4,548	185,144
Under Four Flags.............	1,820	63,946
Official War Review.........	6,950	334,622

And there were some 18,500 theatres operating in those silent-film days of the industry, in which the "Official War Review," most widely circulated of the war publicity films, got little more than one third of the total available circulation. In any new "national emergency," it is not expected that any rentals will be charged theatres, what with the advanced stage of the business, and it is expected that the circulation will be far greater, what with the greater efficiency and centralization of the industry.

Paramount Redeeming Bonds February 20th

Paramount has set February 20th as the date for redemption of $5,000,000 of its six per cent debentures, as authorized recently by the company's board of directors. The debentures to be redeemed were drawn by lot and will cease to bear interest after the redemption dat.

Calling of the debentures leaves $4,500,000 of the six per cent issue still outstanding of an original issue of $26,000,000.

Derr Prepares Four Monogram Pictures

E. B. Derr is ready with four additional stories for production for Monogram, which will make his program total eight films for that company. Frank Melford is associate producer for Mr. Derr.

The four new stories are "Star Reporter," from John T. Neville's screen play, scheduled for production this week; "Undercover Agent," headed for production January 28th, with Martin Mooney, the writer; "The Girl From Rio," scheduled to be started February 15th, with screen play by Tay Waters, and "Prison Born," which may start in March, with David Freeman writing the screen play.

Richey Sees Changes Due in Exhibition

Changes are due in motion picture presentation whereby 75 per cent of the public who today do not attend the motion picture theatres will be attracted, H. M. Richey, director of exhibitor relations for RKO Radio, said Tuesday at the annual convention of the Independent Exhibitors, Inc., of New England at the Statler Hotel in Boston.

Nathan Yamins, former president of national Allied, was reelected president, and so were Max L. Leventon, and Francis C. Lyndon, vice-presidents; Adolph Bendsley, secretary; E. Harold Stoneman, and Arthur K. Howard, business managers.

Mr. Yamins told the delegates that independents were willing to compromise on some industry arguments so that all might prosper.

Mr. Richey said it appeared to him that "the standardization of the industry is at an end and it is under the new set-up that a higher premium will be placed on the individual initiative of various individual companies, theatres, distributors, and it will go right down the line to each small element in the business."

"I believe that there's going to be developed a new technique of showmanship that, starting at the production end will be reflected in new modern methods of distribution," he said. "These changes may be necessary because of a lesser number of higher quality pictures being made, maybe the result of a more or less classification of exhibition, whereby pictures unsold for certain theatres or communities will find a market not recognized today."

Paramount Has 18 Set for Release

Paramount has 26 features set for release from January to May, sales manager Neil Agnew has announced. Eighteen are completed; eight are in production; two are starting. Those completed are "Zaza," "Disbarred," "Ambush," "Two Weeks With Pay," "Paris Honeymoon," "St. Louis Blues," ". . . one third of a nation . . .," "King of Chinatown," "Persons in Hiding," "Sunset Trail," "Cafe Society," "Bulldog Drummond's Secret Police," "The Beachcomber," "Hotel Imperial," "Never Say Die," "I'm from Missouri," "Back to Heaven," "Silver on the Sage."

Radio Film Critics Organize

The New York radio film critics have organized a Radio Film Critics' Circle. The first session was held last week at the Hotel Edison. Their first announced objective is "a code of ethics for radio film commentators."

Anderson Joins Commission

R. E. Anderson, former financial vice-president of Paramount and more recently associated with Tri-National Films, has resigned to become financial adviser to the Maritime Commission in Washington.

Rapp & Rapp, theatre architects, are drawing up plans for direct connections between the Balaban and Katz Chicago, United Artists, Roosevelt and State Lake Theatres and the new subway.

Wanger's Americanism Essay Wins Mention in Air Contest

Producer Writes That "Day of Free Ride to Freedom is Over"

Walter F. Wanger participated in a contest on the question of "What Is America's Greatest Need Today?" broadcast as part of "America's Town Meeting of the Air," and received first honorable mention for an essay which he submitted. Housewives won the first two prizes. The results of the competition were broadcast last Friday evening. Time limitation prevented the broadcasting of Mr. Wanger's essay.

Scented Publicity, Found None

Mr. Wanger almost lost out altogether, as Town Hall officials, apprehensive of being involved in a publicity move, very nearly discarded it, despite opinion among them that it was one of the best entered.

There had been no restrictive conditions attached to the essay rules. Nevertheless, the Town Hall officials were not taking any chances, and so they examined the contents again and carefully, but they found nothing, not even a line, about Hollywood. This only increased their surprise. They went into production reports and discovered that Mr. Wanger's latest picture was "Stagecoach," directed by John Ford, and then re-examined the essay lest there be some reference to the picture in it, which they might have overlooked. However, there was nothing even remotely connected with the film.

They also noticed that his entry was on plain, white stationery, unadorned by any printed reference to his business or occupation, and that the signature was just plain "Walter F. Wanger." There was no further identification.

He got a clean bill of health.

The Essay

Mr. Wanger in his essay said:

"It's a long time since Washington's frozen and starving and dauntless troops at Valley Forge were the measure of the American people's practical devotion to democracy. What America needs today is a rebirth of that spirit, not in its warlike phase but in its quality of a whole people in motion, roused to conscious self-sacrifice . . . working together, not merely talking, to serve the common good.

"We need a new understanding of the privileges, rights, and, above all, the duties of American citizenship. We need the kind of social and political understanding, on the part of each of us, so that every citizen is ready and willing to make the sacrificees required today for the preservation of that liberty which has been won at such great cost and which is the envy of the world. We need a newer Americanism imbued with a truer patriotism—a patriotism that includes respect for the constitution, the government, the American people, and the flag. Mere lip service to democracy is not enough; that which is needed is devoted and self-sacrificing action.

Says System Must Work

Praise of our system is not enough; it must be made to work, Mr. Wanger wrote. A solution must be found for the people's pressing problems; the farmer's, the housing problem, labor's problem. Principally, he said, it means looking at liberty not as a pleasant abstraction, not as the freedom to do nothing, but as the living instrument for achieving a richer life.

"The day is past when democracy can be taken for granted. At home and abroad its cunning and relentless enemies are on the offensive. Its great worth must be fully understood by every citizen, and every citizen must thereby be prepared to pay for the privileges it confers by self-sacrificingly working to defend it. This means more than merely sending a check to a worthy cause; it means more than conscientiously casting a ballot once a year. It means we must have a militant citizenry, roused in defense of our great democratic heritage, and working day by day, individually and cooperatively, to understand the problems facing our country and to solve them.

"The day of the free ride to freedom is over. Our greatest need today is to put American citizenship, through education and action, on a 'pay as you enter' basis."

Walter Wanger's "Trade Winds" has been chosen by executives of Loew's Theatres as the film with which they will inaugurate their single-feature policy in New York City at the Ziegfeld Theatre, commencing February 9th.

Schwartz Heads Cleveland Group

Ernest Schwartz was unanimously re-elected president of the Cleveland Motion Picture Exhibitors Association for the sixth consecutive year last Thursday, while A. E. Ptak, M. B. Horwitz and G. W. Erdman were also unanimously reelected vice-president, treasurer and secretary, respectively. L. G. Baldwin and Frank Porozynski were elected to the board of directors for three years, and Jack Shulman and Myer Kaplan for one year.

The Motion Picture Theatre Owners of Virginia will hold their midwinter convention on Monday in the Shoreham hotel in Washington, with officers to be elected, and the Motion Picture Theatre Owners of Western Pennsylvania and the Independent Theatre Owners of West Virginia will hold a joint meeting at the Waldo Hotel in Clarksburk, West Virginia, on February 28th, at which time trade reform proposals are expected to come up for consideration. The convention of the Independent Theatre Owners of Wisconsin has been postponed to late in February or early in March.

Due to report to New York Allied's regional unit in Syracuse on Wednesday is the committee appointed to study five cent admissions, with an eye to their elimination. At the same meeting a regional secretary is slated for election, as well as appointments made for a grievance board of three members to adjust exhibitor disputes with the Buffalo exchanges.

Dinner for Dunbar, Dortic

The Independent Theatre Owners of West Virginia is tendering a testimonial dinner for Robert Dunbar, of the Warner Pittsburgh exchange, and Charles Dortic of Grand National, on February 8th at the Waldo Hotel, Clarksburg, W. Va. Both Mr. Dunbar and Mr. Dortic were sales representatives for their respective companies in the West Virginia territory.

More Tax Bills; Others Affect Signs, Billboards

A brand new assortment of bills proposed in state and municipal legislatures this week added to the already overflowing legislative hoppers intended to affect motion pictures or motion picture operations, for the most part, adversely. The new crop of laws proposed deal with taxation, two-men-in-a-booth measures, bills regulating signs, billboards and theatre marquees.

State Senator Phelps Phelps has introduced a companion bill in the New York Legislature to that of Assemblyman Robert Crews requiring persons threading up motion picture apparatus for operation in first-class cities to have licenses at all times. Senator William F. Condon, Yonkers, has introduced a bill forbidding the rental or usage of theatres and radio stations for distribution of pamphlets or utterance of statements inciting race hatred or religious bias.

Another bill introduced in Albany is that by Senator Thomas A. Desmond and Assemblyman Herbert Whitehall which would ban roadside signs more than 32 square feet in area within 100 feet from the road, and signs of dimensions greater than 25 feet by 12 within 300 feet.

A bill introduced by Councilman William Keegan in New York City which would amend the present Administrative Code and permit nine-foot marquee signs for theatres was vetoed this week by Mayor LaGuardia and returned to the City Council, which passed the law over the veto.

An amendment to the state law governing Sunday shows in Rhode Island, providing for the presentation of legitimate theatre attractions, has been introduced in the State Senate. Senator Henry R. DiMascolo, who introduced the bill, said he did so at the request of "Providence theatre men."

Citizens of Eastman, Ga., have voted 443 to 327 in favor of showing motion pictures on Sunday for charity.

A Sunday film bill, legalizing Sunday films in Delaware under local option after two in the afternoon, has been introduced in the state legislature. The measure contains a clause providing a referendum for cities and towns on the matter.

In a move to increase municipal revenue, the Woonsocket, R. I., Board of Police Commissioners has increased theatre licensing fees and authorized Mayor Felix A. Toupin to consider placing firemen on duty at all theatres daily. In place of the $2,190 paid by Woonsocket's six theatres to the city each year, the increased license fees and anticipated cost of the firemen would bring $13,728 into the city treasury.

Motion picture operators have filed a two-men-in-a-booth bill in the Connecticut Legislature. A similar bill has been defeated seven times in the past. The bill is filed as a public health and safety measure.

A measure taxing admissions to theatres and other places of amusement has been introduced in the Georgia House by Representative Cooper of Dawson County. It would apply a tax of one cent on each 10-cent unit of the purchase price of admission.

The Cleveland City council has before it a bill to license all marquees. The bill restricts marquees to lettering, and forbids the use of valances, or signs over the marquee.

Twentieth Century-Fox on Tuesday in superior court, in Hollywood, filed suit against the three Ritz Brothers, Harry, Al, and Jim, asking $150,000 in damages, and charging that the three comedians failed to report for work on "The Gorilla."

Trailer-Made Sues National Screen

Trailer-Made, Inc., filed suit for $300,000 on Tuesday in the New York federal district court against National Screen Service, alleging that company had induced five large theatre circuits to breach impending contracts with Trailer-Made. The plaintiff asks $100,000 for "loss of profits," and $200,000 for "loss of prestige."

The circuits mentioned are Fox West Coast, 200 theatres; Fox Midwest, 109 theatres; Fox Intermountain, 80 theatres; Skouras Theatres, 64 theatres, and Warner Brothers Circuit, 451 theatres. The suit charges that National Screen induced them to refrain from signing the contracts. All the circuits have been National's customers for years.

M. E. Comerford, Circuit Executive, Dies in Miami

M. E. Comerford, chief executive of the Comerford Circuit of New York and Pennsylvania, died Wednesday night in Jackson Memorial Hospital, Miami, Fla. He had been taken ill of pneumonia last week while on vacation in Florida and subsequently suffered a heart attack.

Mr. Comerford became associated with motion picture exhibition shortly after Thomas Edison marketed his invention. He opened his first theatres in Philadelphia and Baltimore and later in Scranton, Wilkes Barre and through the northeastern section of Pennsylvania. Organizer and president of the first theatre owners organization in Pennsylvania, he became one of the founders of the Motion Picture Theatre Owners of America and for years was a national director of that organization.

The Comerford circuit was merged with the Paramount-Publix circuit during the formation of that organization, but Mr. Comerford reacquired control in 1933 and was its active head since then.

He was a civic leader in Scranton, where he resided, and was a director of the Chamber of Commerce. Frank C. Walker, head of the circuit, and Mr. Comerford's nephew, was at his bedside.

Eastern Pennsylvania Allied

The new Allied of Eastern Pennsylvania board of governors, elected Tuesday, comprises Morris Wax, Milton Rogasner, and Ben Fertel, who will serve three years; Luke Gring, David Milgrim, and Columbus Stamper, to serve two years; E. B. Gregory, Charles Steifel, and Harry Perlman, who will serve one year. The foregoing are from Philadelphia. Out-of-town members are Al Fischer and Joe Conway, for three years; Harry Fried and Henry Sork, for two years.

Shapiro Succeeds Birdwell

Victor Mansfield Shapiro has been appointed advertising and publicity director of Selznick International. He succeeds Russell Birdwell, who resigned to head his own publicity organization.

Fox Winding Up Air Tour of 18 Cities for "Spin"

Charles E. McCarthy, of Twentieth-Century-Fox, on Wednesday reported progress by the two coast-to-coast exploitation airplane units sent out by the company to draw public attention to its film "Tail Spin."

Two groups of noted women flyers and groups of Fox studio girls, all bedecked in "Tail Spin" uniforms, return to New York next Thursday in time for a trade and press preview and banquet at the Waldorf Astoria, honoring the "Ninety-niners' Club," women flyers' organization.

Starting from Los Angeles on January 28th, one flight traversed the northern route eastward, and the other the southern. Fox sent out advance campaign men to all of the 18 places being covered. Receptions, luncheons, testimonials and whatnot, culminated in each instance with an "official" delivery of a "Tail Spin" print to the local theatre booking it.

The southern group was headed by Betty Huyler Gillies and Cecile Kinyon, fliers; Gloria and Barbara Brewster, Alice Armand and Iva Stewart, of Fox studio, and William Chambliss, of Mr. McCarthy's staff.

From Kansas City, Oklahoma City, Dallas, New Orleans, Memphis, Atlanta, Philadelphia and Boston, they wired word of Mayoralty airport receptions, fire and police department escorts, radio and press interviews, City Hall presentations, etc. In many sections local exhibitors participated.

The northern touring unit wired in virtually the same progress on the campaign, visiting San Francisco, Seattle, Denver, Chicago, St. Louis, Detroit, Cleveland and Pittsburgh. Rita Nichols and Margot Bain Tanner are flying. Lillian Porter, Dorothy Dearing, Jean Valerie and Helen Erickson, with James Johnson, also of the home office press staff, in charge.

Brulatour Leaves Hospital; Appears in Court

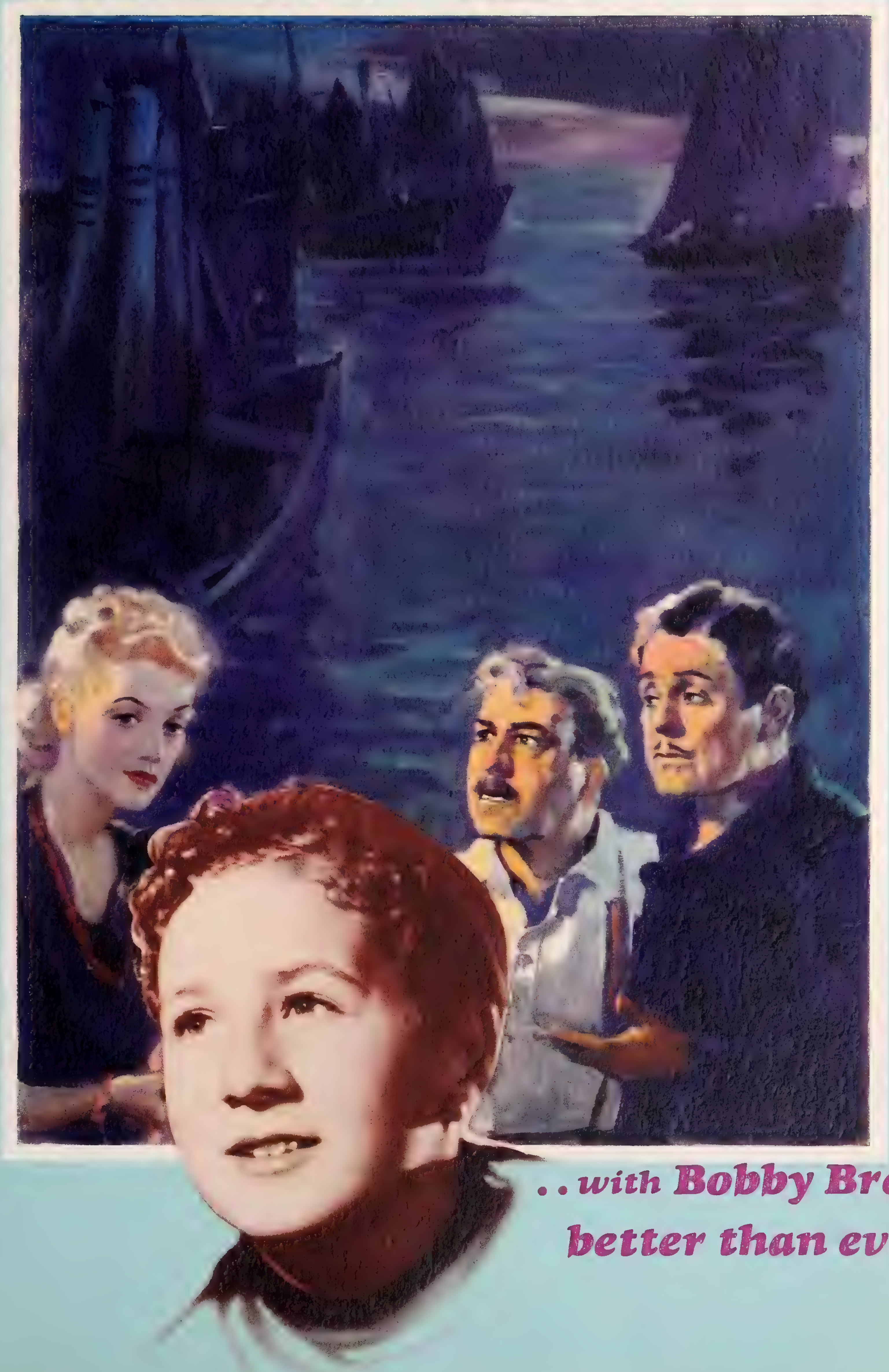
Jules Brulatour, distributor of motion picture film, was released last Sunday from New York City's Lenox Hill Hospital, where he was treated for a gunshot wound in the neck, and on Tuesday was released in felony court, on $500 bail for trial in Special Sessions, the charge being violation of New York's Sullivan law, which forbids the possession of unlicensed pistols. Mr. Brulatour has explained to the police that he wounded himself accidentally, while cleaning the gun. Attorney Max D. Steur represented him.

Universal Sues Tippetts

Universal Pictures on Wednesday filed suit in New York supreme court for $270,000 damages and an accounting against John D. and Eugene T. Tippett, citing a deal between the Tippetts and Carl Laemmle, Sr., former Universal president, on commissions on the sale of raw film to Universal.

Rochelle Hudson has been placed under long term contract by Columbia Pictures.

An all-fun cast in an all-heart show!..



..with **Bobby Breen better than ever!**

All these box-office names playing roles that you might have chosen for them yourself!...What a "family"...What a crew! —for fresh adventure, heart-hitting drama and rousing laughs in a story locale new to the screen—San Francisco's colorful colony of lovable fisherfolk!...Sol Lesser gave this homespun story everything it needs for big box-office click!...Sure-fire for all types of audiences—everywhere!

BOBBY BREEN

Fisherman's Whar

with
LEO
CARRILLO
HENRY
ARMETTA
LEE PATRICK and SLICKER THE SEAL

PRODUCED BY SOL LESSER
DIRECTED BY BERNARD VORHAUS
SCREEN PLAY BY BERNARD SCHUBERT · IAN HUNTER
HERBERT CLYDE LEWIS

RKO RADIO PICTURES

IN THE CUTTING ROOM

Federal Offense

(Paramount)

Melodrama

Just a few days ago Paramount previewed "Persons in Hiding," the subject matter of which was found in several chapters of the book of the same title, by J. Edgar Hoover, head G-man. Trade and daily newspaper reviewers were fairly unanimous that the picture was entertainment of better than ordinary caliber. Now, the studio has taken other chapters, assigned Horace McCoy, who collaborated with W. R. Lipman on the story of the previous picture, and placed the property in the hands of Edward T. Lowe to produce and Louis King to direct, as they did before. These episodes, documentary and imaginative, real and fictitious, in the Hoover book will be released as "Federal Offense."

This time renegade doctors, off-shoots of gangsterism, will be the centers of attention. The story details the practices of men of medicine who seek a quick way to wealth bv treating wounded criminals, performing facial operations to conceal identities, and so on.

With whatever impression "Persons in Hiding," may attain as an entertainment and commercial feature to serve as a springboard from which to dive into exploitation campaigns, the production will feature Lloyd Nolan, who scored a major hit in "St. Louis Blues," J. Carrol Naish, newcomer Shirley Logan, who will follow the footsteps of Patricia Morison, Heather Angel, Brod Crawford, Robert Wilcox, Richard Carle, John Eldredge, George Meeker, Raymond Hatton and Philip Warren.

Release date: May 5, 1939 (tentative).

Juarez

(Warner)

Historical Melodrama

To a great many persons Juarez is just a word on the map, the name of a city on the south side of the United States-Mexico border.

In the early 19th century two boys of strange destiny were born. One, the child of poor, illiterate Zapotecan Indian parents, was born in an adobe hut in Mexico. He was named Benito Pablo Juarez. Twenty-one years later, roaring guns, blaring trumpets and banners flying over a Vienna palace heralded the birth of the Archduke Maxmillian von Hapsburg, brother of Franz Josef, next in line to the Austrian crown. The Indian lad, as our own Abraham Lincoln, fought, studied and won his way to power in statecraft. His only tools were a great will to learn and an inflexible ideal. Of Maximillian, "Juarez" is the story of a patriot who lived to triumph; of a scion of royalty who died before a firing squad. These two were central figures in as amazing a piece of international banditry as ever was attempted.

The United States was engaged in the Civil War. Mexico was a constitutional democracy. Juarez, an inspired liberator, had declared a moratorium on foreign debts, given the land back to the people. Native reactionaries, conspiring with Napoleon III, planning to circumvent the Monroe Doctrine and forestall U. S. intervention, connived a plebiscite whereby the Mexican people should declare for a monarchial government. Court intrigue and international banking chicanery chose Maximillian and his wife Carlotta to be Emperor and Empress of Mexico. The fate of Mexico was placed in the hands of Juarez and Maximillian. The emperor came to realize that he was the victim of a gigantic fraud. He tried to be a just ruler.

Meanwhile Juarez, beaten and hunted, fought guerrilla battles, strove to keep the soul of free Mexico alive. Peace came to the United States and a reunited nation told France to take the French flag out of Mexico, to remove the phantom crown. Maximillian, deserted by all, even his wife, died before a firing squad. Juarez, who ordered his death, came to mourn at his bier.

Warners is producing "Juarez" on a gigantic scale. It may be expected that settings, backgrounds and other sustaining detail will take rank with the most impressive the screen has seen.

The company has regimented a true all-star cast. Paul Muni will be seen as Juarez, Brian Aherne as Maximillian. Bette Davis is Carlotta and Claude Rains, Napoleon III. Other figures will be relived in the persons of Gale Sondergaard, John Garfield, Donald Crisp, Gilbert Roland, Joseph Calleia, Pedro de Cordoba, Harry Davenport, Robert Warwick, John Miljan, Hugh Sothern, Frank Reicher and nearly a score more.

William Dieterle who has accounted for many of Warners' most successful pictures, particularly the biographical "Story of Louis Pasteur" and "Life of Emile Zola," is directing.

Release date: To be determined.

Wuthering Heights

(UA-Goldwyn)

Melodrama

At first consideration it might seem that "Wuthering Heights" will be difficult to exploit. So it will if only routine methods are adapted. But a more probing analysis bares unique and potent facts upon which an interesting campaign may be based.

Important is Samuel Goldwyn's reputation for turning out class pictures. The Emily Bronte novel, written over a century ago, has been established as a classic in literary merit and appeal. Two very modern-minded writers, Charles MacArthur and Ben Hecht, remarkably successful in evolving a stirring "Gunga Din" from Kipling's epic poem, were charged with the task of transposing the written words to a melodramatic romance for the films. The production is being directed by William Wyler, maker of "Jezebel" for Warners and Goldwyn's "Dodsworth," "Dead End," "Come and Get It" and "These Three."

"Wuthering Heights" is an English story. Its setting is the stony, forbidding moors of the Yorkshire country, its characters are a moody and brooding folk. Their happinesses are few and far between.

There will be an all-English cast. Merle Oberon, David Niven, Donald Crisp and Miles Mander are well known to domestic audiences. Hugh Williams and Laurence Olivier have appeared in a few Hollywood pictures, but their greatest success was attained in British-produced films. Leo G. Carroll, Flora Robson, Geraldine Fitzgerald, Cecil Humphries, Romaine Callendar and Helen Grant are only vaguely known, if known at all, by American theatre goers.

In character the story is somber melodrama. From the time he was a foundling the central character has known no happiness. A victim of persecution, morose, ill tempered, cruel, the only brightness in his life is love with a girl whom he cannot have. Consequently he lives for vengeance. He becomes rich. Those who persecuted him become poor. To avenge himself upon the woman he wants, he marries another, but makes his wife's life as cold and heartless as his own. When the girl he loved dies, he blames himself as her murderer. He finds solace by wandering with her ghost on the moors and dying with that ghost cradled in his arms.

It will be noted that "Wuthering Heights" is an emotion thriller rather than a physical thriller. Consequently its primary appeal will be to specialized audiences. Those who expect "galloping" in a picture won't find any in "Wuthering Heights." On the other hand there will be plenty of melodrama, the result of the impact of clashing personalities and emotions.

Release date: To be determined.

On Trial

(Warner)

Melodrama

"On Trial," an Elmer Rice stage play, has been adapted to the screen under its title at least twice before; the last time about ten years ago. Variations of its theme have been the subject of pictures countless times. Nevertheless, many have forgotten it, and a generation of theatre-goers has grown up to whom the story is brand new.

Bryan Foy is producing the 1939 version and Terry More is directing from a screen play by Don Ryan.

The production does not boast any exceptional cast while some of the players are familiar, the real showmanship meat of "On Trial," undoubtedly will be found in the story itself. However, John Litel, Margaret Lindsay, Janet Chapman, Nedde Harrigan, James Stephenson and Edward Norris are listed as the principals.

A young man is on trial charged with murdering a wealthy roué. He pleads guilty and, despite the judge's interest in his behalf, tries to force himself into the electric chair. His attorney, a young inexperienced laywer, receives no assistance from his client. The attorney, without the knowledge of his client, brings his wife and child into the case. Then things take a melodramatic turn.

Release date: To be determined.

Elman Celebrating 30th Film Year with Johnston Jubilee

Henri Elman, president of Monogram's Chicago and Indianapolis exchanges, will celebrate his 30th year in the motion picture industry in connection with the W. Ray Johnston Silver Jubilee, during February and March.

Mr. Elman started his career in 1906 in Chicago when he worked for the White City Amusement Park. He entered the film business in the Warner Brothers distributing office in Chicago and in 1910 he joined the Universal exchange there when that company was owned by Carl Laemmle.

MAJORS CITED FOR NLRB VIOLATIONS; UNIONS GIVEN AUTONOMY BY IATSE

Board Issues Formal Complaint Against 10 Studios, in Fight Between Writers Guild and Screen Playwrights for Say

Charging a long list of violations of the National Labor Relations Act, the National Labor Relations Board at Washington issued a formal complaint over the weekend against ten Hollywood studios, thereby accentuating the fight between the Screen Writers Guild and the Screen Playwrights for control of the producers' screen writers. The NLRB ordered the majors to hearings on February 13th in Los Angeles.

Named in the complaint were Universal Pictures, Hal Roach Studios, Selznick International, Twentieth Century-Fox, Loew's, Warner Brothers, RKO, Columbia Pictures, Paramount and Samuel Goldwyn, Inc.

Certified Guild

The national board explained that on August 8th last, it certified the Screen Writers Guild, after hearings in complaints against MGM and the Motion Picture Producers Association, as having been selected as bargaining representatives by a majority of persons employed by each respondent in those cases as screen writers. Thereafter, it was said, the Guild requested that the other Hollywood studios recognize it, but was refused.

The complaint charges that the refusal to recognize and bargain with the Guild constitutes unfair labor practices under the Wagner Act and that the ten studios, by their refusal to recognize, negotiate and bargain with the Guild as exclusive representative of their screen writers, "have interfered with, restrained and coerced, and are interfering with, restraining and coercing their employees in the exercise of their rights" under the Act.

Charges "Plan of Interference"

Each of the companies is charged with engaging in a "plan of interference" with the self-organization of its screen writer employees and with their freedom of choice of representatives for collective bargaining since July 5, 1935, "and particularly between March 1, 1936, and Feb. 10, 1937."

Each of the companies, in pursuance of that "plan," is charged with "making known to said employees respondent's disapproval of and hostility to the Guild; making known to said employees respondent's opposition to membership in or assistance to the Guild," and individual companies are charged with other activities, such as, in the case of Universal, "soliciting its employees to resign from the Guild and furnishing to said employees prepared resignation forms for said purpose; and making speeches and distributing propaganda calculated and intended to interfere with the internal affairs of the Guild, and advising members of the Guild to vote against certain proposed organizational changes in the Guild."

Additional Charges

Other charges are that Twentieth Century-Fox pursued its plan by "making speeches to its employees in which the officers and leaders of the Guild were referred to in opprobrious, vile and defamatory language; by making speeches to its employees and using language hostile and derogatory to the Guild; by threatening to discharge and otherwise discriminate against employees who failed to resign from the Guild; and by threatening to 'blacklist' employees who failed to resign." Loew's and Warner Brothers are charged with "threatening to close down studios if certain organizational changes in the Guild occurred."

SAMUEL GOLDWYN REJOINS THE AMPP

Samuel Goldwyn, on Monday, rejoined the Association of Motion Picture Producers, west coast affiliate of the Motion Picture Producers and Distributors of America, from which he resigned about six years ago.

The principal topics at the meeting were withdrawal of the International Alliance of Theatrical Stage Employees from the basic pact; and the methods of future collective bargaining with the four IATSE locals which last week were given complete autonomy by the IATSE leadership.

In furtherance of their plans, the Board alleged, the respondents entered into an agreement with Screen Playwrights on Feb. 10, 1937, effective April 19, 1937, when they "knew or in the exercise of reasonable care should have known that Screen Playwrights did not represent a majority of persons employed as screen writers by any one of said respondents." Thereafter, it was charged, the companies insisted that certain parts of the agreement with Screen Playwrights be incorporated in individual contracts with their employees.

St. Louis Operators Sue Union Leaders

George E. Browne, president of the IATSE, was named last week in a suit filed in St. Louis by the members of Local 143, Motion Picture and Projecting Machine Operators Union, charging "gross mismanagement of union affairs." Named with Mr. Browne were John P. Nick, president of the local, and Clyde Weston, its business agent. Hearing is set for February 9th.

Mr. Nick is under indictment with Edward M. Brady, member of the state legislature.

In Kansas City, exhibitors Homer F. Pautz and Charles W. Rohde, of the Sun theatre, in the suburbs, sought an injunction in federal court to restrain the IATSE projectionists' union, Local 170, from picketing. The petition was dismissed on the grounds that the federal court had no jurisdiction.

Completing a final step in the reorganization proceedings of the Roxy Theatre, in New York, whereby 20th-Century-Fox acquires and operates the house, Federal Judge Francis G. Caffey on Tuesday terminated the reorganization proceedings, declared the deal was "fully consummated," discharged Howard S. Cullman from his duties as trustee of the Roxy Theatre Corporation, provided for the immediate release of the company from all debts and liabilities, and ended the rights and interests of its stockholders.

Decision Is Expected to Withdraw IATSE as Force in Dealings of Hollywood Producers with "Big Five"

More than 12,000 members of four IATSE affiliated unions in Hollywood were informed this week by its chief officers, after the executive board meeting in Miami, that the local unions in Hollywood henceforth would deal with the producers individually. The ruling, effective immediately, is expected to withdraw the IATSE as an effective force in the dealings of the producers with the socalled "Big Five." These are the IATSE, American Federation of Musicians, International Brotherhood of Electrical Workers, Teamsters' Union, and Carpenters' Union, all of whom had a basic agreement, with the studios, having about three years more to run. Last week's ruling also is expected to result in the dismissal of charges before the National Labor Relations Board that the IATSE is, in effect, a "company union," coercive in not allowing the Hollywood locals to negotiate their own agreements.

The Unions Affected

The Hollywood unions affected are the Studio Technicians Local 37; International Photographers Local 659; Laboratory Technicians Local 683, and Sound Technicians Local 695. Jeff Kibre, of the Motion Picture Technicians Committee, had filed charges with the NLRB.

The letter of Harold V. Smith, international representative of the IATSE, to the membership, read, in part, as follows:

"International President George E. Browne has stated to the studio locals that he does not wish to quarrel with the membership. I also wish to state that in granting the privilege to the local executive boards and officials the power to negotiate matters affecting your wage scales and working conditions, that neither your international president nor I have any more desire now than in the past to quarrel with the membership.

"Your interests are our interests. You may rest assured your international officials are vitally concerned in your welfare, and it is the sincere prayer of your international president and myself that the demands to be made by your executive boards and officers will be recognized by the motion picture studios and will develop to a full measure with benefit and abundance to you as members of the studio locals of the International Alliance."

Mr. Browne also wrote personal letters to the executives of the four unions affected, explaining the new policy.

The Hollywood locals met on Monday to set up jurisdictional machinery to settle local differences between the IATSE locals and various carpenters' and utility workers' locals.

Elevated to Stardom

John Garfield, Ann Sheridan and the "Dead End" youngsters have been elevated to stardom by Warner Brothers.

Lya Lys, now appearing on Broadway, has received a term contract from Warner Brothers and may be assigned to "Confessions of a Nazi Spy."

The Box Office Champions For December

ANGELS WITH DIRTY FACES: Produced and distributed by Warner Brothers. Associate producer, Sam Bischoff. Directed by Michael Curtiz. Screen play by John Wexley and Warren Duff. Original story by Rowland Brown. Photographed by Sol Polito. Film editor, Owen Marks. Cast: James Cagney, Pat O'Brien, Humphrey Bogart, Ann Sheridan, George Bancroft, Billy Halop, Bobby Jordan, Leo Gorcey, Gabriel Dell, Huntz Hall, Bernard Punsley, Joe Downing. Released November 18, 1938.

DAWN PATROL: Produced and distributed by Warner Brothers. Associate producer, Robert Lord. Original screen play by Seton I. Miller and Dan Totheroh. Directed by Edmund Goulding. Assistant director, Frank Heath. Photographed by Tony Gaudio. From an original story by John Monk Saunders. Music by Max Steiner. Special effects by Byron Haskins and Edwin DuPar. Art director, John Hughes. Cast: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp, Melville Cooper, Barry Fitzgerald, Carl Esmond, Peter Willes, Morton Lowry, Michael Brooke, James Burke. Released December 24, 1938.

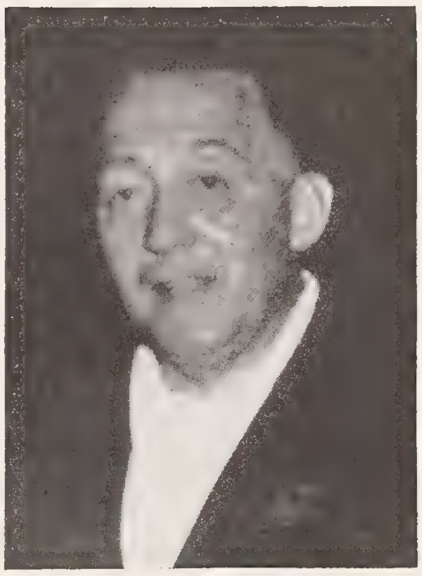
Ray Enright, director, "Hard to Get".

George B. Seitz, director, "Out West with the Hardys".

SWEETHEARTS: Distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by W. S. Van Dyke II. Book and lyrics by Fred de Gresac, Harry B. Smith and Robert B. Smith. Music by Victor Herbert. Screen play by Dorothy Parker and Alan Campbell. Musical adaptation by Herbert Stothart. Special lyrics by Bob Wright and Chet Forrest. Dances and ensembles by Albertina Rasch. Art director, Cedric Gibbons. Photographed by Oliver T. Marsh. Color director, Natalie Kalmus. Montage by Slavko Vorkapich. Cast: Jeanette MacDonald, Nelson Eddy, Frank Morgan, Ray Bolger, Florence Rice, Mischa Auer, Herman Bing, Reginald Gardiner, Fay Holden. Released December 30.

THE YOUNG IN HEART: Produced by David O. Selznick. Distributed by United Artists. Directed by Richard Wallace. Screen play by Paul Osborn. From a story by I. A. R. Wylie. Assistant producer, William H. Wright. Photographed by Leon Shamroy. Art director, Lyle Wheeler. Assistant director, Eric Stacey. Cast: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young, Billie Burke, Richard Carlson, Minnie Dupree, Eily Malyon, Lucille Watson. Released October 21, 1938.

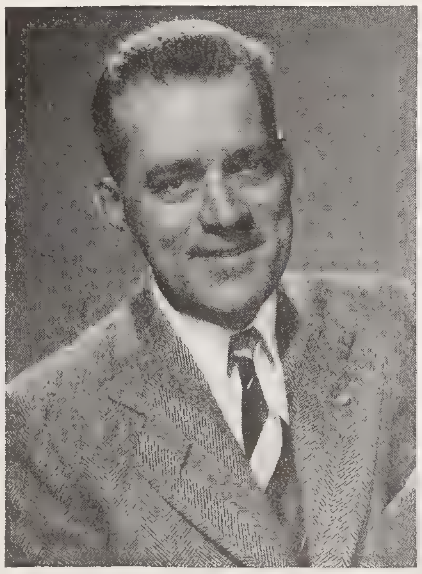
Michael Curtiz, director, "Angels with Dirty Faces".



Edmund Goulding, director, "Dawn Patrol".

HARD TO GET: Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Sam Bischoff. Screen play by Jerry Wald, Maurice Leo and Richard Macaulay. From an original story by Wally Klein and Joseph Schrank. Directed by Ray Enright. Dialogue direction by Hugh Cummings and Gene Lewis. Assistant director, Jesse Hibbs. Photographed by Charles Rosher. Edited by Thomas Richards. Cast: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins, Bonita Granville, Melville Cooper, Isabel Jeans, Grady Sutton, Thurston Hall, John Ridgely. Released November 5, 1938.

OUT WEST WITH THE HARDYS: Produced and distributed by Metro-Goldwyn-Mayer. Directed by George B. Seitz. Screen play by Kay Van Ripper, Agnes Christine Johnston and William Ludwig. Photographed by Lester White. Film editor, Ben Lewis. Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford, Sara Haden, Don Castle, Virginia Weidler, Gordon Jones, Ralph Morgan, Nana Bryant, Tom Neal, Anthony Allan. Released November 25, 1938.



W. S. Van Dyke II, director, "Sweethearts".

Richard Wallace, director, "The Young in Heart".

HOLLYWOOD'S WORLD FILM INCOME DECLINES SIX PER CENT IN A YEAR

Drop Is Considerably Sharper in Totalitarian States; Equipment Exports, Except in 8 mm. and 16 mm. Projectors, Less

First tangible and official disclosure of the extent of Hollywood's film market losses abroad, as a result of the attacks from several quarters, came this week from the United States Government, which reported that U. S. film exports to the world's markets in 1938 dropped 6.1 per cent. This is an average for all of the world, the decline having been considerably sharper in the "totalitarian" states of Italy, Japan and Germany, with its absorption of Austria and part of Czechoslovakia.

Increased business in South and Central America was noted.

Exports Down 13,000,000 Feet

American motion picture film exports for the full 12 months of 1938 show a decrease of 13,000,000 feet in positive and negative sound films over those exported in 1937, according to Nathan D. Golden, chief of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce of the U. S. Department of Commerce, Washington.

In 1938 exportation of motion picture entertainment films to all foreign markets totaled 202,526,821 feet with a declared value of $4,519,594, as compared with 215,721,956 feet with a value of $4,797,641 for 1937. This is a decrease of 6.1 per cent, in 1938, of all films exported. The values are not full production values, but proportionate values based on their print cost, plus a percentage of sale possibilities.

Mr. Golden reported the 1938 exports of American motion picture positive sound film to the 10 leading markets were in the following order: The United Kingdom in 1938 supplanted Argentina as our largest consumer of American motion pictures. In 1938 there were exported to the United Kingdom 14,359,042 feet of American film with a declared value of $380,040, as compared with 15,432,385 feet valued at $396,627 during 1937.

Argentina Second

Close behind the United Kingdom came Argentina, to which were exported 14,230,004 feet of American pictures with a declared value of $241,042 in 1938 as against 17,213,406 feet with a value of $337,638 in 1938.

Brazil maintained its position as our third largest market in point of footage for 1938. During the year just closed, 13,042,075 feet of American films declared at $255,385 were exported to Brazil as compared with 12,856,031 feet of our films valued at $258,336 for the year 1937.

Mexico was in fourth position in 1938, supplanting the British West Indies as our third largest user of films. To Mexico during 1938 we exported 9,045,028 feet of American pictures with a declared value of $264,569 as contrasted with 8,594,637 feet valued at $271,331 exported during the year 1937.

Fifth largest consumer of American films are the British West Indies. In 1938 there were exported 7,581,128 feet of American film valued at $17,388 as against 10,169,863 feet of American motion pictures with a value of $24,762 during the year 1937.

The next five leading markets for American motion pictures during 1938 and comparative exports to these markets during 1937 is given in the following table:

1938

	Feet	Value
France	6,876,093	$174,632
Panama	6,813,912	92,393
South Africa	6,040,263	120,799
Canada	5,898,139	223,716
Cuba	5,300,245	95,934

1937

	Feet	Value
France	7,930,138	$151,492
Panama	10,123,039	127,992
South Africa	4,975,184	114,856
Canada	6,110,452	209,357
Cuba	5,801,007	115,358

REICH VIES WITH U. S. IN ECUADOR

In attempting to obtain the contracts for government radio stations and a radiophone service in Ecuador, the Radio Corporation of America and the American Telephone and Telegraph Co. are reported meeting powerful competition from the German government-sponsored Transocean Service. The German service is reported seeking favor with newspapers in Ecuador's capital, Guayaquil, and offering these part of its news information, gratis. The Transocean Service already is supplying news bulletins to many South American stations and newspapers.

Exports of sensitized not exposed 35 mm. positive motion picture film for the year 1938 totalled 132,573,556 feet with a declared value of $1,238,184 as against exports in 1937 amounting to 134,396,856 feet with a value of $1,362,736. Negative film exports of this type of film during 1938 amounted to 41,034,667 feet valued at $1,086,493 as compared with exports in 1937 totaling 69,100,374 feet valued at $1,757,191.

Exports of sensitized not exposed motion picture film less than one inch, during 1938, amounted to 44,011,816 feet with a declared value placed upon it by the exporter of $1,059,435 as against 36,391,140 feet with a value of $759,979 during the year 1937.

35 mm. Equipment Exports Drop

Exports of all types of motion picture equipment with the exception of sub-standard gauge (8 mm. and 16 mm.) motion picture projectors, during 1938, also show a decrease. During 1937, 1,070 standard gauge 35 mm. projectors valued at $382,729 were exported to all foreign markets as compared with 1,625 projectors valued at $449,142 during the year 1937.

Exports of sub-standard gauge motion picture projectors of 16 mm. or less during 1938 amounted to 25,866 projectors with a value of $754,822 as compared with 21,327 projectors valued at $662,750 for the year 1937. An encouraging increase of more than 4,000 projectors.

Standard gauge 35 mm. camera exports for the year 1938 totalled 197 with a value of $108,445 as against 490 cameras valued at $161,503 during the year 1937.

Sub-standard gauge camera exports of 16 mm. or less, for the year 1938 totalled 25,085 valued at $668,706, a marked decrease of 14,000 cameras for the year, as compared with 39,435 cameras with a value of $1,061,477 during the year 1937.

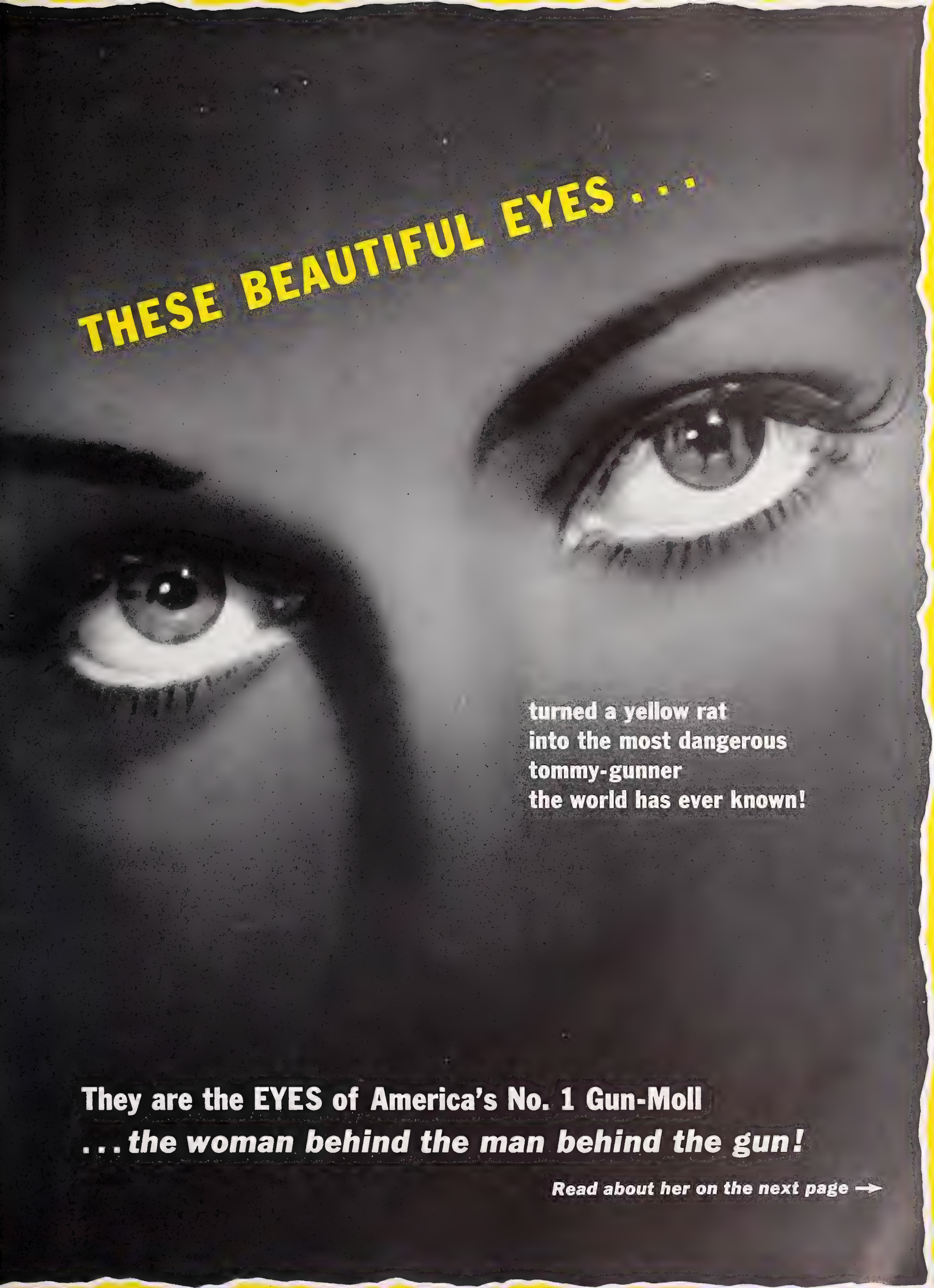
Recording sound equipment exports for the year 1938 amounted to $283,139 as compared with $1,745,322 in 1937. Sound reproducing equipment valued at $1,340,438 were exported during the calendar year of 1938 as compared with $535,639 during the year 1937. Exports of both types of sound equipment dropped from $2,280,961 in the year 1937, to $1,623,577, said Mr. Golden.

ASCAP Bill In Connecticut

A bill to invoke state regulation of the powers of the American Society of Composers, Authors and Publishers has been filed in the Connecticut Senate by Senator Roy Enquist, at the request of Irving Jacocks, Jr., president of the Connecticut Motion Picture Theatre Owners. Mr. Jacocks declared it "the first constitutional bill of this kind to be offered." Several anti-ASCAP bills have been enacted or proposed in other states, the constitutionality of some of which are now being challenged in the federal courts.

The bill would require the registration of each copyrighted song by ASCAP or members of ASCAP by name, number, copyright date, name of author and publisher, of present copyright owner and owner of performing rights, at the office of the Secretary of State, together with an affidavit describing performance rights to be sold and authority of affiant to sell. This information will be open to the public or published annually or more often. The act declares it illegal for two or more owners of song copyrights to combine for profit on a blanket royalty unless each member of the association shall make available to each user the right to perform publicly for profit each such copyrighted musical composition owned by him or it at a price established for each separate performance of such song. Price schedule is to be filed with affidavit that price so stated has been determined by copyright owner, not acting in concert with other owners. Schedule is to contain classifications of users, and equal treatment is to be accorded all persons within the same classification. Any person issuing a blanket license for performance rights shall file with the Secretary copy of such license with affidavit. The act would also impose a three per cent gross tax for the act or privilege of selling or licensing performing rights of compositions in this state.

Harry H. Thomas, who recently closed with Tri-National Films to distribute their pictures in the East, has appointed Jerome Wilson as his assistant. Mr. Wilson will work with Merit Pictures Corporation, New York, Mr. Thomas' distributors in the metropolitan territory.



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turned a yellow rat
into the most dangerous
tommy-gunner
the world has ever known!

They are the EYES of America's No. 1 Gun-Moll
. . . the woman behind the man behind the gun!

Read about her on the next page →

...She's beautiful

...She's dangerous

...blasting her way from the amazing, true pages of J. Edgar Hoover's "PERSONS IN HIDING" ...the most sensational crime drama ever to explode on the screen!

J. EDGAR HOOVER
Director of Federal Bureau of Investigation

"Unquestionably top-of-the-bill quality from every angle. The real, authenticated article. All other previous excursions into this field have been ordinary 'cops-and-robbers' stuff." —*Hollywood Reporter*

Adapted from J. EDGAR HOOVER'S

"PERSONS IN HIDING"

LYNNE OVERMAN · PATRICIA MORISON · J. CARROL NAISH · JUDITH BARRETT
A Paramount Picture · Directed by LOUIS KING · Screen Play by William R. Lipman and Horace McCoy

PRINTED IN U. S. A.

THE HOLLYWOOD SCENE

All for the Best

In the last few months every major studio has reduced its contract player lists. Economy was advanced as the reason. Of course, a lot of dead wood was eliminated, but Hollywood also thus had a reply to the government contention that the majors were monopolizing talent.

The victims, stock company members, a few leading players and potentialities to whom no opportunity to develop was granted, were at first just as happy as anyone else who loses his job.

But in Hollywood, where everybody seems to be equipped with something more useful than a pitchfork when it's raining twenty dollar gold pieces, the purge became a boon. Stock in the free lance market jumped. Producers found they no longer had to look at the same old faces playing secondary roles. Casting directors, to whom the contract list was as a mill-stone, saw that they could go into the open market and buy talent previously denied them. Players who had worn the same suit until it was threadbare were amazed to find out that other bosses were eager to employ them and dress them up in new outfits.

Players who had been so indelibly typed that it seemed all the gasoline in the world couldn't wash away the ink marks, exploited potentialities that couldn't be typed. Journeymen artists, whose work often had made stars of apprentices, found themselves in demand, with their former employers in competition with rivals for their services.

So far, no reports have come in from exhibitors or the public as to what the purge has meant to them. When both become aware of what has been going on, each will probably feel that he, too, has been declared in on the dividend.

Production Rides High

Coming into the stretch week of January, Hollywood finished thirteen pictures and started eight, indicative of the speed at which the production wheels will roll for some time.

Over at RKO-Radio, where everyone seems to be in the mood to bet that "Gunga Din" will outgross any rival attraction, three pictures were completed, to leave only one actually in work. "The Castles" finally was turned over to the music scoring and editing departments. Fred Astaire and Ginger Rogers are the stars. Lew Fields, Walter Brennan, Edna May Oliver, Janet Beecher, Robert Strange, Frances Mercer and Donald MacBride have important roles in re-creating the life story of the famous dancing pair. "A Knight in Ghost Town" will feature George O'Brien with Rosalind Keith, Chill Wills, Ward Bond, Monty Montague and Ray Whitly. The cast of "Picardy Max" lists James Ellison, Helen Wood, Robert Kent, June Clayworth, Robert Warwick, Leonard Penn, John Wray and Brandon Tynan.

Monogram wound up two productions. John Trent, Milburn Stone, Marjorie Reynolds, Jason Robards, Lucien Littlefield, Polly Ann Young and Tommy Bupp are in "Sky Pirate." Leading players in "Star Reporter" are Warren Hull, Wallis Clark, Marsha Hunt, Virginia Howell and Clay Clement.

CHICAGO CHILDREN VOTE FOR MICKEY MOUSE

Mickey Mouse is movie hero number one among Chicago children, and "Snow White and the Seven Dwarfs" is their favorite picture, according to a recent survey made by a committee of the Women's Exchange of Chicago. Conducted on successive Saturday mornings at the Esquire theatre, the survey was made among 300 children.

Two pictures also were completed at Universal. The stars of "You Can't Cheat an Honest Man" are W. C. Fields, Charlie McCarthy and Edgar Bergen. Princess Baba, Ed Brophy, Grady Sutton and Frank Melton also will be seen. Preston Foster, Irene Hervey, Walter Woolf King and Fred Keating finished "Key Woman."

MGM completed "I Take This Woman," with Spencer Tracy, Hedy Lamarr, Walter Pidgeon, Ina Claire, Majorie Main and Louis Calhern.

Republic completed "I Was a Convict," featuring Barton MacLane, Beverly Roberts, Clarence Kolb, Horace MacMahon and Ben Weldon.

"Federal Offense" came off the stages at Paramount. Lloyd Nolan is starred, supported by J. Carroll Naish, Janice Logan, Heather Angel, Brod Crawford, John Eldredge, Richard Carle, Philip Warren, Raymond Hatton and George Meeker.

After a few days of pick-up shots, Warner Brothers concluded that "Dodge City" was finished as far as the cast was concerned. It will present Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Frank McHugh, Alan Hale and Victor Jory in the leads, supported by Henry Travers, John Litel, Henry O'Neill, Guinn Williams, Gloria Holden, Douglas Fowley, Paul Guilfoyle and Cora Witherspoon.

Fine Arts finished "Panama Cipher," in which will be seen Charlotte Wynters, Leon Ames, Weldon Heyburn, Sidney Miller, Adrienne Ames and William von Brincken.

Columbia's "Blondie Meets the Boss" will feature Penny Singleton, Arthur Lake and Larry Simms, with Jonathan Hale, Dorothy Moore, Don Beddoe, Linda Winter, Gene Anderson and Walter Sands.

"Gone" Starts

So much has been said about it that it was almost impossible to surround the start of "Gone with the Wind" with fanfare. The picture is actually on the way. Vivien Leigh, Leslie Howard and Olivia de Havilland were lined up at the starting mark when director George Cukor shouted "Quiet! Roll 'em! Action!" Number one man in the cast, Clark Gable, reports next week.

Another big picture, "Susannah of the Mounties," was one of the pair starting at 20th Century-Fox, given the go signal. Shirley Temple is the star. Margaret Lockwood, Randolph Scott, J. Farrell MacDonald, Moroni Olsen and Victor Jory will be seen with her. Leading players in "News Is Made at Night" are Preston Foster, Lynn Bari, Eddie Collins and Russell Gleason.

With Robert Taylor and Myrna Loy the top line names, MGM started "Lucky Night."

Republic's box office leader, Gene Autry, began work in "Mexicali Rose." He will be supported by Smiley Burnette, Luana Walters and William Royle.

After a few interruptions Warner put "Hell's Kitchen" into work. The "Dead End" kids are the center of activity, which also will concern Margaret Lindsay, Stanley Fields, Ronald Reagan, Grant Mitchell and Charlie Foy.

Paramount's new activity is "The Gracie Allen Murder Case." Gracie, the star, is assisted by Warren William, Kent Taylor, Horace MacMahon, Judith Barrett, Donald MacBride and Jerome Cowan.

For Columbia release Larry Darmour started "The First Ranger." It will present Bill Elliott, Veda Ann Borg, Charles Whittaker, Jack Ingram and Jack LaRue.

Chinese Puzzle

Along about 11:35 p. m. on Thursday, February 23, at the Biltmore hotel, Los Angeles, a lot of pseudo-gold statuettes, real plaques, medallions and diplomas will be handed out, and it will be recorded that the membership of the Academy of Motion Picture Arts and Sciences has voted the finest achievements in pictures of 1938.

Persons reading about those awards in the newspapers never will understand that they represent a more or less successful solution of a Chinese puzzle more intricate and perishable than a really complex Chinese puzzle.

For example, there are 477 motion pictures listed this year as eligible for honors, which is quite a list to ponder over, considering that a three-to-one shot is deemed a pretty good gamble. What about the risk members of the senior Screen Actors Guild take? All they have to do is nominate five actors for lead, five actors for support, five actresses for lead and five actresses for support. They have only 1,769 names to consider, out of a total of 221 casts. From these eligibles 20 nominees will be chosen for honors which are paralleled only by those won in earlier years.

Writers and directors get an easier break, for they have to glance over only 477 picture titles, try to remember what they were about, and then select their candidates. Yet anyone who can make head or tale of how the scientific and technical awards are made is more than qualified to tell Einstein the solution of his own theories.

In Color

Current features in Technicolor and those either in work or scheduled, are as follows: "Sweethearts," "Wizard of Oz," "Gone with the Wind," "Kentucky," "Jesse James," "The Little Princess," "Untamed," "Dodge City," "Four Feathers," "The Thief of Bagdad," "The Mikado" and "Sixty Glorious Years." The last four mentioned are English productions.

"U" TO EXPAND IN SOUTH AMERICA; "UA" MANAGER SEES UPTURN AHEAD

Exhibitors Leaning Toward American Methods and Finding Them Profitable, Says Paul Wir, United Artists Manager

With United Artists, for one, last year doing the biggest business in its history in Central America, the film interests of the United States can look ahead with confidence to that market, according to Paul Wir (picture in Pictorial Section), United Artists' Panama manager, in New York on a visit. Mr. Wir, with offices in Cristobal, supervises a territory including Panama, Trinidad, Costa Rica, Ecuador, Guatemala, Nicaragua, Salvador, Honduras, British Honduras, Venezuela and Jamaica. In this territory there are as many currencies and problems as there are countries, he said, with most of the 300 theatres inadequately equipped, and illiteracy among the Indian-blooded patrons presenting a handicap to distributors and exhibitors alike.

Adopting U. S. Methods

"Nevertheless, we are making progress and business is up," Mr. Wir declared. "We have better contacts with the exhibitors than before because they seem to be leaning more towards American methods, which they find profitable. Their theatres, for instance, which they used to build without any regard for acoustics and other sound and screen problems, are improving. For instance, there is the Carib theatre in Kingston, Jamaica, which seats 1,300 and has the latest equipment, one of the best equipped theatres in Latin America. Then there is the Lux, in Guatemala, and there are others."

"The exhibitors are slowly adapting themselves to our American exploitation system," he continued. "Of course, in the monopoly situations, we are still at the exhibitor's mercy, and he can sell the picture the way he wants."

The American distributors have largely succeeded in holding down the use of the double feature, he said. "Naturally, such a practice means a loss of revenue," he added.

Want Spanish Language Films

Mr. Wir noted that the demand for Spanish speaking pictures has increased.

"We do our best with as many Spanish language pictures as we can get, and I think we have convinced Spanish producers that they do better in distributing through us than by themselves. That is because we have better entree than they have; we can get better terms from the circuit heads."

He pointed out that the United Artists Spanish speaking release, "Rancho Grande," received "phenomenal contracts," playing many repeat engagements and long first-runs.

"Up to then it had not been the practice to play Spanish pictures first-run, because the product did not warrant it. The public had been educated to American pictures. They had seen only pictures from Spain, and they were weak. Now, Mexico and I think Argentina are copying the American type films."

American films still occupy about 90 per cent of the screen time, Mr. Wir said. They are preferred over German and French films, he said, adding, as an instance, the run of "Algiers" in Venezuela, after the French version, previously played, "couldn't get to first base."

"Hurricane" also was mentioned by him as doing exceptional business. "In fact, all our 'A' pictures do well in my territory," he asserted.

The "pet peeve" of the Latin American is the "social drama," he noted. "Every once in a while we get one of those pictures, with boiled shirts and stiffer dialogue, and the Latin Americans simply can't understand what it is all about. This is particularly true in domestic triangles. Your average Latin American can't understand a thing like divorce, or faithlessness."

"In some of the small backwoods theatres, one man will read the Spanish titles aloud. That is because he is the only one who can read. And, if you were to use the Spanish language in sound, some of the sound in those theatres is so poor you couldn't understand any language!"

Dubbed films are not appreciated, he pointed out. "The Latin audience feels it's a falsehood when favorite actors of other lands speak Spanish. The idea of Shirley Temple speaking Spanish—it's preposterous to them."

Censorship Problems

Of censorship difficulties, he singled out Trinidad as an example. The island has 200,000 East Indians, "easily incited," and "to show those people what execution a machine gun or an automatic will do" is not relished by the authorities.

Scenes portraying violence, and especially revolution, are taboo in spots, he noted. MGM's "The Tale of Two Cities" was withdrawn from exhibition in Jamaica, presumably because of the scenes depicting the French Revolution.

The exhibitor's business season is operated on the calendar year, not the motion picture year.

United Artists is distributing 36 pictures this year in the territory, Mr. Wir said.

"I think we are making the Latin American theatre owner a bit more logical," he concluded. "Whereas before they wanted a full house, no matter what the admission price—and they usually lowered their admission prices—we now have made them see they can keep their prices on a higher level and still make just as much money, and more. Whereas they used to overbuy, with the result that they did not give the individual pictures enough playing time, they are now beginning to realize that a picture should be played for all the time it is worth."

REPUBLIC'S CREDITS AT END OF PICTURE

Upon direct orders from Herbert J. Yates, Republic has curtailed the main leader on all its pictures to include only the title and cast, the remainder of the credits following the picture. The Production Code Administration seal, the IATSE label, and such credits as associate producer, director and writers, are placed at the end of the picture.

The order goes into effect with "The Mysterious Miss X."

Mr. Yates' order was said at the studio to have been predicated upon his belief that credits, exclusive of the cast, mean nothing outside of Hollywood.

German and Italian Films Are Practically Negligible Competition, Says Seidelman, Taking Three-Reel Trailer on Tour

While German and Italian commercial products have made inroads into American business with South America, their films at this time provide "practically no" competition for American pictures, according to J. H. Seidelman (picture in Pictorial Section), general foreign sales manager for Universal, who sailed Wednesday on the *SS Gripsholm* for a 56-day tour of South America, one feature of which, he said, "represents an entirely new departure in selling films to our Latin-American neighbors," as part of a campaign to extend the South American market for Universal. To date United Artists has been the most active in that market.

Screening Trailer on Ship

Mr. Seidelman took with him a three-reel trailer, which he plans to screen aboard ship for exhibitors, newspapermen, state department officials, and to the local nobility and officials at the 12 ports at which the ship will stop. These ports are Trinidad, Havana, Calloa, Cristobal, Valparaiso, Buenos Aires, Montevideo, Santos and Rio de Janeiro. The trailer contains excerpts from "Three Smart Girls Grow Up," the new Deanna Durbin picture; from "The Spirit of Culver," "The Son of Frankenstein" and "You Can't Cheat an Honest Man." In this trailer Deanna Durbin and Bing Crosby are shown speaking and singing Spanish, and Charlie McCarthy joking in Spanish with W. C. Fields, from "You Can't Cheat an Honest Man." There are also shots of Dannielle Darrieux in her picture, "Rio," and of Irene Dunne. With the trailer will be shown bits from "The Mikado," an English-made picture, with Victor Granados, the composer, advising the Latin-Americans of its merits, in Spanish.

"I had been trying to figure out something which will give a distinctly new keynote to our efforts to exploit the Spanish American market," said Mr. Seidelman, "and I think this is it.

Producing in Mexico City

Mr. Seidelman cited the production, now under way, of three pictures in Mexico City, the producer of which is Ferrando de Fuentes, who is urged by the Hollywood studios of Universal to "draw freely" upon them for technical and story sources, inasmuch as "Mexico City is but a few hours away from Hollywood by airplane."

Mr. Seidelman remarked that he had urged upon the Universal studios the establishment of a Spanish "supervisor" who would see that all films made in English, but dealing with Spanish themes, were in good taste, and accurate.

He cited the singing of a Spanish song by Deanna Durbin in "His First Love."

Regarding the "menace" of foreign competition in South America, Mr. Seidelman doubted that the German film is a force to be reckoned with. "The German films are practically extinct, the Italian films are negligible, and there is no Japanese competition," he said. "The French pictures are some competition; they and the native product. As a matter of fact, there seems to be a measure of resistance, on the part of native customers, to German-made films."

"And we are certainly not lying down," he pointed out. "I don't know of any better flag wavers than the American films."

CAPITAL TAKES UP FORM OF NEW FCC; RADIO STARTS ON NEW ARTISTS PACT

Administration and Regulation of Three-Man Commission Would Be Under an Assistant Secretary of Commerce

Now that President Roosevelt has made public his wishes for a new Federal Communications Commission, plans for such a commission started taking tentative form in Washington this week. The new setup, it is generally agreed, will call for three members, and automatically, if adopted in the present session of Congress, will end the terms of the seven members, who, with Frank R. McNinch as chairman, now comprise the Commission.

Would Be Under Hopkins

Behind the new proposal is understood to be a "blueprint" prepared by Thomas G. Corcoran and Benjamin V. Cohen, long noted as White House aides, calling for laying the administrative and regulatory functions of the commission in the Department of Commerce, under an assistant Secretary of Commerce, who would be responsible to Harry L. Hopkins, the new Secretary of Commerce. The commission's judicial functions would be transferred to an independent body, which would take under advisement censorship problems.

In a move both to forestall a Congressional investigation of the FCC and to give Chairman McNinch scope for the "clean up" which he was appointed a year ago to undertake, the President, in a letter to Senator Burton K. Wheeler of Montana, chairman of the Senate Interstate Commerce Committee, had asked enactment of legislation setting up a new administrative body and clearly defining the policies of Congress with respect to broadcasting.

The new body asked by the President will be the third set up in 12 years in the effort to develop a satisfactory control of broadcasting.

Originally in the hands of the Federal Radio Commission created in February, 1927, enforcement of the radio laws was vested in the Communications Commission in June, 1934, as a result of criticisms of the original body. The setting up of the new commission, however, failed to still the criticisms which had been directed at the radio board, and enforcement since has further suffered by continuous dissension among the members of the commission and the frequent public airing of their controversies.

Chief Difficulties in 1937

The major difficulties of the FCC, however, began in 1937 when protests against programs and commission policies were voiced in Congress and attempts made by the late Representative William P. Connery of Massachusetts to obtain an investigation.

Following Representative Connery's death, his brother, Lawrence J. Connery, who succeeded him in Congress, continued to agitate for an investigation, and last spring, succeeded in getting House consideration of a resolution. The President meanwhile had appointed Mr. McNinch, formerly chairman of the Federal Power Commission, as head of the FCC with instructions to clean it up, and by appealing to the House for an opportunity for Mr. McNinch to show what he could do, Administration leaders succeeded in defeating the resolution. Mr. McNinch has incurred considerable enmity, both in the commission and in Congress, by his "purge" of a number of FCC officials, his allegedly high-handed methods in pushing reorganization and his failure to initiate the study of alleged monopoly in broadcasting which he had promised House leaders he would undertake. Hearings on the question of monopoly were not begun until November 14, last, and will not be concluded for several months, effectually eliminating all chance of a report to Congress this session.

RADIO STATION USES FILM EDITING METHOD

Copying the methods used in motion picture production, whereby a scene is "shot" and recorded, then subjected to editing, New York City's municipal station, WNYC, is experimenting with "on-the-spot" sound in transcribed broadcasts. The first of a series of test programs on the various city departments has been completed and is ready for broadcast. It depicts a day spent in a neighborhood health center. The actual conversations were recorded.

Appeals to White House

In connection with his efforts to instill discipline in the commission, the Chairman frequently took his woes to the White House where he succeeded in enlisting the support of President Roosevelt to his plan for reorganization of the agency. This support was evidenced by the President, when he suggested to Senator Wheeler that Mr. McNinch could make recommendations for the new legislation.

"Although considerable progress has been made as a result of efforts to reorganize the work of the Federal Communications Commission under existing law, I am thoroughly dissatisfied with the present legal framework and administrative machinery of the commission," the President wrote Senator Wheeler. "I have come to the definite conclusion that new legislation is necessary to effectuate a satisfactory reorganization of the commission.

"New legislation is also needed to lay down clear Congressional policies on the substantive side—so clear that the new administrative body will have not difficulty in interpreting or administering them."

The President's letter was received at the Capitol with considerable satisfaction by critics of the FCC. Senator Wheeler, himself long dissatisfied with conditions in the commission, disclosed that he has some ideas of his own as to the proper setup for administration of the communications act, and declared the situation in the commission is due to "too much politics."

Bill Expected Soon

Senator Wheeler is scheduled shortly to introduce a bill for the new commission. Commissioner McNinch expressed himself as agreeing "fundamentally" with the three-man commission idea; but observers feel the bill will be written irrespective of the wishes of the commission's members.

Neville Miller, president of the National Association of Broadcasters, this week in San Francisco, speaking before the Advertising Club, warned the radio industry to "set its own house in order" lest the government take the industry over, "thoroughly." He had indorsed the President's suggestion for anew board.

In charge of the legislation will be Senator

(Continued on following page, column 1)

Representatives of Actors' Federation and Advertising Agencies Meet to Agree on "Code of Fair Practices"

With the threatened strike of America's radio actors averted by a "last minute" capitulation of the organized advertising agencies, representatives of the American Federation of Radio Actors and the American Association of Advertising Agencies began conferences this week in the Bar Building in New York, to last "without recess" until an agreement is reached on submission of a "code of fair practices" by the actors' union to the advertising agencies.

Empowered to Act

The advertising agency committee, which is empowered to act for 80 per cent of the commercially sponsored programs (the networks and certain individual advertisers and agencies, notably the Wrigley Company, have already signed with the union), is composed of the following: Chester La Roche, vice-president of Young and Rubicam, chairman; J. G. Sample, president of Blackett-Sample-Hummert; John U. Reber, vice-president of J. Walter Thompson Company; Chester Bowles, chairman of Benton and Bowles; W. B. Ruthrauff, vice-president of Ruthrauff and Ryan; Leonard T. Bush, vice-president of Compton Company; and Don Francisco, president of Lord and Thomas.

The previous AAAA committee had been merely a "fact finding committee." Nevertheless, its attitude in terming the unions' demands "unreasonable" caused the union's representatives to walk out of their sessions with it several weeks ago.

Officials of the major networks had pleaded with the advertising men to come to an understanding with the actors. The union had decided to negotiate individually with various agencies, scoring certain successes in New York; and had determined to go ahead with the strike against those sponsored programs whose advertising agencies maintained "the solid front" against signing.

One of the points of difficulty is understood to be the insistence by the advertising agencies that actors be paid for rehearsal at a certain rate, without allowances for overtime. The practice now is to run rehearsals for as long a time as necessary, without extra pay.

Proposed Scale for Actors

The printed code, sent out last week by the AFRA, calls for payment of actors at $15 for programs of 15 minutes or less; at $25 for 16 to 30 minutes; at $35 for 31 to 60 minutes. It asks for $10, $12.50, and $17.50 in these categories, respectively, for re-broadcasts; and for rehearsals, it asks $6 per hour, for the first hour required, and specifies that, after the first hour, this rate may be "computed and paid in half hour periods at the rate of $3 per half hour or part thereof." The code details the payments to be made to singers and announcers, as well, and lists the program categories, with suitable payment rates for each.

In the "rules" section it is stated that "the producer agrees that he has notice that the performer is a member of AFRA, and must obey its rules."

Other salient features to which the producer is bound, after signing the code of the union,

(Continued on following page, column 3)

SHAKEUP SEEN IN RADIO COMMISSION

Television Phase Concerns Films

(*Continued from preceding page, column 2*)

Wheeler and Representative Clarence Lea, head of the Senate and House Interstate Commerce committees.

That the film industry would be vitally concerned is indicated by the interest the present commission has taken in television.

Policy Committee Asks "Code"

The policy committee of the FCC meanwhile suggested to its parent body a "code" embodying the "minimum" requirements necessary for radio stations to operate in the public interest. It stated, in submitting its report, that the Commission's anti-censorship stand hampered the prescribing of a very definite policy.

The Western Union Case

Apart from radio, the FCC last week instructed its law department to meet with the Department of Justice to survey steps possibly to be taken on the refusal of the Western Union Telegraph Company to submit its tariffs to the commission, governing the company's service from foreign countries to the United States.

Western Union, asked by the commission on December 21, 1937, to file the schedules, had refused in an answer on Oct. 31, 1938. On January 6 of this year, the commission directed a letter to the company asking reasons for the refusal. The company then replied that the FCC had no authority to require the filing of tariffs containing rates for incoming cable messages.

This week, Congressmen Connery and Wigglesworth are engaged in an effort to make the bill for reorganization of the FCC an accompaniment to an investigation of the commission and of radio generally. They have reintroduced into the House their resolutions asking for an investigation by the House into the present commission.

Tuberculosis Film

Under the auspices of the Provincial Committee for the Prevention of Tuberculosis, a film entitled "Health and Happiness" will be produced in Montreal by Cine Craft Studio. Aimed to enlighten the public on the disease, it is planned to show the picture in every theatre, parochial school, college and convent in the Province of Quebec. The film, which is expected to be completed by March, was written by Robert Choquette.

Federal Theatres Report

Federal Theatres Company, a subsidiary of Warner Brothers, and Bird Theatre Corporation, its wholly owned subsidiary, report net profit of $9,108.63 for the year ended last August 31st. The company operates nine theatres on the South Side of Chicago. The statement shows net income of $369,790 before interest income and before $192,344 amortization and depreciation and $146,390 interest expense. Deficit is currently carried at 1,488,844. The amount of $145,995 is owed to Warner Brothers Pictures.

NEW WARNER FILM SEEN AT BROADCAST

The audience of the Kate Smith broadcast at CBS Playhouse No. 2 was expected to witness a gratis showing of Warners' "Wings of the Navy" following the radio show. The film opens its New York run at the Strand on Friday. The idea for the showing was developed by Ted Collins, manager for Kate Smith. Mrs. Isabel Turner of Warners handled it.

George Brent, star of the picture, will be heard on the program in a dramatization of excerpts from the film.

Hearing on RKO Plan Set Feb. 10

Hearing on confirmation of the RKO plan of reorganization has been put off to February 10th by Federal Judge William Bondy. Confirmation may be given then if consents already filed are not withdrawn. Sunday is the final day for withdrawal of consents under Judge Bondy's previous order.

Counsel for Irving Trust Company, trustee of RKO, reported at last week's hearing that the conditions set forth in the order approving the plan, as to publication and notice to creditors, have been complied with.

Judge Bondy stressed the necessity of proceeding "very slowly and very carefully" to avoid reversals on appeal by the circuit court.

Judge Bondy on Saturday signed an order authorizing the Irving Trust, as trustee of RKO, to execute a proposed agreement with the Bank of America, Chemical Bank and Trust Company and Radio Corporation of America, extending the secured notes of RKO and provisions of a contract made on August 30, 1934, relating to the note, until June 1, 1939.

Sears Drive Ahead Of 1938 Campaign

With the first quarter of the Warner Sears Drive completed, the home office reports a 15 per cent increase over a similar period last year. Last year's drive was the most successful in the company's history.

O'Brien Films Reissued

Sol Lesser has announced that he will reissue four George O'Brien pictures which were at one time released through Twentieth Century-Fox. The films are: "The Dude Ranger," "When a Man's a Man," "Cowboy Millionaire" and "Hard Rock Harrigan." Fred McConnell, of Record Pictures, will handle the sale of these pictures.

Arbitration to be Featured in Code

(*Continued from preceding page, column 3*)

are the submission of controversies or claims to arbitration, under the rules of the American Arbitration Association, judgment upon any award rendered to be entered in the "highest court of the forum, state or federal, having jurisdiction," and the agreement by the producer that he has notice that the code represents the "minimum terms" in network broadcasting, and that "anyone engaging performers in this field who breaches or violates conditions of the code may be regarded as unfair, and performers may be instructed not to work for anyone who is unfair."

In submitting the code, union spokesmen said they never would deal with an agency except upon the basis of an AFRA closed shop and accused agency spokesmen of opposition to a closed shop, even if the wage and hour demands were granted.

One result of the crisis has been the sudden lift in the business done by transcription agencies.

Canadian Broadcasters Meet

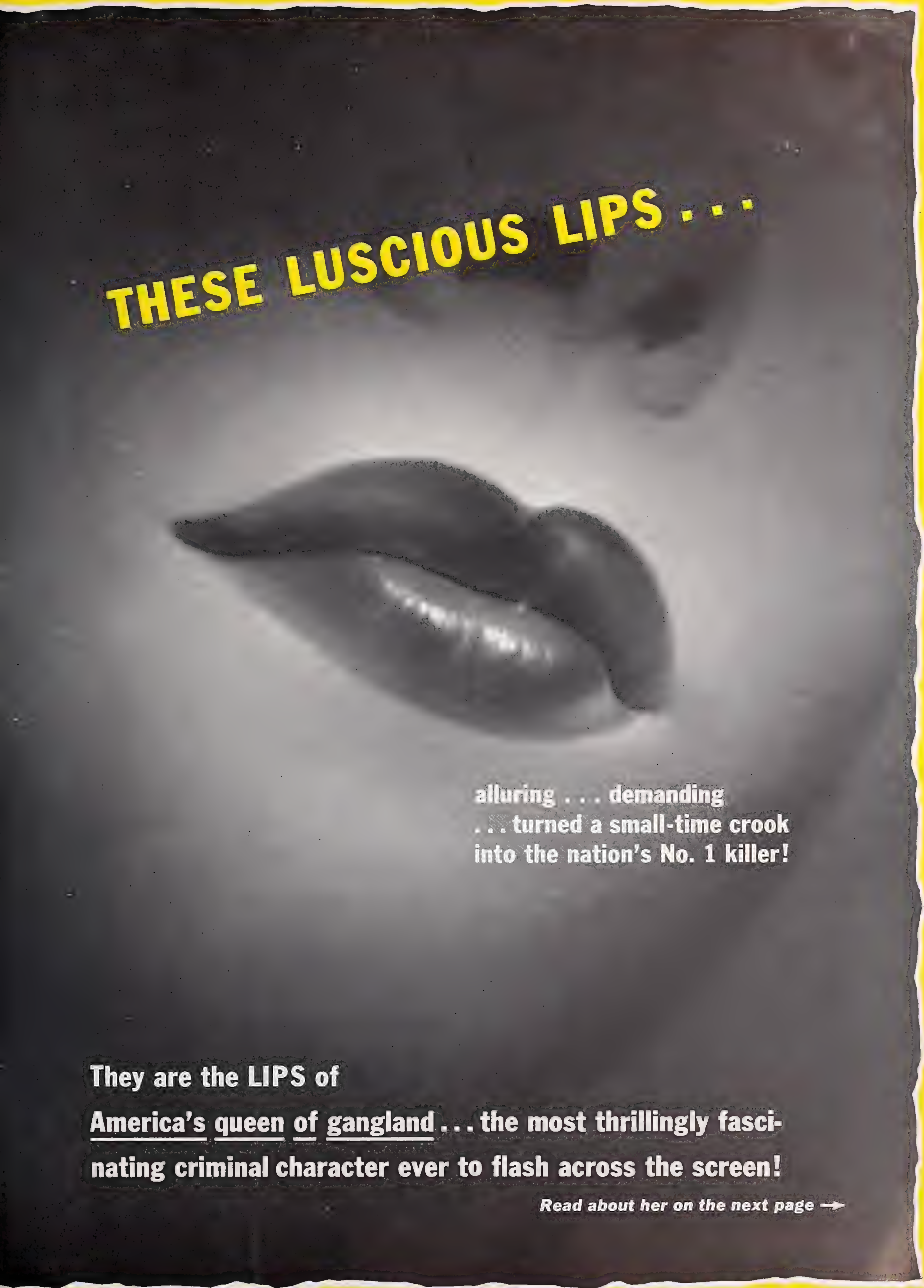
Other comparatively minor developments in radio were the adjournment last week of the convention of the Canadian Association of Broadcasters without deciding policy on the Canadian Broadcasting Corporation and the position of private stations under Federal government supervision, when individuals make controversial speeches; the rejection by the Copyright Appeal Board of the Canadian performing Society's proposal for an increase in the annual license fee for broadcasting stations; and the preliminary approval given in the Minnesota House of Representatives to a joint resolution asking the FCC to modify the licenses of radio stations who permit actors indicted or convicted of crimes carrying more than one year penalty, to appear on their programs.

The Canadian broadcasting association appointed a committee headed by Harry Sedgewick to meet in March with the Canadian Broadcasting Corporation officials, and a Parliamentary radio committee, the meeting to be held in March.

UA Playdates

Minnesota Amusement Company and United Artists, having reached an agreement on terms, there will be five United Artists' 1938-39 films played off in the first runs in the Twin Cities during the next six weeks. Playdates had been held back through failure of the circuit and the distributor to agree; with United Artists wanting only percentage deals, now modified to flat rentals or percentage. United Artists product will now be made available to subsequent runs once the protection period is over.

Paramount has joined forces with the Pan-American Petroleum Corporation in a cooperative advertising campaign. Claudette Colbert, Madeleine Carroll, Martha Raye, George Raft, Fred MacMurray and Cecil B. DeMille, together with other Paramount players, will appear in all Pan-American advertisements.


THESE LUSCIOUS LIPS . . .
alluring . . . demanding
. . . turned a small-time crook
into the nation's No. 1 killer!

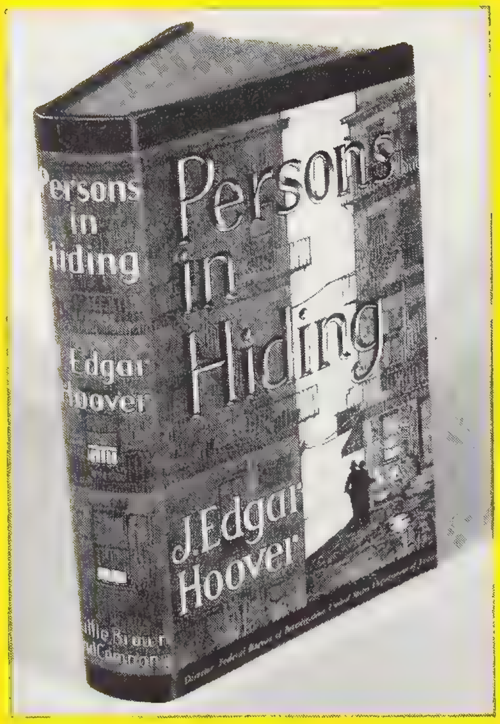
They are the LIPS of America's queen of gangland . . . the most thrillingly fascinating criminal character ever to flash across the screen!

Read about her on the next page →

J. EDGAR HOOVER

. . . Director of Federal Bureau of Investigation, tells the *true* . . . inside story of the girl behind the man behind the gun!

*She's beautiful . . .
she's dangerous . . .
she's ten times tougher
than any man! . . .*


Persons in Hiding
J. Edgar Hoover
Persons in Hiding
J. Edgar Hoover
Little Brown and Company

**Adapted from J. Edgar Hoover's best-selling book . . .
"PERSONS IN HIDING"**

"'PERSONS IN HIDING' is from J. Edgar Hoover's book of the same name. That is the ace line of copy for any showman's advertising campaign. If they don't come in to see this picture, there's no use in making any more gang films." *. . . Motion Picture Daily*

Adapted from J. EDGAR HOOVER'S

"PERSONS IN HIDING"

LYNNE OVERMAN · PATRICIA MORISON · J. CARROL NAISH · JUDITH BARRETT

A Paramount Picture · Directed by LOUIS KING · Screen Play by William R. Lipman and Horace McCoy

PRINTED IN U. S. A.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Radio broadcasters feel they are sitting pretty in the matter of obtaining outside or other background sounds and noises needed for studio programs. The sounds of automobiles, trains, horses, boat whistles and such easy availables were obtained on records at the inception of radio years ago, and some other sounds have since been reproduced by home-made methods in the studio. But now, after years, they have available on records virtually every conceivable noise or sound, all "the McCoy."

Charlie Michelson, in New York, for one, has some 10,000 different noises, sold at $2.00 per noise, all the way from the sound of baa-ing sheep and bawling cattle to western mourning doves and yelling Indians.

He can furnish the sounds of a complete air raid and 23 other airplane noises, zooming, shooting, idling, and 50 different automobile noises, crashing, door slamming, horns and traffic jams.

He lists the sound of "babbling brook" as another, crows cawing and frogs croaking, bells, birds and blizzards, the noises of branding cattle, cement mixers, dog fights, erecting wooden frame buildings, funeral processions, hansom cabs and Malaysia pheasants, milking cows and turkeys gobbling. The stock of warfare sounds, cannons booming, shells exploding, "pitched battles," air raid warnings and the like has had to be increased greatly of late.

▽

Hard-to-Understand Department, from a theatrical advertisement in the London Era:

Owing to the regrettable accident to
MR. GEORGE ROBEY,
MISS CHICK ELLIOTT
is very successfully playing the part of
Dame in Robinson Crusoe at the Alexandria Theatre, Birmingham.

▽

The managers of the St. Louis Zoo have turned down an offer of $500 a week for a career in Hollywood for their five pet monkeys—they said it would affect their health.

▽

Some London pessimists are running around the movie studios and film houses offering for sale specially-constructed bombproof shelters.

▽

H. I. Phillips, of the New York Sun, *went to the Roxy to see what Jesse James really looked like, and found him, as personified by 20th-Fox's Tyrone Power, to be a glamour boy, with pearly teeth, perfect features, the finest head of hair in all Missouri and a matinee idol in any stickup, with "the skin you love to touch"—and dimples, with eyes big and blue and soulful and as beautiful a pair of eyebrows as ever blew up a safe. Mr. Phillips feels that he now knows everything about Jesse James except who his tailor was.*

▽

"My family," said Mrs. Mabel Parkhouse, Hays organization, "is waiting." Whereupon the assistant to Charles Clyde Pettijohn quickly rose from her desk and went to the window, where on the ledge were five noisy pigeons, who received from Mrs. Parkhouse their five o'clock meal of chopped split-peas.

Mrs. Parkhouse's "family" embraces anywhere up to 50 hungry pigeons who gather regularly three times daily on the ledge of her 21st floor window. She has one favorite "child." Likes him because he's "so streamlined."

Always the perfect gentleman, Major Edward Bowes, of radio and films, affects top hat formality when he goes a-visiting yachting neighbors in his New Jersey water grounds in the Atlantic, though not these days. (Photo courtesy of G. E. DeNike of National Union Radio Corporation.)

The Major has been a yachtsman since the early San Francisco days of the old Corinthian Yacht Club and as a sailing man and master helped win it many a cup in the Golden Gate Regatta. And even now, half a century later, he commutes to work daily from his New Jersey ocean-front home at Riveredge to New York aboard his 81-foot yacht, the "Edmar"—weather permitting. Major Bowes does not confine his yachting to the Edmar either—he has several boats—a veritable navy.

All of which reminds us—and is probably unknown to the Major—of another Major Bowes boat incident which came to light not long ago while U. S. Army officers were examining some of the films taken during the World War and which they were cataloguing down in Washington. Thousands of feet of the archive stuff was being run through projectors for inspection when, lo and behold, along came a shot of the Major himself, as an Army Captain, riding herd on a bunch of burly stevedores on a wharf in Brest, France, unloading a ship that had just arrived from New York with supplies for the Allies. He got no billing in that picture. An Army man in the D. C. audience recognized him.

When the Florida Supreme Court the other week decided that "bank night" was a lottery; violated the laws of the state and could not be legally operated, the Sparks Circuit of theatres found themselves holding the bag—a rather nice little bag containing several thousands of dollars of uncalled for prizes, which had been offered by their many houses through the state.

The company was willing to pass the money along to winning patrons, but, try as they did, they could not devise a way that would not conflict with the law. Reluctantly, they finally decided to retain the money—on the grounds that it was really theirs anyway.

▽

Paramount, too, is going in for patriotic shorts, having just finished "Oh, Say, Can You Ski?"

▽

The "big electrics" and communications companies had better get busy on that television telecasting they've been promising. Israel Zion Hospital, in Brooklyn, is going ahead on its own to telecast operations.

▽

And in New York they're claiming that "home diathermy," that machine used for curing everything from lumbago to rheumatism, is delaying home television. Prominent radio engineers and members of the American Medical Association met with manufacturers of diathermy equipment to talk about a solution.

Diathermy equipment, it was said, utilizes properties of radio propagation to cause the generation of heat in various parts of the human anatomy. The equipment in reality is a miniature radio transmitter, it was declared, utilizing that part of the ultra high-frequency spectrum set aside for television, thereby causing interference with the reception of television images in the home.

▽

Last week's report on Universal's Mexican trade advertisements publicizing "Mikado" as "El Milkado," is followed this week by the way Cuban trade papers printed RKO's advertisement publicizing "Gunga Din" as "Cunga Dim."

▽

Comes the story about Latin American logic, as picked up by Floyd Stone, concerning the exhibitor down there who, while screening a Warner Brothers film, lost his theatre and equipment through a fire in the projection machine. He made Warners the defendant for damages because it was their film that caught fire.

▽

Irene Beasley is the merry old friend of air-listening housewives, broadcasting cooking and canning recipes and whatnot every Monday morning on her "R.F.D. No. 1" program over Columbia networks. Last Monday morning she talked long and loud on the fine characteristics of garlic as a flavoring ingredient in the roasting pan and the sauce pan, and when she finished the band struck up that popular number, "You Took My Breath Away."

▽

Broadway Belle Baker can't help wondering why pats on the back generally raise bumps on the head.

▽

A sound laboratory in Toledo finds that it can sour milk by sound waves. Sound waves sour many a radio program, too.

CARL LOMB, OF BAUSCH AND LOMB, DIES AT 84

Lens Manufacturer Active in Providing Technical Education and in Citizenship Societies

Carl F. Lomb, vice-president of Bausch and Lomb Optical Company, of Rochester, N. Y., died at his home there last Thursday at the age of 84. For 60 years he had served the company, one of the largest in the United States manufacturing lenses for motion picture projectors and other optical requirements.

Came to America in 1873

Born at Birstein, Hesse Cassel, Germany, May 31, 1854, Mr. Lomb came to the United States in 1873 and became a citizen in 1879. He was first associated with the banking house house of Jay Cooke & Co., of New York, and later joined the First National Bank of New York.

In 1874, Mr. Lomb became associated with the New York office of Bausch and Lomb. In 1875 he went to Rochester to aid in the formation of the Rochester German Insurance Company. He returned in 1877 to his work with Bausch and Lomb in accountancy and finance. In 1882 he was elected secretary of the company and in 1909 was made a vice president, a position he held continuously until his death. In addition to his association with Bausch and Lomb, Mr. Lomb served as vice-president of Yawman and Erbe Manufacturing Co., director of the Security Trust Company and director of Rochester Telephone.

Headed Mechanics Institute

As was his cousin, Captain Henry Lomb, who founded Bausch and Lomb, Mr. Lomb was not content with a life devoted solely to business achievement. His youth and his native interests gave him an intuitive insight into the needs of young folk. Mechanics Institute, whose lectures he attended as a young man, became the medium for the expression of his interest. In 1910 he was elected to the board of directors of Mechanics Institute and in 1916 became its president. Subsequently, Mr. Lomb was made chairman of the board, a position he held continuously until his death. For 30 years he gave of much effort in building up the institute to fit young men and women for careers in crafts and technical fields.

Mr. Lomb's interest in the country of his adoption was revealed in his support of the Standard Bearers organization started by Captain Henry Lomb 50 years ago. Through the collaboration of the G.A.R. this movement has now become nationwide. In schools in which it has been adopted, the outstanding student and leader is designated as "Standard Bearer." This student receives a medal on Washington's Birthday, at an appropriate ceremony, when the flag is transferred to his successor.

Honored by Society of the Genesee

Mr. Lomb was active in the period of adjustment of the Rochester Athenaeum and Mechanics Institute following the loss of such leaders as Captain Henry Lomb, Ezra R. Andrews and Lewis P. Ross. Educational requirements in western New York were changing rapidly and the board was confronted with demands for teachers of applied arts, home economics and manual training. Rapid changes were brought about by post-war rehabilitation problems and the continuous expansion of the Institute's educational program.

CARL F. LOMB

To these problems Carl Lomb brought the leadership he had given to the industrial life of Rochester. In January, 1936, Mr. Lomb was one of eight disinguished educators in western New York chosen by The Society of the Genesee to be honored at the Society's 37th Annual Dinner in New York City.

On July 25, 1930, on behalf of the families of John J. Bausch and Captain Henry Lomb, he dedicated the new Physics Building at the University of Rochester, erected by the families in memory of the founders of the company.

On May 30, 1932, he took part in the dedication of Lomb Memorial Park and the Lomb Monument at Memorial Day Exercises, conducted under the auspices of representatives of the Grand Army of the Republic. This park occupies a city block extending from St. Paul Street to Martin Street and immediately adjacent to the Bausch and Lomb plant in Rochester. It was dedicated as a memorial to Captain Henry Lomb.

Organized Citizenship Council

Mr. Lomb's interest in the assimilation of American traditions by German-Americans and a broad exchange of cultural relations between the United States and Germany was expressed in his large contributions to the Carl Schurz Memorial Foundation, of Philadelphia, and his aid to the German societies of Rochester. They equalled his interest in civic affairs and good citizenship. He was one of the organizers of the Better Citizenship Council of the Chamber of Commerce and served as chairman of this group.

Mr. Lomb was a member of the Country Club of Rochester, Oak Hill Country Club, Rochester Yacht Club, Genesee Valley Club, the Rochester Club, Chamber of Commerce and Automobile Club of Rochester.

Mr. Lomb left no immediate family. Mrs. Lomb died on Oct. 3, 1929. Before her marriage she was Caroline Bausch, a daughter of John Jacob Bausch, who passed away on Feb. 14, 1926.

Funeral services were held at his home, 597 East Avenue, Rochester, on Saturday.

Harry Shiffman Dies in New York

Harry Shiffman, 47, until recently head of Parland Theatres, died in his sleep early Saturday morning of a heart attack at his home in New York. Previously he had been general manager of the Parland (Sol Brill) circuit for 25 years. A few weeks ago the Fabian circuit acquired eight of the remaining Brill theatres, on Staten Island, and Mr. Shiffman, it is understood, had arranged to join the foreign department of a large distributor.

Mr. Shiffman started at 14 with his uncle, the late Sol Brill, as an assistant projectionist in a penny arcade at 700 Broadway. In 1911 he became film buyer for the Brill theatres and later general manager. When Mr. Brill died in 1931 Mr. Shiffman became president of the circuit, which included houses on Staten Island and in Brooklyn, Manhattan, Port Jervis and Lakewood, N. J.

He is survived by his wife, Lucille Olive; three sisters, Mrs. Sylvia Hazen, Mrs. Mildred Trilling, and Mrs. Ruth Felder, and one brother, Irving, with Universal in Boston. George Trilling, with the Si Fabian circuit, and Lee Hazen, an attorney, are brothers-in-law.

Funeral services were held Monday at Riverside Memorial Chapel. Dr. Nathan Stern, rabbi of West End Synagogue, officiated. Burial was in Ferncliff Crematory.

Frank Beetson

Frank C. Beetson, office manager for Edward Small Productions, died January 30th at Huntington Hospital, Pasadena, Cal. He had been with Mr. Small for nine years.

Joe Rapf

Joe Rapf, 53, formerly supervisor of wardrobes for Metro-Goldwyn-Mayer, and brother of Harry Rapf, MGM producer, and Arthur M. Rapf, of Rapf and Rudin, New York exhibitors, died January 29th in Hollywood of heart disease.

Henry T. Moore

Henry T. Moore, an exhibitor for 33 years, died January 26th at Tucson, Ariz. Mr. Moore had operated theatres in Tacoma, Wash., for 25 years. He was operator of the Rialto and Lakewood there.

Edward McEwan

Edward Kaercher McEwan, 71, of Overbrook, Pa., former secretary of the Victor Talking Machine Company, died January 24th in Ventnor City, N. J.

Helen Ware

Helen Ware, 61, actress, died January 25th at Carmel, Cal., of a throat infection. She appeared on the stage for many years after making her debut in 1899 as an extra in "The Little Minister," which starred Maude Adams. In 1928 she became a motion picture player and appeared in several silent and early sound pictures, including "The Virginian" and "Abraham Lincoln."

Frank P. Harpster has been promoted from city manager in Mansfield, Ohio, to district manager in charge of Mansfield, Sandusky, Lorain and Coshocton, by Warner Brothers.

$879,904,000 FILM INCOME REPORTED; WARNER LISTS FOURTH QUARTER NET

Gross for 1936 Was $190,354,000 Over 1935, Says Revenue Bureau; Paramount's Quarterly Earnings Nearly $2,200,000

The United States Internal Revenue Bureau this week disclosed combined gross income of $879,904,000 in production and exhibition in 1936 by companies filing official income reports to the Bureau.

The 1936 gross income was $190,354,000 more than the $689,550,000 of 1935.

Gross income of corporations engaged in production in 1936 totaled $320,789,000 compared with $213,759,000 in 1935. The Bureau's reports on industry income usually run two years late.

Gross income of corporations engaged in exhibition totaled $539,115,000 in 1936 against $475,791,000 in 1935, it was shown.

101 Corporations Showed Net

However, it was revealed by the Bureau's annual analysis of corporation income returns, only 101 of the 279 corporations engaged in production showed net income for 1936 and only 2,192 of the 4,066 corporations engaged in exhibition. In 1935, the proportion of enterprises in the black was even lower, with but 69 of the 259 producers and 1,727 of the 3,811 exhibition companies showing net income.

The 101 producers with taxable income for 1936 showed an aggregate gross income of $174,585,000 and a net income of $29,726,000 on which they paid $2,074,000 in normal taxes, $359,000 in surtaxes on undistributed profits and $17,000 on excess profits. For 1935, the 69 producing corporations with net income reported an aggregate gross of $147,227,000 and a net of $8,524,000 on which they paid $1,172,000 in normal taxes and $46,000 on excess profits.

Of the companies having no net income, 129 reported an aggregate gross income of $146,204,000 but after deductions had a deficit of $11,354,000, and 49 others were inactive through 1936. In 1935, 145 corporations with a gross income of $66,532,000 reported a deficit of $3,698,000, and 45 were inactive.

Exhibition Net $47,483,000

In exhibition, the 2,192 tax-paying corporations reported an aggregate gross income of $424,912,000 and net income of $47,483,000 for 1936, paying $5,402,000 in normal taxes, $725,000 on undistributed profits and $136,000 on excess profits. For 1935, 1,727 exhibition corporations had a gross income of $278,875,000 and a net of $22,795,000 on which they paid $3,133,000 in normal taxes and $137,000 on excess profits.

The report showed that 1,685 exhibition corporations with no taxable income had a gross income of $114,203,000 and a deficit of $6,689,000 and that 189 companies were inactive in 1936. In the preceding years, 1,901 companies with a gross income of $196,916,000 had a deficit of $20,231,000, and 183 companies were inactive.

—

Warner Net Was $2,595,269 Before Taxes, Charges and Deductions

Warner Brothers' statement of consolidated profit and loss and deficit for the 13 weeks ending November 26, 1938, follows:

INCOME:		
Film rental income, theatre admissions, sales and miscellaneous income		$24,442,346.14
Rents from tenants and royalties		975,820.01
		$25,418,166.15
COST OF SALES AND EXPENSES:		
Amortization of film costs	$ 7,828,333.56	
Other costs, including ropalties and participations	459,397.66	
Operating and general expenses	14,535,175.78	22,822,897.00
NET INCOME before other income and charges shown below		$ 2,595,269.15
DEDUCT:		
Amortization and depreciation of properties (other than $273,580.94 in respect of studio properties charged to film costs)	$ 1,182,866.86	
Interest expense	1,065,248.29	
Provision for investments in affiliated companies (net)	631.86	
Provision for contingencies	12,358.76	2,261,105.77
PROFIT before other income and charges shown below		$ 334,163.38
OTHER INCOME:		
Interest and discount earned	$ 47,350.81	
Dividends received	5,074.00	52,424.81
PROFIT before minority interests' share of profits and losses and Federal income taxes		$ 386,588.19
ADD—Proportion of loss applicable to minority stockholders (net)		2,216.54
PROFIT before providing for Federal income taxes		$ 388,804.73
Provision for Federal income taxes		285,000.00
NET PROFIT from operations for the thirteen weeks ending November 26, 1938, carried to deficit		$ 103,804.73
DEFICIT, August 27, 1938	$ 327,298.60	
DEDUCT:		
Discount realized on redemption of bonds of subsidiary companies	23,083.80	304,214.80
DEFICIT, November 26, 1938, carried to balance sheet		$ 200,410.07

Warner Brothers Fourth Quarter Net $103,804

Warner Brothers Pictures, Inc., and subsidiary companies report for the 13 weeks ending November 26, 1938, a net operating profit of $103,804 after deducting all charges, including amortization and depreciation and Federal income taxes, as compared with a net operating profit of $1,685,599 reported for the corresponding period of 1937.

The net profit from operations for the 13 weeks ending November 26, 1938, before charges for amortization and depreciation of properties, and income taxes, was $1,845.252.

The gross income, after eliminating intercompany transactions, for the 13 weeks ending November 26, 1938, was $25,418,166. The comparable gross income for the 13 weeks ending November 27, 1937, adjusted to include two companies not then consolidated, was $27,395,762.

During the period there was a credit of $23,083, made directly to deficit account.

Earnings per share—$103,804.73 is equivalent on Preferred Stock to $1.00 per share on 103,107 shares outstanding at November 26, 1938. Dividends in arrears as at December 1, 1938, amounted to $25.9875 per share.

After allowance for current dividend requirements on Preferred Stock the earnings available for the Common Stock amounted to $4,564.24.

Current and working assets were listed at $27,854,753, against current liabilities of $19,833,770. Total assets were $174,234,221.

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$2,200,000 Estimated Earnings Of Paramount in Quarter

Paramount is expected to show earnings of about $2,200,000 for the fourth quarter, according to Broadway estimates. This, it is anticipated, will make the company's earnings, before the preferred dividends on the fourth quarter, about $4,200,000 for the past year. This is about 75 cents a share on the common stock. Paramount's board of directors, last Thursday, declared the regular quarterly dividend of $1.50 per share on the first preferred stock, and the regular quarterly dividend of 15 cents per share on the second preferred stock. The dividends are payable on April 1 to stockholders of record at the close of business March 15, 1939.

Court Approves Fox Liquidation

A decision approving the plan for the liquidation of Fox theatres, submitted by Milton C. Weisman, receiver, was handed down last Friday by Martin T. Manton, senior judge of the United States circuit court of appeals, prior to his resignation from the bench. The plan as approved will relieve Mr. Weisman of his office and transfer the assets of the company to two trustees, to be appointed by Judge Manton. The assets of the company were listed in the proposed plan at $150,785 current, $358,957 in investments in four subsidiary companies, and a claim of $7,500,000 against William Fox. Liabilities are listed at $8,100,350, in addition to a contingent claim of Fox for $7,186,000. Already paid is an eight per cent dividend on allowed claims of $8,100,350.

Judge Manton also handed down a decision disallowing a claim of $250,000 filed against Fox Theatres by Myers and Keating, Jack Leo, and Hanover Capital Trust Company, as assignees of Alfred E. Fiegel. The claim, previously disallowed in the report of Special Master Courtland Palmer, was based on a contract for the solicitation of advertisements for the Fox Weekly.

Zanuck and Johnson To Answer Action

Darryl Zanuck and Nunnally Johnson were ordered this week to answer written interrogatories in Los Angeles in connection with an infringement suit brought by Morgan Wallace and Lawrence Shubert Lawrence against Twentieth Century-Fox. Federal Judge Murray Hulbert in New York granted the motion of the request of the defendant. The suit seeks an injunction, damages and an accounting of the profits for alleged infringement of the play, "Congratulations" in the film, "Thanks a Million."

Tully Suit Defendants to Be Examined Before Trial

William K. Howard, Bernard Steele, president of Odessco Productions, Inc.; Al Wilkie and Robert M. Gillham, publicity and advertising directors of Paramount Pictures, Inc., John Bright, Robert Tasker and H. B. Cruikshank were ordered this week by Federal Judge Murray Hulbert in New York to submit to an examination before trial on application of Jim Tully. Mr. Tully is suing Paramount, Odessco and Mr. Howard for $50,000, claiming violation of the New York Civil Rights Law in the alleged wrongful use of his name to advertise the picture, "Home Town."

Ruling Reversed

The appellate division of the New York supreme court this week reversed an order which granted Superior Talking Pictures and Stage and Screen Productions a temporary injunction and a receiver against Principal Film Exchange. The court ruled that the lower court had erroneously granted the order.

Cain Named Receiver

Judge Cornelius Harrington in Chicago this week appointed Byron Cain as receiver for Metropolis Theatre Company, land lessee upon which Oriental theatre stands. The property owes $400,000 in back taxes.

IN NEWSREELS

MOVIETONE NEWS—No. 40, Vol. 21.—Contributions for infantile paralysis drive pour into Washington.... Fishing boats cut through ice....Beach rodeo in Miami.... Fortune in radium mined....Tyrone Power and Jeanette MacDonald chosen favorites by newspapers' poll....New style dwellings....Night pictures of New York....Lew Lehr....New snow scooter.... Robot boxer....Ice skating....Skiing.

MOVIETONE NEWS—No. 41, Vol. 21.—Franco advances in Catalonia....Chamberlain visits Pope.... Hore-Belisha inspects British guns....Unemployed stage "lie-down" strike in London....Icy winter grips nation....New merchant marine vessel taking shape....Justice Frankfurter dons robes....Einstein awards medal to Mann....Await Coast fair opening ....Fashions....Basketball....Ice horse racing.

NEWS OF THE DAY—No. 238, Vol. 9.—Thousands flee from Spanish war area....Ice grips Boston fishing fleet....Tyrone Power and Jeanette MacDonald win in newspaper poll....Flood of dimes aids paralysis fund....Navy pilots tune up air defense.... Florida selects girl representative for New York fair.

NEWS OF THE DAY—No. 239, Vol. 10.—Coast Guard cutter rescues trapped boats....French mobilize naval might....Britain speeds up arms program....Loyalists taken prisoners....Lights transform world's fair of west....Plane breaks speed record....American liner takes shape....Stunt men risk necks for charity ....Cunningham still king of milers....Pistol match ....Horse racing on ice.

PARAMOUNT NEWS—No. 51.—Spanish war news.... Dimes aid paralysis fund....Raise question of citizenship of Chinese baby....Cat show....Fire destroys church in Harlem....1939 grows early fish story crop ....Sports.

PARAMOUNT NEWS—No. 52.—Test pilot sets speed record....Open Slovaks parliament....Einstein presents medal to Thomas Mann....Camel caravan to Mecca starts....New French hat styles....New liner biggest ever built in U. S.....Franco pushes on from Barcelona....Harness horse racing on ice....Monty Stratton....Glenn Cunningham.

PATHE NEWS—No. 55, Vol. 10.—New Hampshire logging job begins. ..Maine harvests 27,000 ton ice crop....Federal project transforms slums....Doris Cromwell home completed in Honolulu....Vogue previews fashion of 2,000 A. D.....Record shipment of rare chinchilla....Fiesta in the shadow of the Andes ....Rodeo on beach thrills Miami crowd.

PATHE NEWS—No. 56, Vol. 10—Slash in relief funds protested....Chile's new president....Biggest U. S. liner takes shape....Giant palace of ice constructed ....Plane smashes speed marks....Thomas Mann given Einstein medal....Winter fills nation's ski-trains....Cunningham wins mile race.

UNIVERSAL NEWSREEL—No. 740, Vol. 9.—Fighting around Barcelona....Dimes swell paralysis fund.... Ships safe after ice storm....British tea centenary feted....Kiddie sport fashions shown....Ski fashion queen chosen....Skiing....Golden Glove boxing bouts.

UNIVERSAL NEWSREEL—No. 741, Vol. 11—Cold wave sweeps nation....Franco routs Loyalist army ....Plane breaks speed record....Mystery blast rocks Britain....Air raid defenses tested....Coast fair ready ....Big battle cruiser launched....Biggest U. S. liner being built....City fetes old man winter....Ice boating....Stunting.

Singer-Waterloo to Appeal

The Singer-Waterloo Corporation will appeal to the Iowa supreme court against the enforcement of a temporary injunction prohibiting its use of the name "Iowa" in connection with Mort H. Singer's Iowa theatre at Waterloo. John Dostal, manager, expects to ask the supreme court for a ruling. The injunction was granted by a Waterloo court to Rosenthal Brothers, Inc., operators of Rosenthal's Iowa theatre at Waterloo.

Files Infringement Answer

Metro-Goldwyn-Mayer Distributing Corporation and Loew's, Inc., have filed answer in United States district court in Charlotte, N. C., denying infringement of the copyright of the book, "Marshal Ney: A Dual Life," by Legette Blythe, in the film "The Bravest of the Brave." In response to an order signed by Judge E. Yates Webb, Mr. Blythe has prepared a bill of particulars, purporting to show in detail how the scenes and characters and plot of his book were incorporated into the film.

Dinner for Balmer

James Balmer, general manager of the Harris Circuit in Pittsburgh, will be honored at a dinner February 9th at the Hotel William Penn in that city by the Pittsburgh Variety Club in honor of his 30th anniversary in the show business.

Loew Stockholder To Appeal Ruling

Permission to intervene in the Loew's stockholders' suit was denied Wednesday in New York supreme court to Max Pakula, a stockholder. Mr. Pakula contended that the decision of Justice Louis A. Valente which exonerated Loew's officers and directors was erroneous.

The motion was opposed by Emil K. Ellis, principal attorney for the stockholders, on the grounds that the action had been pending for over a year and that Mr. Pakula had done nothing in that time.

Supreme Court Justice Ferdinand Pecora, who denied the petition, also denied permission to Mr. Pakula to appeal the case.

Conclude Hearings in "Letty Lynton" Suit

Hearings before Special Master Kenneth E. Walser in the "Letty Lynton" infringement suit against Moredall Realty Corporation, operator of the Capitol theatre in New York, were concluded Friday. Both sides were given until February 17th to submit briefs.

The question involved is whether an exhibitor who plays an infringing picture must surrender all his profits to the authors or merely that portion attributable to the film. The defense contends that its stage show policy, which was in force when the film was shown, accounted for a substantial part of the profits.

Cancel Raft Contract

Paramount has canceled George Raft's contract for failure to accept a part in "The Magnificent Fraud." He was replaced by Lloyd Nolan. Raft thus ends eight years with the studio, the last two years being marked by three tiffs over casting. He recently completed "The Lady from Kentucky."

Davis Leaves Exhibition

Joseph A. Davis has sold his half interest in the Black Rock theatre, Bridgeport, Conn,. to A. M. Schuman, with whom he was formerly associated in exhibition. Mr. Davis, who recently relinquished his interest in the Colonial theatre, Southington, Conn., plans to return to the distribution field.

Republic Cuban Deal Set

Republic has concluded a new franchise deal with Tropical Films de Cuba of Havana; the deal covering the entire island. The arrangement supersedes that between Republic and Republic Films of Cuba, which name, Tropical probably will assume.

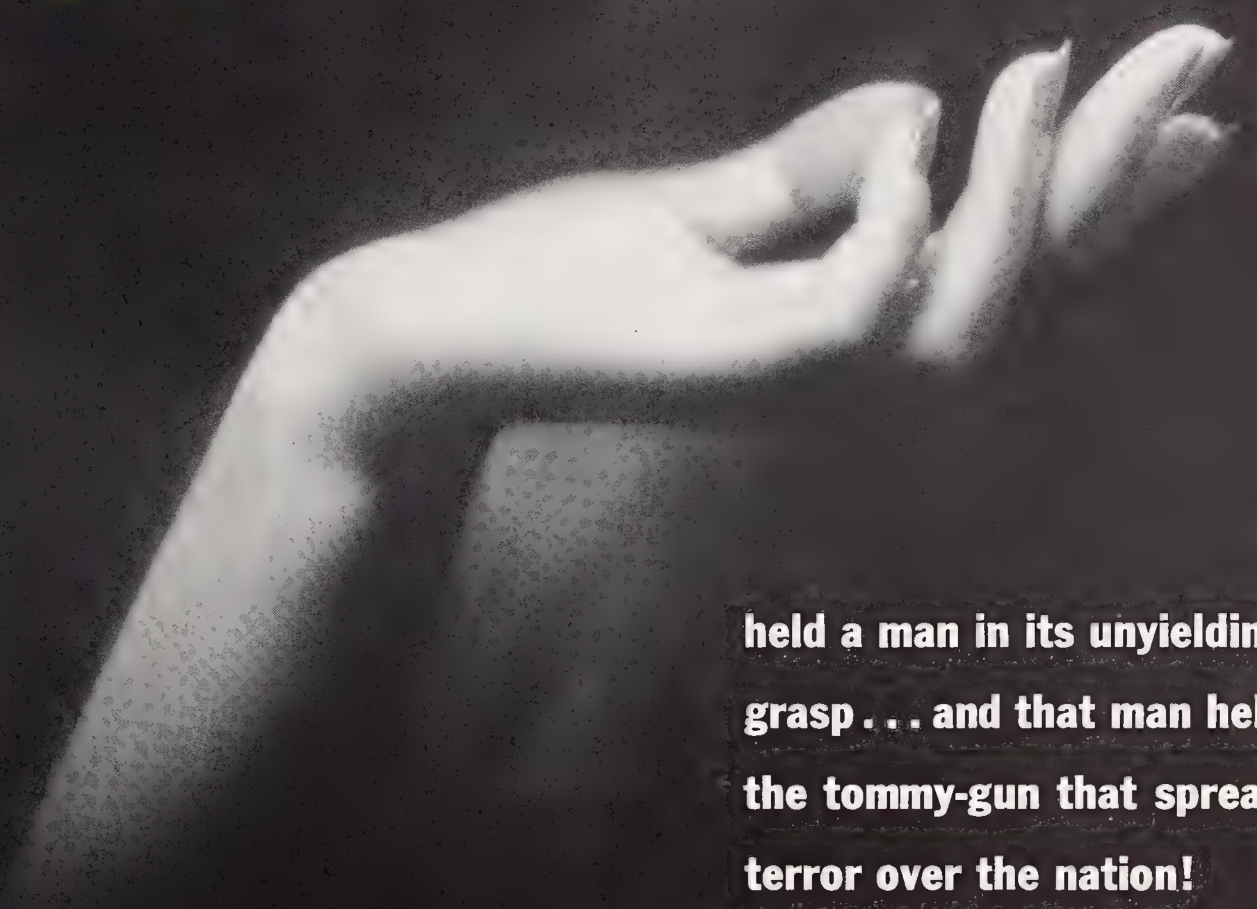
Williams Acquires Two

K. Lee Williams Enterprises has purchased the Grand and Gem theatres in De Queen, Ark. New seats and sound will be installed in the Grand.

Arlen Signed

Universal has signed Richard Arlen to a term contract calling for his starring in six outdoor action pictures per year. The pact becomes effective next April. The films will not be westerns.

THIS TENDER WHITE HAND...



held a man in its unyielding grasp... and that man held the tommy-gun that spread terror over the nation!

It's the HAND of America's queen of gangland!

Read about her on the next page →

Persons in Hiding
Persons in Hiding
J. Edgar Hoover
Little Brown and Company

...Straight out of the amazing pages of J. EDGAR HOOVER'S "PERSONS IN HIDING" comes the *true* story of the beautiful . . . dangerous girl who sold out the man she loved for a fur coat and a bottle of perfume!

> "One of the most gripping and entertaining mellers to come forward in many a moon."
> ...*Daily Variety*

Adapted from J. Edgar Hoover's best-selling dramatic history of America's criminals and crime-busters, "PERSONS IN HIDING."

Adapted from **J. EDGAR HOOVER'S**

"PERSONS IN HIDING"

LYNNE OVERMAN
PATRICIA MORISON
J. CARROL NAISH
JUDITH BARRETT

Screen play by William R. Lipman and Horace McCoy
A Paramount Picture · Directed by Louis King

PRINTED IN U. S. A.

FRENCH EXHIBITORS PROTEST PLAN FOR GOVERNMENT RULE OF RECEIPTS

Cleanup of Fraudulent Producers Demanded; Five Circuits Now Own All But 5 of Paris' 21 First-Run Theatres

by PIERRE AUTRE
in Paris

The new decrees on business and working conditions taken by the French Government have not included any special prescription concerning the cinema industry, contrary to what has been expected, if not feared.

However, a plan for an official organization of the French motion picture industry has been presented to the Cabinet by Jean Zay, minister for national education. The proposed decrees include measures which Mr. Zay has advocated for two years.

Here are the main features proposed:

1. Establishment of a Cinema Central Register Book, which would record the whole "life" of any film produced in France from its conception, and would include financing, studio renting, engagement of writers, directors and artists; also developing, printing, foreign sales, and general distribution. Thus intrinsic value would be established, on which it would be possible to borrow money without prohibitive rates of interest.
2. Efficient protection of the film workers, so that employees would be assured of payment.
3. A "clean-up" of the industry to eliminate producers, distributors or exhibitors who have been in fraudulent bankruptcy.
4. Reorganization of censorship so that the board would be under the control of the prime minister, who would entrust the ministers of the interior, national education or foreign affairs to look after films relating to their departments.
5. Obligation upon all French exhibitors to show documentary films at each performance. This would be done to protect production of documentary films (which the double bill programs are killing), as well as to permit the training of young directors.
6. Official control of motion picture theatres' receipts, with state employees collecting in each theatre the percentage allotted to the distributors, the state and town taxes as well as the authors' copyrights.

Paris First-Run Theatres and Distribution of Product Shown

	Number of Theatres	*Number of Films Being Shown*	*Number of French Films*	*Number of American Original Versions*
Single feature programs	20	20	10	10
Double feature programs	1	2	. .	2
TOTALS	21	22	10	12

Exhibitors Protest

The last-named project has raised unanimous protests from the Exhibitors Association, whose official weekly organ, *L'Ecran*, has said:

"The cinema exhibitors will be obliged to wage a much harder fight than they have ever known for the defense of their interests and rights."

In all probability the double feature could not be suppressed in France. One of the two films is always an American dubbed picture and the Franco-American trade treaty signed two years ago stipulates that "no new measure can be taken which would restrict the importation and the circulation of the American films in France."

Technicians Demand Protection

A measure not included in the proposed decree but demanded by the French technicians calls for protection against increasing the number of foreigners, mainly German and Austrian refugees, who work in French film production.

The Professional Syndicate is asking revision of all working cards delivered to foreigners since 1935, prohibition of working cards for the newcomers, limitation of the number of foreigners to a maximum of 10 per cent of the total number of the French workers, interdiction for all foreign technicians to change the spelling of their names so that they look French, and an obligatory deposit at the ministry of labor, by each producer, two weeks before starting a film, of the full list of the technicians and workers belonging to the production unit.

To prevent unscrupulous producers from starting a new business under a different name or through a "dummy," the Syndicate asks that:

1. All producers be members of the French Syndical Chamber of Cinema Production, which will be responsible for their activities.
2. Prohibition for any producer to start a new film before having finished paying the staff employed in his previous film.

The latest statistics of the French minister of the interior show that in Paris alone 4,040 foreigners are making their living off the French film industry.

Trade Agreements

The French Industry, realizing that many French films are now very successful in foreign countries, is asking the French Government that in the future French films as well as equipment be remembered when France is signing trade agreements with foreign countries, in other words, to push the exportation of French pictures. Concerning importations, there is a trend to demand production in French territory of material coming at present from foreign countries, including raw film (12 million francs of yearly imports), projection and studio equipment, financing (15 million francs per year), insurance (10 million francs), which with sound royalties makes a total of at least 50 million francs ($1,025,000) per year.

21 First-Runs in Paris

There are 21 first-run theatres in Paris now, and all these, except six independent specializing theatres, are managed and owned by five theatre circuits.

The main chain is the Siritzky circuit, owned by Leon Siritzky, who has 5 first-run theatres in Paris, a second-run, and 28 first-runs in the French key towns. The five first-runs of Paris include three devoted to French pictures, the Olympia, Marivaux, and Max-Linder, and two on the Champs Elysees, the Biarritz and Cesar, showing American or British films in original versions.

Mr. Siritzky is responsible in great part for the development of film advertisement in the Paris and provincial newspapers.

The Gaumont Company has four theatres, all devoted to French films: the Colisée, Madeleine, Aubert-Palace, and the Rex. This circuit owns additionally 13 theatres in Paris, among them the 4,000-seat Gaumont-Palace, and 15 in the Provinces.

Pathé-Cinema owns 31 theatres in Paris and 10 in the Provinces. It operates two of the most important first-run theatres in Paris, the Marignan and the Normandie.

The Paramount circuit has only three theatres in France, but owns in Paris the Paramount theatre, managed by René Lebreton, a winner of the Quigley silver plaques for showmanship. This theatre shows generally popular French films or dubbed versions of Paramount American films.

The most important chain for specializing theatres is the Umanski circuit, which includes the three first-run specializing theatres on the Champs Elysées: the Paris, the Avenue and the Lord Byron. It is in these three theatres and the Biarritz, that the main American films are shown in their original versions in Paris.

The Italian Sales Problem

At the very time that Italian blackshirts and students were developing agitation for acquisition of Tunis, Corsica and other French territories, Signor Giacomo Paulucci de Calboli Barone, chairman and managing director of the Ente Nazionale Industrie Cinematografiche (ENIC), the governmental film company entrusted with the Foreign film monopoly, was guest of honor in a famous restaurant on the Champs Elysées, Paris.

Signor Paulucci is reported to have acquired a large number of French films.

It is clear that Italy needs films to supplant the American productions, and it is said that Mr. Paulucci's search in Germany was not so successful.

It was recently printed in the French press that the Italian Market have had up to now 300 features a year including 260 American, 60 of various countries and 40 Italian. The Italian Government would plan to have 50 French films, 20 British, 30 German and 100 Italian, totaling 200 instead of 300.

The Italian Government is ready to help financially and morally the production of national Italian films. In Paris, however, there is skepticism of the quality of Italian films. Only two Italian films have been shown in France this season, "Vivere" and "Scipio Africanus," which is far from being a success.

French producers, selling their films in Italy, until recently were unable to get all their money from the Italian clearing house as fewer sales were made from Italy to France than from France to Italy. Now the Instituto Nazionale per i Cambi con l'Estero (National Institute of Foreign Exchange) has placed at the disposal of the Compensation Board of the Paris Trade Chamber 1,500,000 lire with which to pay French producers.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Gala for Formby

George Formby, leader in Motion Picture Herald's poll of British stars, was accorded a gala premiere for his film, "It's in the Air," shown recently at the New Gallery cinema, Regent Street.

Members of the Air Council and Air Ministry were present at the opening, and 50 airmen in uniform from the No. 1 R.A.F. depot at Uxbridge marched up Regent Street to take their places in the audience. In the theatre, the R.A.F. band played for three-quarters of an hour and a telephone message from Formby was relayed to the audience from a Manchester theatre, where he is playing in pantomime.

The Air Force collaborated during the making of the film, permitting the use of their training grounds, instructors and machines.

Anthony Kimmins, who directed the film, was a War pilot.

Entire Unit Moves

Work on the new Will Hay comedy, "Ask a Policeman," in production at the Gainsborough Studios, has been transferred to exterior locations. For this purpose the entire production unit, including lighting expert, cameramen, sound staff, engineers, continuity girl, carpenters and plasterers, were moved from the Islington Studios into the grounds of Sound City, Shepperton. There were filmed sequences supposedly taking place on country roads, in lonely meadows and in a smugglers' encampment.

While the unit was on location, art sets were being built, in the studio, of a country hamlet, with carelessly-placed cobblestones, an ancient water trough and thatched cottages.

Supporting Will Hay are Graham Moffatt and Moore Marriott. Marcel Varnel is directing and Edward Black is associate producer.

At Elstree Again

Elstree once again is the location for production work on the Jack Buchanan comedy, "The Gang's All Here," directed by Thornton Freeland. Four weeks' work already has gone into the box.

Recent sequences have been shot on a set representing the palatial offices of a large assurance firm.

Googie Withers is leading woman, while Edward Everett Horton, Otto Kruger and Jack LaRue also are playing in the film with Jack Buchanan. The script was written by Ralph Spence. Claude Friese Greene is in charge of the camera and Walter Mycroft is producer.

FROM "LUCKNOW" TO SANDHURST

Maurice Elvey, hero of the defunct "Lucknow" film project, abandoned following protests from India to England, has won a consolation prize in being commissioned to make a story devised around Sandhurst, training college for English military cadets. Written by Major Dudley Sturrock, it is entitled "The Sword of Honour".

Collaborating with the producers of the film is the British War Office, who have arranged that Elvey be permitted to shoot film at Sandhurst itself. Among the sequences to be included is the passing-out ceremony, when 600 cadets will parade and Geoffrey Toone will be awarded the Sword of Honour.

25 Sets of School

Twenty-five different sets representing sequences of the same public school, Brookfield, have been built at the Denham studios for scenes in "Good-bye, Mr. Chips," the MGM British production now being directed by Sam Woods.

The sets include quadrangle, cloisters, chapel, master's and porter's houses, classrooms, ancient and modern, and various corners of this ancient and venerable, if fictitious, seat of learning.

Ealing Active

No time has been lost in renewing activity at the Ealing Studios, where the new George Formby comedy, "Trouble Brewing," recently was concluded.

Walter Forde has gone into production on the first of Michael Balcon's twelve films for 1939, a new version of Edgar Wallace's "The Four Just Men." The novel has been adapted freely for the film version by Angus McPhail and Sergei Nolbandov, and dialogue has been written by Roland Pertwee. The story has been brought up to date, so much so that the first shot of the film shows an escape from a political prison camp in middle Europe.

In the film Roland Pertwee, stage actor, soldier and painter, makes his debut as a screen actor, playing a small part written for him by Messrs. MacPhail and Nolbandov.

Leading the cast of "The Four Just Men" are Anna Lee and Hugh Sinclair, with Griffith Jones, Frank Lawton, Ellaline Terriss, Basil Radford, Edward Chapman, Basil Sydney and others.

Later this year Forde will make "The Return of the Four Just Men."

Airline Cooperates

Collaboration between K. L. M. Royal Dutch Airlines and the Warner-First National unit at Teddington has resulted in installation of a note of authenticity into "Too Dangerous to Live," thriller in production at the Thames-side studios under the direction of Anthony Hankey and Leslie Norman.

The story deals with jewel thieves and contains airport and flying sequences. K.L.M. loaned one of its latest Douglas DC3 luxury airliners for scenes at Croydon, and gave the services of a staff of four, 2 pilots, radio-operator and air hostess. A "mock-up" has been built in the Teddington studios.

Playing in "Too Dangerous to Live" is Greta Gynt, svelte stage discovery of 1938, who has played not only in revues, such as "8.45 and All That," but also in the Greek tragedy "Lysistrata."

Itemized

For some time silent and dark, the Riverside Studios, Hammersmith, became active again while Religious Films, Ltd., the chairman of which is J. A. Rank, film trade financier, produced a three-reel subject, "The Prodigal Son." In preparation to follow it is a screen version of Bunyan's "Pilgrim's Progress," which is to be of feature length, with Harold Simpson directing.

* * *

The tentative titles of three films announced for production during 1939 by Gamma Films, Ltd., heads of which are Roy and Pamela Kellino and James Mason, are "Green Races," "Twice the Man" and "Balcony Scene," a story written around the personality of Don Juan. "Green Races" goes before the cameras in March.

* * *

A mixed grill of entertainment is prospected by Widgey R. Newman, chief of Associated Independent Producers, production unit whose features and featurettes have served as quota for Twentieth Century Fox, Paramount, Warner Bros., etc.

* * *

Special music for the Bergner film, "Stolen Life," has been written by William Walton, noted British composer.

* * *

Work has been resumed on "Black Eyes," the Associated British picture, at the Elstree Studio. Production was interrupted by the illness of Mary Maguire. Herbert Brenon is directing.

* * *

England's annual flat racing festival, the Derby, forms the set for one of the sequences in Jack Raymond's production, "The Mind of Mr. Reeder," for Grand National release, in which Will Fyffe, Kay Walsh and John Warwick are playing. The film is being shot under Raymond's own direction at the Highbury Studios.

BRITONS FEAR EXODUS OF TALENT UNDER MULTIPLE QUOTA PENALTIES

Distributors of Quality Films Required to Acquire Inferior Product in Increasing Quantity under Films Act

by AUBREY FLANAGAN
in London

The initial voyaging of Oliver Stanley's ill fated Films Act, designed to transport the British film industry to the shores of Elysium, not only has not been a smooth passage, but there is more than a minor indication that it is perilously close to shipwreck, with drastic consequences for its crew and passengers. Already, to quote the London *Financial News,* the industry "is wringing its hands and appealing for succor in the manner of the distraught heroine of the films."

Concern at the operations of the multiple quota clause, and its penalization of quality production and of distributors who sponsor it, has risen now to sheer alarm, and the consequences, foreshadowed in these columns last week, of an abandonment by United States producers here of the superfilm production they have so successfully sponsored, are considered far from remote—perilously near, in fact.

One Brief Sentence

For reasons of pure economics, and the elementary fact that they are in business to produce and distribute films at a profit, large distributors in Britain, unless the Act, now a year in operation, is amended so as to remove the present anomaly, which creates a position generally considered impossible, may find themselves compelled to abandon super productions and concentrate exclusively on handling, for their quota, minimum cost films.

The necessary change in the Act which immediately would alter the entire complexion of the production situation, could be achieved by the substitution of one brief sentence for another in one section of the Act.

It was reported this week that the Board of Trade was working on such an amending measure aiming at explanation and clarification of the criticized passage. Pressure of Parliamentary business makes it improbable that the bill will be introduced before April.

Then the Debates

The introduction and passage of the one-sentence Amending Act need be only a formality, taking but a few days to operate. Such an Act could be introduced either by the Government or by a private member. The situation, however, is colored by the inevitability that such a step immediately would provoke another Parliamentary controversy and series of debates over British films, would open the way for further amendments and emendations, adjustments and improvements, with a virtual state of legislative chaos.

As already suggested in MOTION PICTURE HERALD, the Board of Trade diplomatically has inferred that penalties for defaults due to the operation of the multiple quota clause probably will not be imposed.

Though it is agreed that no section of the Act could be more complex in its legal phrasing, it is now implicitly understood and agreed by the Board of Trade, that the section permitting distributors to register double or treble quota films—that is, films made at a proportionately increased labor cost—calls upon them, none the less, to find half of what footage they register in actual celluloid. On the face of it, this would seem a not unreasonable demand. But the fact is that it so operates that the more footage registered by a distributor, the more actual celluloid he must acquire. The fifty per cent actual footage or single quota film he handles must be not merely fifty per cent of his legal requirements, but fifty per cent of whatever he registers, even if he registers a thousand per cent or more than he is legally called upon to do.

THE CLAUSE THAT CAUSED THE TROUBLE

". . . a renter shall be deemed not to have fulfilled the quota conditions imposed . . . if the aggregate of the registered lengths of the films acquired by him in that period or year, as the case may be, for distribution in Great Britain, which are registered as British long films and also as renter's quota films, bears to the aggregate of the lengths which are to be taken, for the purpose of that paragraph, to be the lengths of those films, a proportion being less than one-half."

This penalization of distributors who have handled quality films of the calibre of "Sixty Glorious Years," "The Citadel" and "We're Going to be Rich," for instance, compels them to acquire trashy films in increasing quantity, for the more super films they handle, the more single feature footage must they register also, or, alternatively, to register the films they have spent perhaps £100,000 ($500,000) in making, as single features in the £15,000 category. This they are not likely to do, claiming that the risk involved with a picture costing £100,000 or over is too high to make that economic.

Secrecy of Film Council

It would seem to be an impasse from which there is no immediate visible way out. Nor is the problem assisted by the complete secrecy with which the Films Council continues to operate. It makes no public pronunciamentos, imposes obligations of secrecy on members, and offers no report of its proceedings beyond an occasional bald statement that a meeting has been held. It is apparent that the industry increasingly resents the working out of its destinies behind closed doors through which neither the industry itself, nor the public—for whom the Council are appointed to speak—are permitted to enter.

It was only recently that the exact significance of the multiple quota clause became evident, and then only because Twentieth Century-Fox permitted publication of its correspondence with the Board of Trade. Films made at less than quota cost may have passed the quality test, but no indication has been given as to which, and producers thereby are deprived of what, they claim, would be a legitimate guide. No report has been offered of the representations of the Australian Government on the inclusion of Commonwealth films as quota. The labor unions' memorandum probably would have been guarded in like secrecy had the unions themselves not offered it to the press for publication.

A curtailment of the number of higher cost films produced would, of course, mean a proportionate increase in the number of £15,000 pictures made, with probably a slight rise in the employment figures among technicians. This would not necessarily bring about a proportionate increase in either renters' or exhibitors' takings, and in all likelihood would prelude a mass exodus of whatever British production talent remains, to the more lucrative pastures of Hollywood.

Meanwhile the City, which gave its millions the last few years with unparalleled generosity, having failed to find its investment profitable, would seem to have written off these millions as a very bad debt. The recent reorganization of the Denham and Pinewood affairs, inspired by financial interests, is a pointer in the direction which the City, always ready to back profit earning industries, would like British films to take.

Indications have been given from financial circles that centralization of production, internal rationalization and closer collaboration with distributors, native and foreign, and with the American organizations, might readily provoke a reawakening of interest among the financiers. Other informed circles seem to favor the thesis that investors in cinema properties should not be expected to shoulder the speculative risks of production, a hint that a sharp financial differentiation between the two interests might awaken a more friendly spirit in the City.

Film Imports Decline

British exposed film imports for 1938 totalled 20,343,073 linear feet, a decline of a little more than a million and a half compared with 1937. The value of last year's stock was £163,324 ($816,620).

On the other side, the country exported 24,842,780 linear feet, compared with 22,679,394 and 22,390,532 in 1937 and 1936 respectively. The 1938 export was valued at £162,449.

Cinematograph films re-exported totaled 7,701,266 linear feet, a small increase over 1937, but less than 1936, when the re-exports totaled 9,846,512.

A committee of independent exhibitors is to be named within the London branch of the Cinematograph Exhibitors Association, to permit a voicing of the independents' views. The committee will meet before each monthly executive session of the branch.

RKO Radio Foreign Sales Drive Won by French Staff

The RKO Radio foreign sales drive held from October 2nd to December 31st and known as the Phil Reisman Flight to New York Drive, was won by Reginald Armour and the French organization, which he led, with 221.07 per cent or 121.07 per cent over the billings quota. Switzerland, headed by Armand Palivoda, was second with 202.81 per cent; Sweden, Carl-Gerhard Wallman in charge, was third with 179.87 per cent and Bert Reisman's Peru organization was fourth with 172.34 per cent. Of the 25 RKO foreign branches participating in the drive 19 were above the quota.

Arthur Jacobson has been named head of the Paramount talent department, following the resignation of Ted Lesser. John Zinn, formerly legal advisor, was named business manager of the casting department.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Made for Each Other

(UA-Selznick)

Finespun Homespun

David O. Selznick went back to first principles for the stuff of which this comedy melodrama is made, and the laughter and tears of a starched and perfumed preview audience were of a kind to suggest that in first principles is to be found precisely that something which languishing box offices have been crying for. This is a straight line story of events in the unremarkable married life of two unremarkable young persons to whom only one remarkable thing happens and that one as melodramatically as Lincoln J. Carter would have arranged it. Dropped down in the current welter of stupendous, extraordinary, magnificent and extravagantly smart pictures, this finespun length of homespun is refreshing as a breath of spring.

As counted in terms of settings, color, location trips and such, "Made for Each Other" does not scream its overhead. But as counted in terms of fine acting, graphic character portrayal, potent dialogue and learned direction it foots up an impressive total. Single sequences are built with the impeccable finesse of a Lunt interlude. Time after time accumulated tension is relaxed a split second before breaking point. Humor of a dozen kinds, from sly digs at pomposity to broad caricature of the servant problem, contributes to the foundation upon which a sheerly melodramatic climax finally is superimposed. By that time the audience has been prepared for approval of whatever flight of imagination may be undertaken, as the picture takes a jump into heroics.

Showmen have two outstanding performances around which to concentrate their sales talk. They can bill Carole Lombard's in her first serious performance in two or more years and declare it to be a better piece of work than any of her comic appearances. That ought to get the men in. James Stewart's performance can be billed as the one his several recent successes were runners-up to, and that ought to bring in the women. Once in, both men and women are quite likely to go out looking for persons to tell about it.

The screen play by Jo Swerling is lightly rigged and tightly integrated. A young New York attorney meets a girl in Boston. They are married forthwith and he brings her home to his mother, who had plans for him to marry his employer's daughter. The three share an apartment. The mother is critical of the daughter. The boy doesn't get the promotion he believes due him. His wife coaches him to lay down the law to his boss. Instead, he takes a cut, then gets drunk. Meanwhile they've had a baby. Finally they decide to separate. Then the baby becomes ill, the three are reunited in suspense, and the baby's recovery brings not only the family but the hardhearted employer around to looking at things differently.

The story is, in skeleton, as banal as that. It is not banal as produced. The young couple are warmly likeable, the mother-in-law is not a shrew, the boss is more practical than hardhearted, and it's possible for the onlooker to sympathize with all hands at all times. He does so to such an extent that he is relieved rather than shocked when the story goes abruptly into action with a daredevil pilot flying a feeble plane through a blinding blizzard to bring the life-saving serum from Salt Lake City to New York. In this section the film blows the lid off of plausibility, but by then nobody minds.

John Cromwell's direction is a work for beginners to study with care. He makes a staple story look like new. Charles Coburn, Lucile Watson, Louise Beavers and other excellent players give him a lot of assistance in doing so.

Previewed at Grauman's Chinese, Hollywood, where a seasoned audience, accustomed to expecting the brand new and brilliant from David O. Selznick, wept and laughed at this equally seasoned story as though they'd never heard it before and could use a lot more of the same. —WILLIAM R. WEAVER.

Produced by David O. Selznick. Distributed by United Artists. Director, John Cromwell. Screen play by Jo Swerling. Production designed by William Cameron Menzies. Music directed by Lou Forbes. Photographed by Leon Shamroy. Art director, Lyle Wheeler. Special effects by Jack Cosgrove. Interior decoration, Edward G. Boyle. Costumes, Travis Banton. Supervising film editor, Hal C. Kern. Film editor, James E. Newcom. Recorder, Jack Noyes. Assistant director, Eric Stacy. P. C. A. Certificate No. 4846. Running time, when seen in Hollywood, 84 minutes. Release date February 10, 1939. General audience classification.

CAST

Jane Mason	Carole Lombard
John Mason	James Stewart
Judge Doolittle	Charles Coburn
Mrs. Mason	Lucille Watson
Conway	Eddie Quillan
Sister Madeleine	Alma Kruger
Eunice Doolittle	Ruth Weston
Carter	Donald Briggs
Dr. Healy	Harry Davenport
Cook	Esther Dale
Collins	Russell Hopton
Hatton	Ward Bond
Farmer	Olin Howland
Farmer's Wife	Fern Emmett
Cook	Louise Beavers
John Mason, Jr. (newly born)	Bonnie Belle Barber
John Mason, Jr. (one year old)	Jackie Taylor

Honolulu

(MGM)

Hollywood-to-Hawaii Musical

There are about as many ways to sell this musical comedy as there are kinds of audiences to buy it. For instance:

Where comedies sell readily, "Honolulu" can be billed as one of the season's lightest and gayest;

Where dancefilms go like hot cakes, "Honolulu" can be advertised as one in which the screen's top tapdancer (feminine) steps off four routines in her liveliest manner, including the Hawaiian;

Where pictures about Hollywood and screen stars appeal to the customers, "Honolulu" can be offered as a film wherein all the ranking MGM stars not present in the cast are present in dialogue reference or by impersonation in a masquerade sequence of considerable duration and laugh content;

Where Eleanor Powell, Robert Young, Burns & Allen and Eddie ("Rochester") Anderson are names that bring the paying public rushing to the box office, "Honolulu" can be exploited as made-to-measure amusement.

So much for the expository technique in exhibitor exploitation of "Honolulu." The expository technique is, in this case, more likely to be permanently successful than the adjectival. The film is light, fairly swift, pleasantly tuneful, novel in a number of ways, but not so excessively light, swift, tuneful or novel as to suggest breaking out the vocabulary of superlatives. It is, in short, okay but not colossal.

The story by Herbert Fields and Frank Partos, an original screen play, comes from 'way back in the era when technicians discovered a lot of amusing results were to be had from photographing one performer as twins, that is, the dual-role school of comedy, and it's so long since the stunt's been used that the comedy inherent in it is almost as good as new. Mr. Montgomery is the beneficiary of it here, cast as a movie star and a pineapple grower who looks like him and consents to double for him on a personal appearance tour.

The picture opens brightly in Hollywood, where a preview is presented amusingly, and then goes, via the separate personalities played by Mr. Montgomery, to Hawaii and to New York. The Hawaii side gets most attention.

Miss Powell's dances are among the best she's done; she doesn't need to do much acting.

Miss Allen has several effective outlets for her style of humor and tops them in a final brief session with Mr. Burns near the end of the film.

Harry Warren and Gus Kahn have supplied some suitable music and Edward Buzzell's direction is adequate. It's a Jack Cummings production.

Previewed at the Village theatre, Westwood, Cal., to the immense amusement of a chiefly collegiate public attendance and the evident satisfaction of the professional contingent present.—W. R. W.

Produced and distributed by MGM. Producer, Jack Cummings. Directed by Edward Buzzell. Story and screen play by Herbert Fields and Frank Partos. Music and lyrics by Harry Warren and Gus Kahn. Dance direction by Bobby Connelly and Sammy Lee. Incidental music by Franz Waxman. Photography by Ray June. Film editor, Conrad A. Nervig. P.C.A. certificate No. 4999. Release date, Feb. 3, 1939. Running time, when seen in Westwood, 80 minutes. General audience classification.

CAST

Dorothy March	Eleanor Powell
Brooks Mason George Smith	Robert Young
Joe Duffy	George Burns
Millie de Grasse	Gracie Allen
Cecelia Grayson	Rita Johnson
Mr. Horace Grayson	Clarence Kolb
Nurse	Jo Ann Sayers
Gale Brewster	Ann Morriss
Wong	Willie Fung
First Detective	Cliff Clark
Second Detective	Edward Gargan
Washington	Eddie Anderson
Psychiatrist	Sig Rumann
Eve	Ruth Hussey
Native Dancing Girl	Kealoha Holt
Jailer	Edgar Dearing

Tailspin

(Twentieth Century-Fox)

Women Aloft

Twentieth Century-Fox has enlisted a band of publicity men to go about the country and help showmen exploit "Tailspin." Members of the cast, men and women, are flying here and there across the map to make personal appearances on the occasion of the film's regional premieres. These bits of producer-exhibitor

(*Continued on page 61*)

STAGECOACH

IS COMING!!

2 WOMEN ON A DESPERATE JOURNEY WITH 7 STRANGE MEN . . . . . .

WALTER WANGER presents

STAGE

Dance-Hall Girl: Nothing mattered but a man she'd never seen before.

Convict: He gave himself up in order to be taken to Lordsburg; where three men waited to kill him.

Man of Mystery: A strange whim, something from the past...forced him to go on .

Doctor: It took 12 cups of coffee to sober him in time.

COACH

Wife: "We must go on, I've got to find my husband."

Marshal: Why did he release his prisoner?

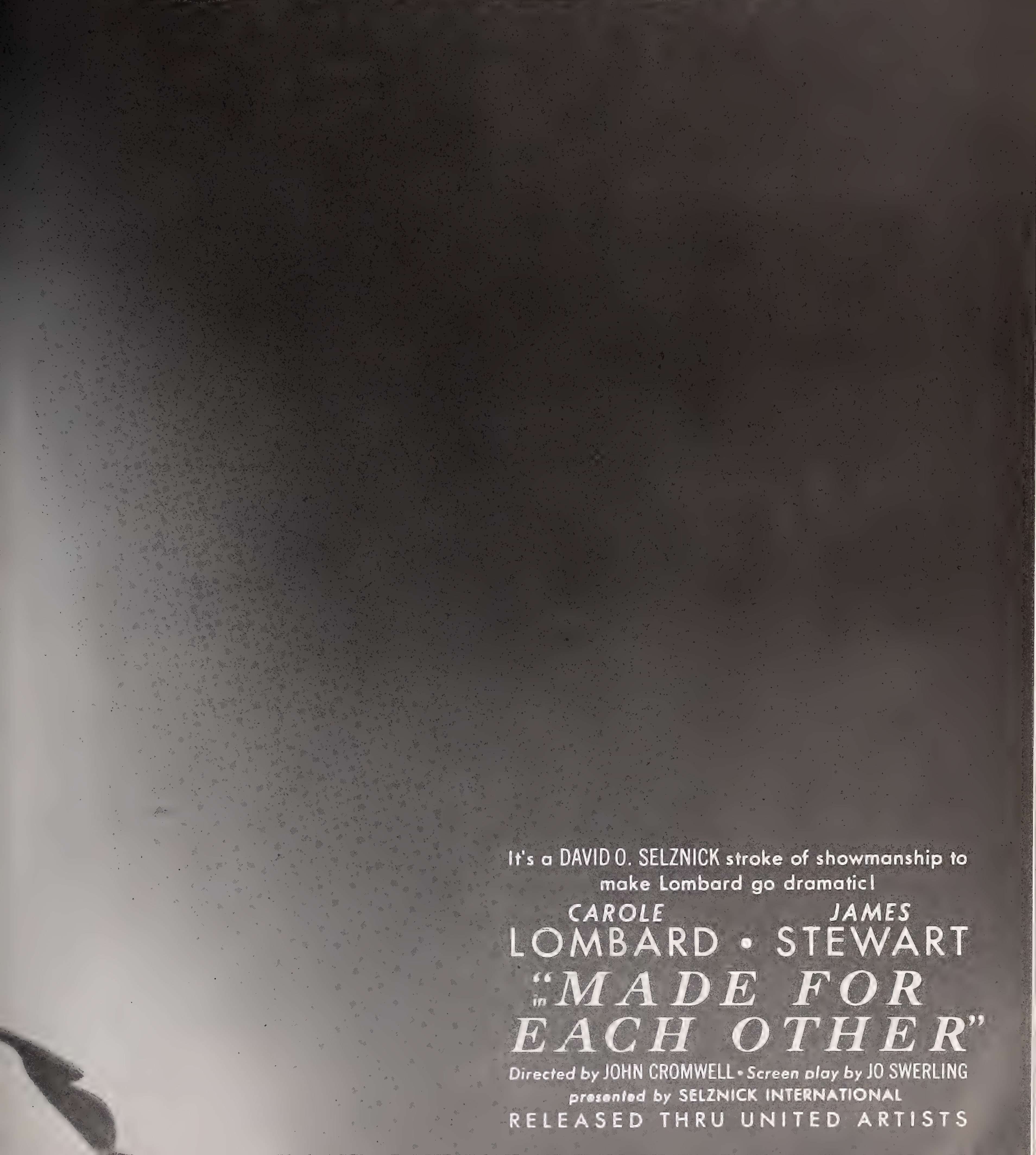
Traveling Salesman: "I'm a married man ...father of five...I insist we go back."

Banker: Why so careful of the little black bag?

Driver: He wanted to go home.

CAROLE

CRIES!



It's a DAVID O. SELZNICK stroke of showmanship to make Lombard go dramatic!

CAROLE LOMBARD • JAMES STEWART

in *"MADE FOR EACH OTHER"*

Directed by JOHN CROMWELL • *Screen play by* JO SWERLING

presented by SELZNICK INTERNATIONAL

RELEASED THRU UNITED ARTISTS

(*Continued from page 61*)

superintendent of nurses, and Sara Haden, Phillip Terry and Tom Neal. Miss Merkel, Ebsen and Miss Ralph supply the comedy deftly, and the other characterizations are neatly done. Nat Levine was the associate producer. Dorothy Yost wrote the adaptation of the original story by Nathalie Bucknall and Endre Bohem. S. Sylvan Simon directed.

Anxious to marry well and leave a life of drudgery, "Norma Page" first pays court to "Dr. Melford" and then to "Maitland," a playboy. By leaving her post she indirectly causes the death of "Mary Forbes," a fellow student who relieves her and is killed by an insane patient. "Norma" is shunned by her classmates. Her sister, "Patricia," marries "Maitland." Then "Norma" regains the good graces of all by risking her life in a train wreck and dam break.

Previewed at the Uptown Theatre, Hollywood, to an audience which laughed and shuddered.—V. K.

Produced and distributed by MGM. Produced by Nat Levine. Directed by S. Sylvan Simon. Screenplay by Dorothy Yost. Original story by Nathalie Bucknall and Endre Bohem. Art Director, Cedric Gibbons. Associate, Stan Rogers. Wardrobe by Dolly Tree. Photographed by Leonard Smith. Montage effects by Peter Ballbusch. Edited by George Boemler. P. C. A. Certificate No. 5026. Release date, Jan. 27, 1939. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Norma Page	Florence Rice
Gertie Robbins	Una Merkel
Patricia Page	Ann Rutherford
Mary Forbes	Mary Howard
Doctor Stephen Melford	Alan Marshal
Robert Maitland	Kent Taylor
Express	Buddy Ebsen
Miss Tobias	Jessie Ralph
Miss Bennett	Sara Haden
Doctor Phillips	Phillip Terry
Doctor Sidney	Tom Neal

Code of the Streets

(Universal)

Melodrama

Here's a picture that not only provides good general audience entertainment but also makes available to exhibitors an unusual opportunity to prove their showmanship ability at bringing youngsters into the theatre. Basically, it's a crime melodrama. It tells a realistic story in a forceful way. There's no "love" in it, other than the great love which a boy has for his father and which another lad has for his condemned brother. There are no women in it, unless little Juanita Quigley, who has a brief bit, can be counted a woman or the background players can be considered important. It's melodrama until the last, minute-long sequence wherein a moral is preached.

Although adult Harry Carey, Paul Fix, Leon Ames and El Brendel make important contributions to the show, the youngsters, Frankie Thomas, James McCallion and the Little Tough Guys are the featured characters. All do good work. Following the lines and situations of Arthur T. Horman's original screenplay, directed with force and understanding by Harold Young, the troupe makes everything that happens seem realistic and logical.

Within the meaning of the title two boys, one a policeman's son, the other the brother of an innocent man who has been condemned to death, take the law into their own hands to rectify two injustices. Already scoffers at the law, "Danny" and his slum hoodlums become its outright enemies when brother "Tommy" is framed into the death house. "Lieut. Lewis" is demoted for expressing his opinion that the man is innocent. Convinced that neither his father nor "Danny" has been given a fair deal, "Lewis'" son, "Bob," associates himself with "Danny's" mob. When they discover he is a cop's boy, he gets a complete gangster going-over, but when they realize he is on the level, they combine forces to run down the actual killer. They do this in ways that, while neither legal nor ethical, are nonetheless efficient. Kidnaping "Foster," they third degree and torture him (he thinks) until they force a confession exonerating "Danny," incriminating himself and one that makes possible "Lewis'" reinstatement to detective rank. They then become apostles of law and order in wiping out juvenile petty crime.

Previewed in the Universal studio projection room in Hollywood.—*G. M.*

Produced and distributed by Universal. Burt Kelly, associate producer. Directed by Harold Young. Original screen play by Harold T. Horman. Maurice Wright film editor. Photographed by Elwood Bredell. P. C. A. certificate number 5055. Running time 71 minutes when seen in Hollywood. Release date: May 26, 1939 (tentative). General audience classification.

CAST

Bob Lewis	Frankie Thomas
Lieut. Lewis	Harry Carey
Danny Shay	James McCallion
Cynthia	Juanita Quigley
Tommy Shay	Paul Fix
Chick Foster	Leon Ames
Halstead	Marc Lawrence
Mickey	El Brendel
and The Little Tough Guys	
Sailor	Harris Berger
Murph	Hally Chester
Yap	David Gorcey
Monk	Charles Duncan
Trouble	William Benedict

Women in the Wind

(Warner)

Flight Film, Feminine

The coast-to-Cleveland air race for women may be mentioned by showmen playing this picture as the essential episode in it, Kay Francis as the aviatrix who wins it. In localities where customers are known to like to laugh at Douglas Corrigan's expense, it may be added that Eddie Foy, Jr., does what used to be called a take-off on him. Other names pertinent to marquee sale of the merchandise are listed below.

The film is from the Bryan Foy department of Warner Brothers with Mark Hellinger down as associate producer, John Farrow director, Lee Katz and Albert DeMond writers of the screen play and a novel by Francis Walton indicated as the source.

Synopsis: "Janet Steele" needs to win the women's air derby so she can buy her invalid brother costly medical treatment. She persuades "Ace Boreman" to lend her his round-the-world plane, but his not completely divorced wife interferes. So she borrows the home-made plane in which "Denny Carson" has just flown the Atlantic backwards (the other way) and wins anyway. Then "Boreman's" wife turns out to be completely divorced after all, so "Janet" wins him, too.

Previewed at Warners' Hollywood theatre, quietly.—W.R.W.

Produced by Bryan Foy. Distributed by Warner Brothers. Associate producer, Mark Hellinger. Directed by John Farrow. Screen play by Lee Katz and Albert DeMond. Novel by Francis Walton. Photography, Sid Hickox. Film editor, Thomas Pratt. P.C.A. certificate No. 4707. Release date, April 15, 1939. Running time, when seen in Hollywood, 65 minutes. General patronage.

CAST

Janet Steele	Kay Francis
Ace Boreman	William Gargan
Doc	Victor Jory
Stuffy McInnes	Maxie Rosenbloom
Denny Corson	Eddie Foy, Jr.
Frieda Boreman	Sheila Bromley
Kit Campbell	Eve Arden
Bill Steele	Charles Anthony Hughes
Johnnie	Frankie Burke
Sloan	John Dilson
Farmer	Spencer Charters
Farmer's Wife	Vera Lewis
Palmer	William Gould
Air Race Official	Gordon Hart
Joan	Ila Rhodes
Phyllis	Rosella Towne

So This is London

(Twentieth Century-Fox, British)

Transatlantic Farce

There is an immediate appeal to both sides of the Atlantic in this new and lively adaptation of George M. Cohan's play. The playful tilts at English dignity and American intolerance thereof should entertain with both audiences and the interweaving of New York and London scenes and of accents from both territories should appreciably widen the interest in a film amusing enough, and made with sufficient polish, to command the attention of the market on its general commercial qualities.

Americans in the cast, with Berton Churchill topping the list, and library shots cunningly woven into the continuity, give the production an air of authenticity. Most of the action, however, unfolds in the English mansion of Lord Worthing, whither Hiram Draper and his family come from Manhattan to clinch a deal for a vitaminized bread. It is comedy based mainly on the racial antipathies of the irascible elders, Churchill and the baldheaded Alfred Drayton, with the self-possessed and hyperbolical sprite, Robertson Hare, buffeted between the two, and a Casanovan crook complicating matters. The comedy passages between Churchill and Drayton as the irritable Lord, with Hare as a sort of legal football, are often richly funny, thanks not only to good dialogue lines but to grand character work from all three. There is slapstick with basins of flour and old armor, a dumb bride who walks in her sleep and two grotesque kitchenmaids, but it very seldom palls. Drayton and Hare are particular favorites with English audiences and there are very few reasons why they should not register with U. S. patrons. Stewart Granger offers an agreeable romantic foil to Carla Lehmann, while Fay Compton and Lily Cahill pleasantly handle the roles of the English and American mamas. Revnell and West, a vaudeville comedy team, mean something in Britain and beyond that suggest usable comedy material.

There are indications here and there of retaking, and passages the excision of which would accelerate the pace, but camera work, settings, mainly in the baronial manner, and sound have good technical sheen.

Previewed in London at a small trade show theatre, the film evoked constant laughter and seemed to dodge the acid criticism so frequently applied to home comedy.—Aubrey Flanagan.

A Twentieth Century Production. Distributed by Twentieth Century-Fox. Produced by Robert T. Kane. Directed by Thornton Freeland. Based on a play by George M. Cohan. Screen play, William Conselman. Dialogue, Ben Travers. Photoplay, Otto Kanturek. Recording, Western Electric. Length, 7,624 feet. Running time, 85 minutes. Adult audience classification.

CAST

Lord Worthing	Alfred Drayton
Henry Honeycutt	Robertson Hare
Dodie	Ethel Revnell
Liz	Gracie West
Hiram Draper	Berton Churchill
Mrs. Draper	Lily Cahill
Elinor Draper	Carla Lehmann
Lady Worthing	Fay Compton
Lawrence	Stewart Granger
Doctor Dereski	George Saunders
Mrs. Honeycutt	Mavis Clair
Butler	Aubrey Mallalieu

Flat Foot Stooges

(Columbia)

Moe, Curly and Larry

The Three Stooges, Moe Howard, Jerry Howard (Curly) and Larry Fine are up to their old tricks, pummeling one another with the same abandon as when they made their first bow. Here they are firemen. Their immediate task is to prepare the horses for the contest at the firemen's picnic. After the horses have been dolled up the boys return to the firehouse in time to go out on a fire call. The firehouse is burning down but the boys take a circumscribed route. Others in the cast are Chester Conklin and Dick Curtis. Running time, 15½ minutes.

Unusual Occupations, No. 3

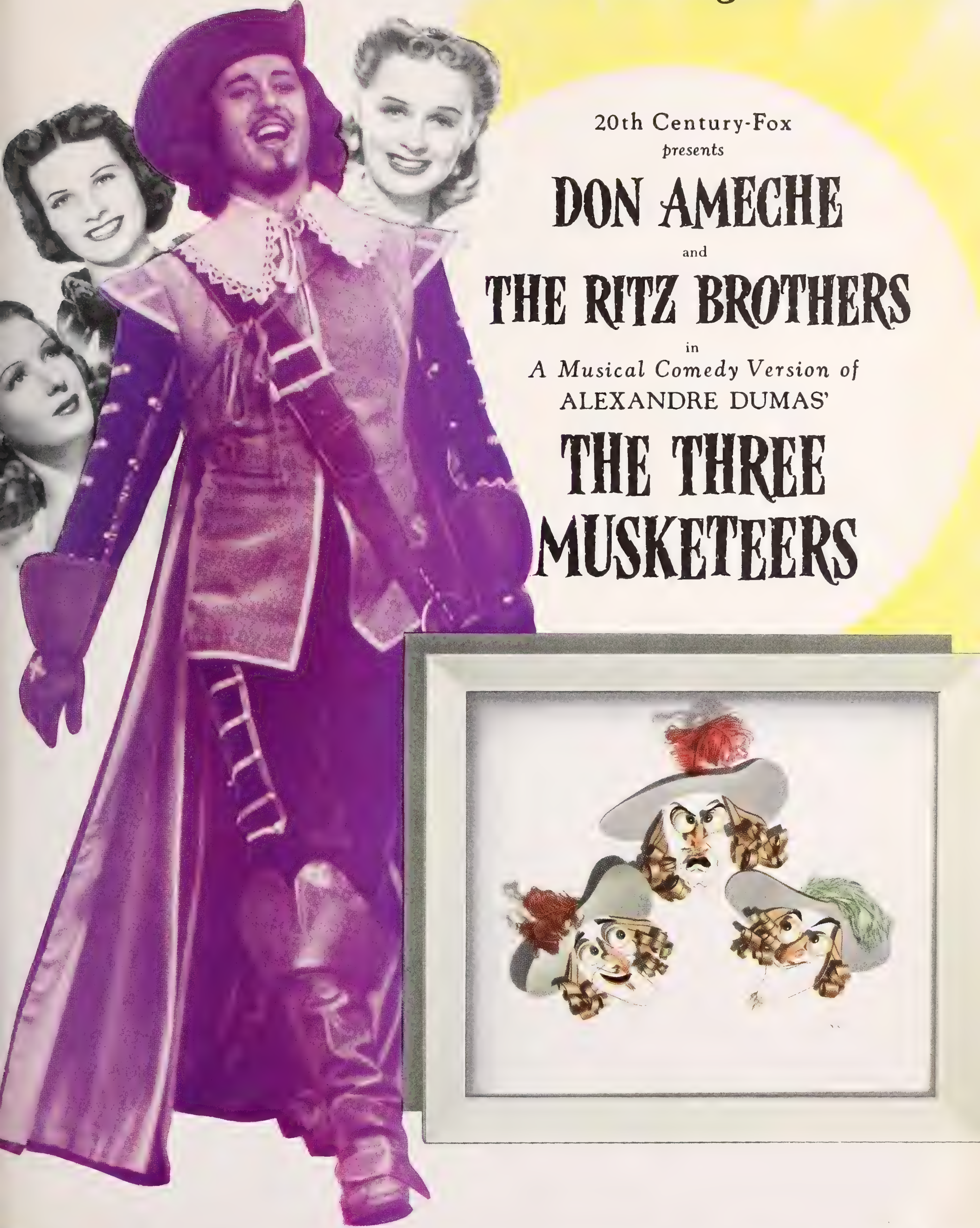
(Paramount)

Want a Job?

One of the troubles producing the unemployment situation today, according to the authorities in the know, is that many of the occupational fields are too crowded. The cue would be to choose a vocation with little or no competition. Suggestions for such a move could

(*Continued on page 67*)

The happiest entertainment idea since the movies began to move!



20th Century-Fox
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THE THREE MUSKETEERS

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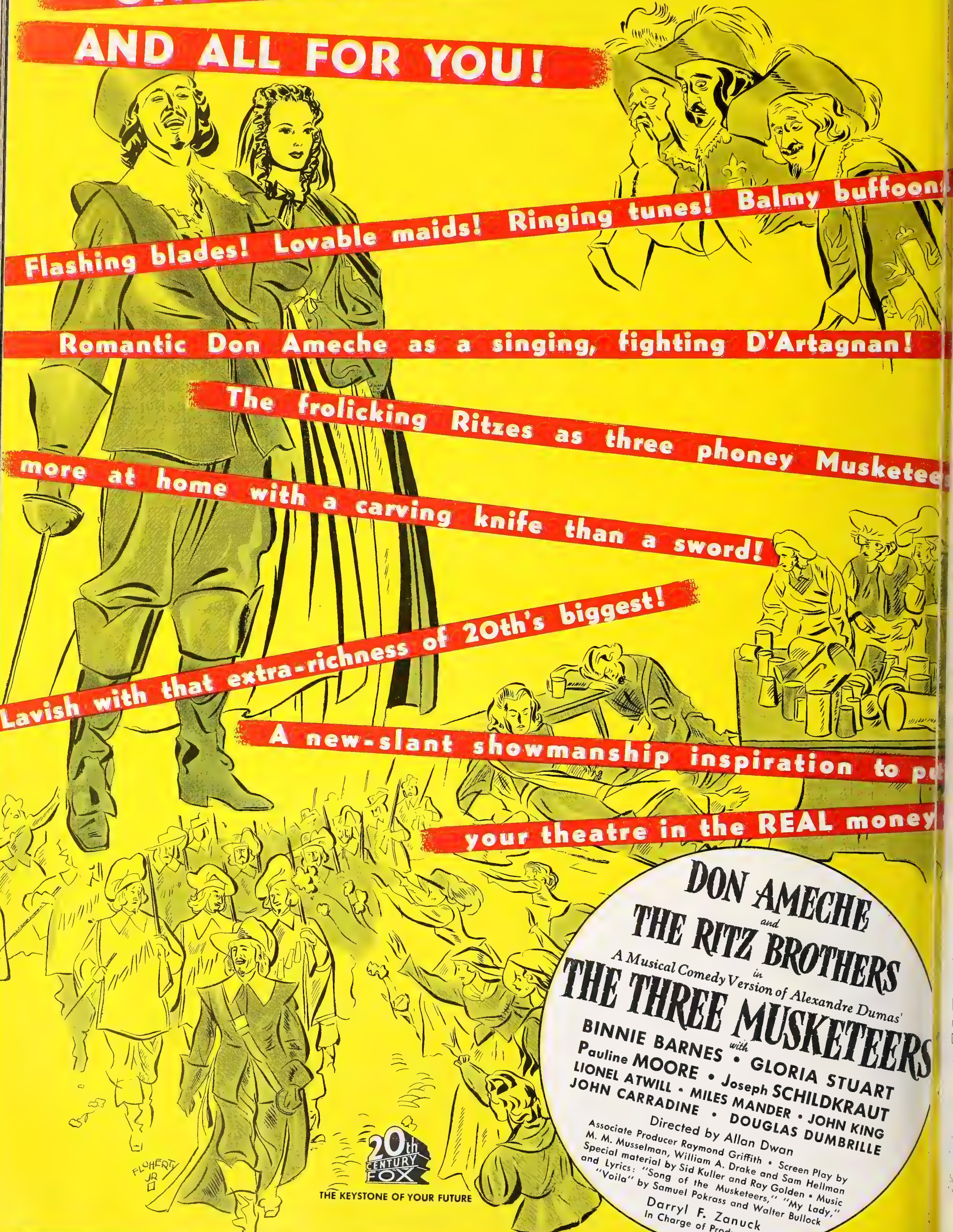

Flashing blades! Lovable maids! Ringing tunes! Balmy buffoons

Romantic Don Ameche as a singing, fighting D'Artagnan!

The frolicking Ritzes as three phoney Musketee
more at home with a carving knife than a sword!

Lavish with that extra-richness of 20th's biggest!

A new-slant showmanship inspiration to p
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DON AMECHE
and
THE RITZ BROTHERS
in
A Musical Comedy Version of Alexandre Dumas'
THE THREE MUSKETEERS
with
BINNIE BARNES • GLORIA STUART
Pauline MOORE • Joseph SCHILDKRAUT
LIONEL ATWILL • MILES MANDER • JOHN KING
JOHN CARRADINE • DOUGLAS DUMBRILLE
Directed by Allan Dwan
Associate Producer Raymond Griffith • Screen Play by
M. M. Musselman, William A. Drake and Sam Hellman
Special material by Sid Kuller and Ray Golden • Music
and Lyrics: "Song of the Musketeers," "My Lady,"
"Voila" by Samuel Pokrass and Walter Bullock
Darryl F. Zanuck
In Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

(*Continued from page 64*)

be drawn from the sight and inspiration of a New England woman who had taken the Cape Cod custom of fish net weaving and utilized its scheme and variety for the manufacture of feminine finery. A hint for a profession can be found in the rare and delicate profession of a Mexican metal sculptor. England comes into the study with an inspection of the ancient trade of roof thatching. A trip is made to the famous Madame Tussaud wax museum for a glimpse of some of the world's most illustrious dummies. A lesson to the world and to the legion of critics who censor the frivolous whirl of the screen folk can be drawn from a visit to the home of actor Warren William to admire the many useful and ingenious gadgets Mr. William has concocted in his leisure time.—Running time, 11 minutes.

Alfalfa's Aunt

(MGM)

Our Gang

The Our Gang troupe, led by Alfalfa Switzer and Spanky MacFarlane, strike a new field in their adventures, a murder plot. Alfalfa doesn't know that his aunt is writing a mystery story and using family names for characters. He chances upon a page of her writings in which Alfalfa is to be the victim of a diabolical murder. He notifies the Gang and they start removing all available weapons. Auntie screams for the police. Everything turns out all right when the aunt cuts short her visit.—Running time, 11 minutes.

Mechanix Illustrated (No. 2)

(Vitaphone)

Interesting

Patrons who are mechanically inclined and, for that matter, all others who have merely an amateur interest in the field of science and invention, should enjoy this layman's lecture on scientific items. Shown are the manufacture of illuminating gas from coke, the production of flivver airplanes, the modeling of clay figures and the preparation of cosmetics. The incidents are wisely chosen and the commentary is simple and understandable.—Running time, 10 minutes.

Oh Say, Can You Ski?

(Paramount)

Timely

Just in time for the fall of the winter season's first snow is the release of this instructional and at the same time entertaining miniature lesson on the art of skiing. Localed at the famous American winter resort at Sun Valley, Idaho, the location sites of which Paramount used to shoot "She Met Him in Paris," and staffed with a corp of educated and professional skiers, the subject reveals many valuable points on the what to do and what not to do variety. Outside of ski enthusiasts for whose inspection the subject will be a natural, the material offers the non sportive members of the audience some excellent photographic highlights.—Running time, 10 minutes.

Mental Poise

(MGM)

Doctor, Heal Thyself

The newest chapter in the Benchleyan routine of being all things to all men offers somewhat of a setback in the cult of Benchley hero worship. In a sequence that mental healers will not be too enthusiastic about, psychiatrist Benchley goes about his business of asking all sorts of silly questions of his patients. In comes his double, a befuddled and troubled Benchley, the payoff is arrived at when the doctor and patient interchange positions. On the whole, the subject is the least active of the Benchley lot.—Running time, seven minutes.

Singapore and Jahore

(FitzPatrick-MGM)

Travelogue

James FitzPatrick in this Traveltalk visits Singapore and Jahore and makes excellent use of his camera in photographing the people and customs and the places of interest in the cities. At Jahore considerable footage is given to the Sultan and his palace and a review staged by the small but highly trained army of the Sultan, who received his education in England.—Running time, nine minutes.

Land of the Inca Memories

(Paramount)

Colorful Archaeologic Short

Contrasted with the recent news stories of the Pan-American conference, this study of the historic past of the land and the people in the countries of Bolivia and Peru makes fascinating and informative entertainment. Cleverly formulated in dramatic comparison, the material consists of a juxtaposition of modern living in the South American metropolitan centers with the primitive past of the land's first settlers. Incan civilization is intelligently summarized. A fact-studded commentary, knowing camera angles and some glowing color application help the subject to this result.—Running time, 10 minutes.

How to Sub-let

(MGM)

Benchley Humor

The very busy humorist, Robert Benchley, finds time in this to try, more or less, to sublet an apartment. The humor is typically Benchleyan, and that includes the Benchley facial contortions. The ordeal really isn't so bad, though, for when he lights the stove, the rather domineering woman visitor sort of leaves through the window.—Running time, eight minutes.

Soup to Mutts

(Universal)

Lantz Cartune

A cat defies an interdiction and tries to enter the amateur show conducted by the dogs. Three times thrown out, the invader finds a discarded dog skin and reenters the show, winning the prize with a balancing act. Unfortunately the ruse is discovered and the show ends in disaster.—Running time, 7½ minutes.

Once Over Lightly

(MGM)

Musical Comedy

A musical comedy subject kids the great American college sport of football. There are no footballs to be seen and the sport itself is not mentioned, but when the barber colleges, Clipton and Beardsley, meet on the stadium field in their annual shaving contest there's no mistaking what is meant. The coach of the Clipton team is Billy Gilbert, an expert on sneezes, coughs, snores and other voice cultures. The romantic leads are Dixie Dunbar and Johnny Downs, who is also Clipton's champion barber. It is a humorous subject produced with care and well worth playing.—Running time, 19 minutes.

The Great Heart

(MGM)

Father Damien

This is the story of Joseph Damien de Veuster, a Belgian priest, who devoted his life to the betterment of conditions in the leper colony on Molokai Island. When Father Damien arrived on the island in 1864 the resentful lepers lived in squalor and filth. Undaunted, the priest went about his task. The hatred of the lepers turned to love. When Father Damien contracted the disease and died, the simple story reached the climax of an inspiring example of personal sacrifice. Tom Neal portrays the priest. Dave Miller directed from a script by Morgan B. Cox. Carey Wilson was the narrator.—Running time, 11 minutes.

Sophomore Swing

(Vitaphone)

Swinglined Education

A group of college professors, hopelessly old-fashioned on the matter of modern swing songs, are exposed to a stiff dose of hot, fast and low-down orchestral and vocal thumping, and then do an elementary turn at the shag, trucking and allied dancing steps. In between a bit of young talent demonstrates the ways of our dancing and singing daughters and sons. The Merry Macs of radio take care of the vocal assignment, a bevy of New York Harvest Moon Dancers trip it lightly. A spoofing song on the current radio craze for informational and guessing programs is cleverly parodied by Ballin and McEvoy. Naturally, principal appeal will be found in the younger generation of patrons.—Running time, 20 minutes.

Sydney—Pride of Australia

(MGM)

First Rate

The latest locale for the FitzPatrick travel jaunts is the beautiful capital city of New South Wales. Reviewed are the sights and fine points of the metropolis' famed harbor, one of the largest and loveliest in the world. To complete the picture there is viewed the celebrated Sydney Bridge. Additional points of inspection include beach spots, architectural landsites, gardens and zoos. It is a well rounded and first rate travelogue. As customary in this series, commentary, color and camera work supply additional entertainment assistance.—Running time, nine minutes.

Pudgy in Thrills and Chills

(Paramount)

Dog on the Ice

This being the season of slaloming, the latest cartoon cutups for the canine character, the puppy Pudgy, afford a bit of timely humor and interest. Accompanied by Betty Boop, the pup visits an iceland playground where he meets thrills and chills that range from being dunked in the icy waters to almost being catapulted over a waterfall. Miss Betty cuts a fine figure on ice. The showoff performance of a fellow sport fan, who is more intent on impressing Betty than on keeping his equilibrium, offers an amusing caricature. — Running time, seven minutes.

Nature's Mimics

(Vitaphone)

Different

An interesting and different variety show with an all star cast of animal performers is presented for the entertainment and education of the audience in this newest number from the Color Parade corp. The bill of performers omits the trick fox terrier and the talented circus pony but offer in their stead juggling seals, racing bulls, a harmonic playing elephant, a bevy of frisky monkeys and a troupe of amazingly schooled pigeons. These feathered friends without any malice aforethought steal the acting honors from their brother and sister animal actors with their execution of such difficult tricks as pulling a rickshaw, driving an automobile and shooting a bow and arrow. Pet partisans and particularly the children will enjoy every minute and variation of the subject. However, it is to be feared that upon seeing the animal ability presented in this miniature some envious patrons will begin to subject their house cat and hound to a rigorous and unappreciated term of trick instruction.—Running time, 10 minutes.

SCREEN NOT A POLITICAL PLATFORM, SAYS LEWIN

Producer Says "Knights of the Round Table" Will Affirm Anglo - Saxon Patriotism

While Hollywood producers "back-pedal" before the authoritarian countries in producing films with political content, this retreat is not done out of fear, Albert Lewin, Paramount producer, said before he sailed for England last week on the SS George Washington. Mr. Lewin sailed for "a vacation, and practically nothing else"; will stay abroad six weeks, and probably will visit friends in Paris.

"Why should we have to be bothered by protests, and investigations, and publicity of a sort that might be unfavorable?," asked Mr. Lewin, pointing out that the screen is for entertainment, not a debate platform.

Positive, Not Negative

He said that his forthcoming picture, "Knights of the Round Table," which he will start in July, would have "certain political implications, which grownups will realize. In a sense, King Arthur's Round Table was a sort of League of Nations."

Such political message as the picture will contain will be "oblique," however, Mr. Lewin said. The message will be positive, not negative; an affirmation of democratic and Anglo-Saxon patriotism, not an attack upon the opposing schools of thought.

Mr. Lewin emphasized that "politics" was not his primary purpose in making the film.

"Of course," he said, "it will be an intensely patriotic picture for Britain and all the other patriotic countries.

" 'The Knights' is 'my pet subject, personally. I've been thinking about it for years. It bespeaks a tradition we cannot well lose, but which we are in danger of losing."

Mr. Lewin said the picture would follow the legendary tales, through the death of King Arthur. "It is good for people to cry," he added. "I think they enjoy it as much as any other emotion."

Production in Hollywood

The possibility of production of the picture in Britain itself was discounted by Mr. Lewis.

"The England of today is not the England of yesterday. The English countryside is pretty well cultivated. I think we in Hollywood will be better able to duplicate Arthurian countryside, and I have a lot of faith in my art director, Mr. Hans Dreier."

Mr. Lewin said that he might travel in the West of England, the scene of the Arthurian legends, and "get a few ideas," and "might look around there for a few English actors."

Mr. Lewin expects to be back here by April, and is due on the coast April 3rd, the time between then and July to be occupied in research. He has two other productions "on the fire," "The Lady Eve," and "The Amazing Marriage," tentative titles.

Douglas Fairbanks, Jr., is the only star thus far definitely signed for "Knights of the Round Table."

By Staff Photographer

ALBERT LEWIN

National Decency Legion Classifies Eight Films

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week two were approved for general patronage, five were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Fisherman's Wharf," "Gunga Din." Class A-2, Unobjectionable for Adults: "Four Girls in White," "Inside Story," "Pardon Our Nerve," "Persons in Hiding," "St. Louis Blues," Class B, Objectionable in Part: "Idiot's Delight."

Bourgeois Appointed Astor Sales Manager

O. K. Bourgeois has been appointed sales manager of Astor Pictures Corporation. He assumes complete supervision and direction of the 33 franchise offices in the United States and Canada. W. J. Figueroa, who has been in charge of sales, becomes vice-president and comptroller.

Mr. Bourgeois has been with Astor the last seven years doing field work among the exchanges. R. M. Savini is president.

On March 1st the company will announce the first of a group of four features and four short subjects. One of the features is a musical, "Everything Is Rhythm," featuring Harry Roy and his band.

Loew's Books "Mamele"

Following a five week run at the Continental Theatre on Broadway, "Mamele," Sphinx Films picture starring Molly Picon, has been booked into the Loew's theatres in New York. The Supreme Theatre, a Randforce house, is opening day and date with Loew's Palace in Brooklyn; with the film to be booked into neighborhood houses.

Fewer Delaware Charters in '38

Fewer motion picture film, theater, radio, and miscellaneous amusement companies were incorporated in Delaware in 1938 than in the previous 12 months, according to charters listed by the Secretary of State at Dover. In 1938 a total of 59 new amusement corporations were chartered, as compared with 75 in 1937. Two listed an increase in capital during the year as compared with 16 in 1937 and one changed its name as compared with 14 the previous year.

New amusement companies incorporated in Delaware in the last year follow:

RKO Pictures of China, Inc.; Metropolitan Pictures Corp., American Pictures Corp., Fox East Side Theatres Corp., Eureka Amusement Co., London Amusement Co., American Films Corp., Westinghouse Electric Co. of Brazil, Griffith Arizona Theatres, Inc.; New Mexico Theatres, Inc.; Columbia Pictures of West Indies, Ltd.; MCA Artists, Ltd.; Lake Amusement Co., Pyramid Pictures, Inc.; Asia Theatres, Inc.; Film Corporation of America, White Rose Theatre Corp., Missouri Orpheum Corp., Will Osborne, Inc.; Brooks Productions, Inc.; DeWitt-Johnson Film Corp.

Studio of the Theatres, Inc.; Pro-Ara Films, Inc.; Hollywood Follies, Inc.; Film-File, Inc.; Uptown Theatre Co., Partnership Theatres, Inc.; Amusement Corporation of America, Universal Pictures Corporation of Porto Rico, Filmica International, S. A., Inc.; Lindmont Theatre Corp., Mayflower Motion Picture Service, Inc.; Southland Theatre Equipment Co., Inc.; Augarland Amusement Corp., Bayco Productions, Inc.; Medical Newsreels, Inc.; K. Lee Williams Theatres, Inc., The American Academy of Concert Artists, Inc.; Farnsworth Television & Radio Corp., Tri-Color Corp., Philco Distributors, Inc.; Philadelphia LaScala Opera Co.

Cosmograph Pictures Corp., National Theatres and Concerts, Inc.; Ballets Russes, Inc.; Co-Operative Booking Offices, Inc.; McLaughlin's Amusements, Inc.; Telemusic, Inc.; Radio Service Laboratories, Inc.; Film Crusaders, Inc., Telefilm, Inc.; Iceland Recreation, Inc.; Derby Night Films, Inc.; Western Radio Union, Ben Chrome, Inc.; The Playwrights Producing Co., Jay Cee Music Corp., Dwight Deere Wiman, Inc.

Victor Animatograph Corp., Davenport, Ia., increased its capital stock from 1,000 to 2,000 shares, no par value, and the Fox Caldwell Theatres Corp., Boise, Idaho, from $1,000 to $1,500.

The Millerfilm Corporation changed its name to Miller Broadcasting System, Inc., New York.

Last year two companies listed an increase of capital, compared with 16 in 1937. One changed its name; 14 did so the previous year.

Schenck Leaves Bank Board

Joseph M. Schenck, chairman of the board of directors of Twentieth Century-Fox, has resigned from the board of the Bank of America. Additional duties placed on him by his post as president of the Motion Picture Producers' Association was given as the reason for Mr. Schenck's retirement.

RKO Acquires "Hunchback"

RKO Radio has purchased "The Hunchback of Notre Dame" from Metro-Goldwyn-Mayer which had acquired the rights from Universal. The picture will be the largest on RKO's schedule, according to Pandro S. Berman, production head.

The Dramatists Guild has awarded six $1,000 fellowships to young playwrights, with the fellowships made under a grant from the Rockefeller Foundation. The awards have been given to Leopold Atlas, Alladine Bell, George Corey, Alis De Sola, Ben Simkhovitch and Arnold Sundgaard.

William Fadiman, Metro-Goldwyn-Mayer fiction editor, left New York last week for the coast. While at the company's studio, Mr. Fadiman will confer with coast story department heads.

GRACIE FIELDS' NEW HAPPINESS HIT NAMED "BEST GENERAL FEATURE OF THE MONTH"

by Hollywood critics in monthly Hollywood Reporter preview poll!

Gracie picks up the fun where she left off in "We're Going to be Rich"... and never lets up for a second!

"Hilarious! Gracie Fields should win a new host of American fans!" —*Boxoffice*

"Excellent boxoffice! Miss Fields unmatched in versatility by anyone on the American marquee!"—*Picture Reports*

"Numerous laughs! Fast-moving filmusical! Songs delivered in crackerjack style by Miss Fields!" —*Variety*

"Gracie Fields has sure-fire appeal to American audiences!" —*L. A. Times*

"Best vehicle yet for the extraordinary talents of Gracie Fields!"—*Daily Variety*

Gracie Fields *in* SMILING ALONG

MARY MAGUIRE · ROGER LIVESEY · *with* PETER COKE · JACK DONOHUE · and "SKIPPY"

Directed by Monty Banks

Screen Play by William Conselman · Scenario by Val Valentine · Dialogue by Rodney Ackland

Robert T. Kane, Managing Director

A 20th Century Production Released by 20th Century-Fox

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

RULES UNION CAN'T HALT RECORDED MUSIC SHOWS

Musicians Federation and IATSE This Week Prepare to Appeal in "Opera on Tour" Case

The musicians' and stage hands' unions, working in concert, have no legal right to boycott traveling stage units employing so-called "canned" music and "live" talent because either one or both of the unions object to non-employment which they lay to the use of "canned" music, New York's court ruled last week.

Attorneys for the American Federation of Musicians and the International Alliance of Theatrical Stagehands and Employees this week were preparing an appeal to the New York state appellate division, taking exception to the ruling of Kenneth O'Brien, Supreme Court Justice in New York, that the cooperative action of the two unions in preventing the functioning of "Opera on Tour, Inc.," was illegal. Judge O'Brien was to sign the order for an injunction against the two unions this week.

Follows Stagehands' Strike

"Opera on Tour, Inc." is a project using recorded music but singers in person, and stagehands. In August of last year, the company, of which Mrs. Harold S. Lehman, niece of the New York State Governor, is a treasurer and sponsor, started a "road show" of Southern cities. Aroused by the use of the "canned music," the AFM called upon the IATSE for help, whereupon the stagehands struck while the opera company was showing "Faust" in Birmingham. The opera company ended its tour November 22, in Chapel Hill. It then sued for an injunction in the New York courts.

At the hearings Mrs. Lehman testified that the opera company, which as yet had the one piece in its repertoire, "Faust," would grow; that it brought "good music" into towns where opera never could go because of the expense involved in the use of living talent; that its low admission prices brought opera to persons who otherwise could not afford it. Officials of the AFM testified that the use of "canned music" established a precedent disastrous to living musicians; that in itself, it deprived living musicians of employment.

Says Unions Exceeded Rights

In granting the injunction against the two unions, Judge O'Brien emphasized that he saw "no labor dispute" between the company and the two unions; that the unions had no right "to enter into any plan or scheme to prevent the plaintiff from conducting its business or producing opera in its own manner"; that the conduct of the IATSE "is the exercise of an arbitrary power, which it has used upon the pretense that they had a right to refuse to render services because of an alleged controversy between the plaintiff and the union."

The Judge added: "I hold that the plaintiff is within its rights to conduct its business in such a manner, and the illegal interference by the defendants, indicated here as a group, can be enjoined, thus leaving the plaintiff to obtain help outside the union without being charged with a violation of labor union rules, where a union refuses to furnish help by its members, or where the members of the union individually refuse to take employment of the plaintiff."

The decision was used in editorial comment by New York newspapers as evidence of the illegality of "sympathetic" strikes by third parties not directly involved in a labor dispute.

Taking heart from the decision, proponents of "Vode-Vision," also a project using recorded music with principals in person, and described as a type of vaudeville "adapted to present day circumstances," are conferring this week with attorneys for the opera company. Noting a similarity between their fight against the AFM and the opera company's stand, "Vode-Vision" is seeking legal bases in event of dispute with the AFM.

"Vode-Vision" units last year toured several Pennsylvania cities but were hampered in the production of further units by the refusal of AFM musicians to make records for the shows. Rather than use "outside" musicians for the recordings and incur the wrath of AFM, the "Vode-Vision" stopped the unit's tour and the manufacture of recordings. The company filed a protest with the Department of Justice, charging undue "interference" of the AFM with their business. The protest has not yet been acted upon.

At the New York offices of Dave Blyth and J. E. Horn, who are interested in the "Vode-Vision" idea, it was said that the decision of Justice O'Brien "leaves us much more optimistic. It can be said almost officially now, that Weber (Joseph Weber, president of the AFM) has exceeded his authority. We see great similarity between the opera company's case and ours, and will speak with their attorneys to determine in just what respect we can benefit from the decision. Of course, we still have that brief in Washington, and that is another iron in the fire."

At the offices of Arthur De Young, president of "Opera On Tour, Inc.," it was said that no further tour of the opera troupe is scheduled at present.

At the offices of Henry Friedman, attorney for the AFM, it was said that "there is no doubt that the decision will be reversed."

Foland Acquires Exchange

Atlantic Pictures Exchange in Kansas City, formerly in charge of E. W. Kolb, has been taken over by Jim Foland, associated with film and supply distribution in the territory for 26 years. O. K. Bourgeois of Atlantic Pictures has been named traveling auditor for Grand National in Kansas City.

Alexander Korda Sails

Alexander Korda sailed Saturday for London. He will return to this country in June to start on his American production program for United Artists. Four others will be made at Denham, also for United Artists.

Morris Helprin will sail February 10th for London for conferences with Mr. Korda in connection with the latter's production of "Four Feathers," for United Artists release.

J. H. Hoffberg this week opened offices in Los Angeles with William G. Smith, sales supervisor for the territory. He also named Miss Helen Mindlin special representative to handle 16mm. release.

The Hiram Percy Maxim Memorial Award for the best non-theatrical film of the year has been awarded to "Mexican Fiesta" by Ralph Gray of Mexico City. Editors of "Movie Makers" were judges.

PLAYING BROADWAY SHORT PRODUCT

Week of January 28

CAPITOL		
	Once Over Lightly	MGM
	White House, The	Columbia
CRITERION		
	Goonland	Paramount
	Unusual Occupations, No. 3.	Paramount
	Streamlined Swing	Paramount
PARAMOUNT		
	On with the New	Paramount
	Unusual Occupations, No. 4.	Paramount
RIALTO		
	Clyde Lucas and Orch.	Vitaphone
	Johnny Smith and Poker Huntas	Vitaphone
RIVOLI		
	Night Watchman	Vitaphone
	Busse Rhythm	Paramount
ROXY		
	Shooting for Par	20th Cent.-Fox
	Owl and the Pussycat	20th Cent.-Fox
STRAND		
	Points on Pointers	Vitaphone

Relief Fund on Pay-as-You Go

The Motion Picture Relief Fund in recent months has been placed on a workable income plan basis gauged to care for the hundreds who receive assistance from it annually without being faced at each year's end with a growing deficit, Jean Hersholt, president of the Fund, said this week in New York.

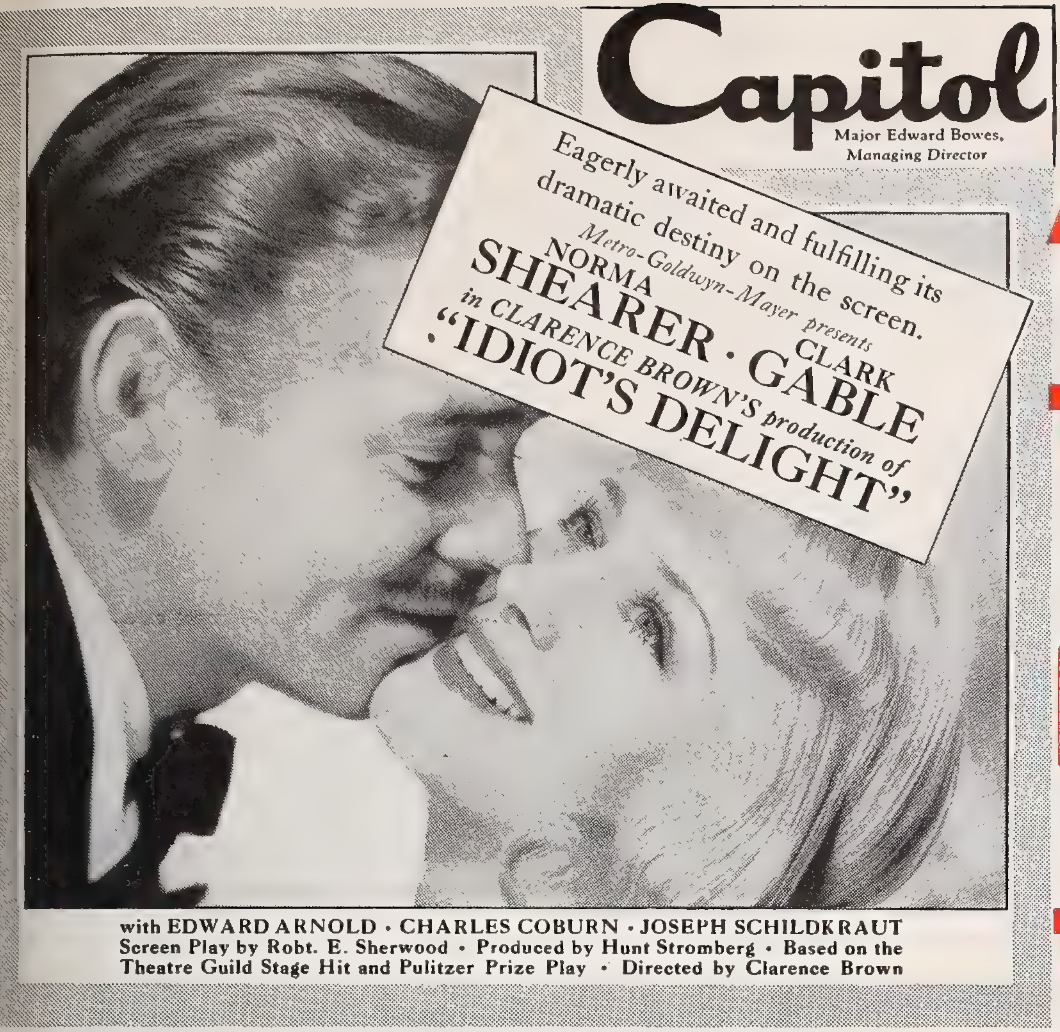
The Fund was reorganized early last year, its management being turned over to a board of 33 trustees appointed by the various Hollywood guilds and unions. Each Hollywood employee earning $100 or more weekly is asked to give one-half of one per cent of his salary to the Fund.

In the case of Screen Actors Guild members, the contribution is compulsory, irrespective of the amount of salary earned. This provided the backbone of the Fund until recently, when arrangements were made with Gulf Oil for a weekly radio program to be established by the Screen Actors Guild, with stars donating their services. From this the Fund will receive $10,000 weekly for 39 weeks.

Anyone who has worked in motion pictures for three years is eligible to receive assistance from the Fund. Its $325,000 disbursement last year cared for more than 2,000 cases, which represented an increase from the $196,000 of disbursements in 1937.

Warners Promotes Harpster

Frank P. Harpster has been promoted from city manager in Mansfield, Ohio, to district manager in charge of Mansfield, Sandusky, Lorain and Coshocton, by Warner Brothers. William V. Dworski, manager of the Madison in Mansfield, becomes city manager.



Capitol

Major Edward Bowes, Managing Director

Eagerly awaited and fulfilling its dramatic destiny on the screen.

Metro-Goldwyn-Mayer presents

NORMA SHEARER · CLARK GABLE

in CLARENCE BROWN'S *production of*

"IDIOT'S DELIGHT"

with EDWARD ARNOLD · CHARLES COBURN · JOSEPH SCHILDKRAUT
Screen Play by Robt. E. Sherwood · Produced by Hunt Stromberg · Based on the Theatre Guild Stage Hit and Pulitzer Prize Play · Directed by Clarence Brown

Above: *Typical ad from New York campaign*

A THOUGHT FOR TODAY!

This observation is made as "Idiot's Delight" leaps into the box-office headlines, electrifies America from Coast to Coast:

M-G-M hits are for *every* box-office, no exceptions!

Nobody is fooled when trade ads high-light a few spots and proclaim a nation-wide hit!

"Idiot's Delight" like "Sweethearts" and "Stand Up and Fight" which preceded t, is a picture for all audiences!

And this is equally true of M-G-M's important releases immediately following:

"HONOLULU"—Eleanor Powell, Robert Young, George Burns, Gracie Allen
"THE ADVENTURES OF HUCKLEBERRY FINN"—Mickey Rooney
"LET FREEDOM RING"—Nelson Eddy, Virginia Bruce, Victor McLaglen, Lionel Barrymore, Edward Arnold
"THE ICE FOLLIES of 1939"—Joan Crawford, James Stewart, Lew Ayres, Lewis Stone

The thought for today is definitely:

"Don't mistake the flash in the pan for gold!"

You'll find the national currency as usual in Metro-GOLDwyn-Mayer!

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Plane No. 4"	Director: Howard Hawks.	Jean Arthur, Cary Grant, Richard Barthelmass, Thomas Mitchell, Sig Rumann, Rita Hayworth.	Shooting
"The Lady and the Mob"	Original story, George Bradshaw, Price Day. Screen play, Richard Maibaum, Gertrude Purcell. Director: Ben Stoloff.	Fay Bainter, Ida Lupino, Lee Bowman, Henry Armetta, Warren Hymer.	Shooting
"Outside These Walls"	Director: Ray McCarey.	Dolores Costello, Michael Whalen, Virginia Weidler, Don Beddoe, Charles Halton.	Shooting
"The First Ranger"	Original screen play, Nate Gatzert. Director: Joseph Levering.	Bill Elliott, Veda Ann Borg, Charles Whittaker, Lee Shumway, Paul Everton.	Shooting
METRO-GOLDWYN-MAYER			
"Sergeant Madden"	Director: Joseph Von Sternberg.	Wallace Beery, Alan Curtis, John Brown, Laraine Johnson, Marian Martin.	Shooting
"Tarzan in Exile"	From the story by Edgar Rice Burroughs. Director: Richard Thorpe.	Johnny Weismuller, Maureen O'Sullivan, Ritz Inescourt, Henry Wilcoxon, Henry Stephenson.	Shooting
"The Hardys Ride High"	Screen play, Agnes Christine Johnston, Kay Van Ripper. William Ludwig. Director: George Seitz.	Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford, Sarah Haden.	Shooting
"Lucky Night"	Director: Norman Taurog.	Robert Taylor, Myrna Loy, Douglas Fowley.	Shooting
MONOGRAM			
"Mystery of Mr. Wong"	Screen play, Scott Darling. Director: William Nigh.	Boris Karloff, Grant Withers, Dorothy Tree, Morgan Wallace, Craig Reynolds.	Shooting
PARAMOUNT			
"Man About Town"	Director: Mark Sandrich.	Jack Benny, Dorothy Lamour, Edward Arnold, Eddie Anderson.	Shooting
"Invitation to Happiness"	Producing director: Wesley Ruggles.	Irene Dunne, Fred MacMurray, Donald O'Connor, Charlie Ruggles.	Shooting
"Beau Geste"	Producing director: William A. Wellman.	Cary Cooper, Ray Milland, Robert Preston, Brian Donlevy, J. Carroll Naish, Donald O'Connor.	Shooting
"Gracie Allen Murder Case"	From the novel by S. S. Van Dine. Director: Alfred E. Green.	Havilland, Thomas Mitchell, Barbara O'Neil. Ann Judith Barrett.	Shooting
REPUBLIC			
"Rough Rider Patrol"	Original screen play, Jack Netteford. Director: Joseph Kane.	Roy Rogers, Mary Hart, Raymond Hatton.	Shooting
"Mexicali Rose"	Director: George Sherman.	Gene Autry, Smiley Burnette, Luana Walters, William Royle, LeRoy Mason, Roy Barcroft, Noah Beery.	Shooting
RKO RADIO			
"Picardy Max"	Original screen play, Harold Shumate. Director: Les Goodwin.	James Ellison, Helen Wood, Robert Kent, June Clayworth, Robert Warwick, Leonard Penn, John Wray, Brandon Tynan, Joe Bernard.	Shooting
"They Made Her a Spy"	Original story, George Bricker, Lionel Houser. Screen play, Jo Pagano. Director: Jack Hively.	Sally Eilers, Allan Lane.	Shooting
TWENTIETH CENT.-FOX			
"The Hound of the Baskervilles"	From the novel by Sir Arthur Conan Doyle. Director: Sidney Lanfield.	Richard Greene, Basil Rathbone, Anita Louise, Nigel Bruce, Lionel Atwill, John Carradine, Beryl Mercer, Barlow Borland.	Shooting
"Alexander Graham Bell"	Director: Irvin Cummings.	Don Ameche, Henry Fonda, Loretta Young, Polly Ann Young, Sally Blane, Georgianna Young.	Shooting
"Rose of Washington Square"	Director: Roy Del Ruth.	Tyrone Power, Alice Faye, Al Jolson, Marie Wilson, Douglas Fowley, Hobart Cavanaugh, Moroni Olsen, E. E. Clive.	Shooting
"Susannah of the Mounties"	Director: Walter Lang.	Shirley Temple, Randolph Scott, Moroni Olsen, J. Farrell MacDonald, Martin Goodrider.	Shooting
"News Is Made at Night"	Director: Alfred Werker.	Preston Foster, Lynn Bari, George Barbier, Eddie Collins, Russell Gleason, Minor Watson, Paul Harvey.	Shooting
UNITED ARTISTS			
"Wuthering Heights" (Samuel Goldwyn)	From the novel by Emily Bronte. Screen play, Charles McArthur, Ben Hecht. Director: William Wyler.	Merle Oberon, Lawrence Olivier, David Niven, Flora Robson, Hugh Williams, Geraldine Fitzgerald.	Shooting
"Captain Fury" (Hal Roach)	Director: Hal Roach.	Brian Aherne, Victor McLaglen, Paul Lukas, John Carradine, June Lang, George Zucco, John Warburton.	Shooting
"Gone with the Wind" (David O. Selznick)	From the novel by Margaret Mitchell. Screen play, Sidney Howard, Oliver H. P. Garrett. Director: George Cukor.	Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Thomas Mitchell, Barbara O'Neil, Ann Rutherford, Evelyn Keyes, Laura Hope Crews, Fred Crane, George Bessolo, Rand Brooks, Harry Davenport, Virginia Howell, Robert Gleckner, Jane Darwell, Marcella Martin, Mary Young, Georgiana Young, Ben Carter, Hattie McDaniels, Oscar Polk, Butterfly McQueen.	Shooting
UNIVERSAL			
"You Can't Cheat an Honest Man"	Original story, Charles Vogel. Screen play, George Marion, Jr. Director: George Marshall.	W. C. Fields, Edgar Bergen, "Charlie McCarthy", Frank Jenks, Edward Brophy, David Oliver, Princess Baba.	Shooting
"Three Smart Girls Grow Up"	Original screen play, Bruce Manning, Felix Jackson. Director: Henry Koster.	Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan.	Shooting
"Spirit of Culver"	Original screen play, Whitney Bolton, Nathaniel West. Director: Joseph Santley.	Jackie Cooper, Freddie Bartholmew, Andy Devine, Henry Hull, Jackie Moran.	Shooting
"East Side of Heaven"	Director: David Butler.	Bing Crosby, Joan Blondell, Mischa Auer, Irene Hervey, Jerome Cowan, Jane Goude.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Juarez"	From a story by Mrs. Berdita Harding. Screen play, John Huston, Aeneas McKenzie, Wolfgang Reinhardt, Abem Finkel. Director: William Dieterle.	Paul Muni, Bette Davis, Brian Aherne, Claude Rains, Gale Sondergaard, John Garfield, Gilbert Roland, Joseph Calleia, Charles Grapewin.	Shooting
"Hero for a Day"	Director: Crane Wilbur.	Jane Bryan, Henry O'Neill, Elisabeth Risdon, Dickie Jones, Charles Grapewin.	Shooting
"The Roaring Road"	Director: Lloyd Bacon.	Pat O'Brien, John Payne, Ann Sheridan, Gale Page.	Shooting
"Hell's Kitchen"	Director: E. A. Dupont.	Margaret Lindsay, "Dead End" Kids, Ronald Reagan, Stanley Fields.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN SAHARA: Paul Kelly, Lorna Gray—A nice foreign legion desert picture that almost all of my patrons enjoyed. As I have said before Columbia will always deliver, be it a B or A picture, and you know that their B pictures are good and that their A pictures will always be on the 10 best list at the end of the year. Yes, we've got to hand it to Columbia. Play this one without any fear. Running time, 59 minutes. Played January 15-16.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SMASHING THE SPY RING: Ralph Bellamy, Fay Wray—Here is a good picture that held the audience to the last minute. It gave good satisfaction. Columbia pictures have all made me money and I am mighty glad I have a contract with them. Really good service. Running time, 62 minutes. Played January 18-19.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake—Lots of action and laughs. Played it to a midnight audience. Business fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, Jean Arthur, James Stewart, Mischa Auer, Edward Arnold, Spring Byington, Ann Miller—Gentlemen, here is one swell picture. Pleased 100%; no kicks, no errors. Every part was cast perfectly. What a picture. Want particularly to call your attention to Ann Miller as one of the daughters and also to her talent as a dancer. In my mind here is a girl that is made now as a star and I would certainly like to see her cast in more leading parts. Running time, 126 minutes. Played January 16-19.—Chateau Theatre, Wauneta, Neb. General patronage.

First National

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson—Here's a picture that will linger in our memory for many months, even years. It has everything and we mean everything. Swell story and a grand cast, especially Priscilla Lane (she's a honey) and John Garfield (he's a real comer). Pleased everybody. Played January 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SECRETS OF AN ACTRESS: Kay Francis, George Brent—There is absolutely no excuse for releasing such a picture as this one proved to be. If Vitagraph wants to kill off Kay Francis, they are doing a swell job of it. More walkouts than we have had for some time, and I'd have walked out too if I could have left the theatre unattended. Boresome; extremely so. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Grand National

BIRTH OF A BABY, THE: Properly handled with all touch of sensationalism removed, this picture is a sturdy box office bet for any theatre in any spot. Those who turned up their noses at it are now wondering if we can bring it back. It has class. It holds appeal for all adults, so much so that a minister in an adjoining town who saw it in the afternoon returned home, loaded up his and the neighbor's cars and returned with a goodly proportion of the adult people in the small community.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

SHADOWS OVER SHANGHAI: James Dunn, Ralph Morgan—If this picture may be taken as a criterion, Grand National is coming back strong. It possesses entertainment in great gobs, something which a lot of our super-supers have sadly lacked. Here's a picture that will stand alone, or if you must double is worth the big spot.—Played January 4-5.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General Patronage.

SUNSET MURDER CASE: Sally Rand—Screened this subject and find it a highly diverting detective type of a yarn. The front for this picture is the kind that sells tickets. The customers will not be disappointed. Sally's supporting cast is good. Better, possibly, than she is. Mounting is excellent. A good number one feature on a double.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

SUNSET MURDER CASE: Sally Rand—Here is a letdown for you. Sally Rand, the world's most sensational dancer, does a three-minute dance in this one behind palms in the night club. Yes, they came one night; the balance of the engagement showed empty seats.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Metro-Goldwyn-Mayer

BOYS TOWN: Spencer Tracy, Mickey Rooney—There is not much I can add in the way of praise to what other exhibitors have already said, but this is a wonderful feature and pleased 100 per cent. Spencer Tracy and Micky Rooney give the excellent portrayals we always expect from them, with little Bobs Watson running a close second. Gene Reynolds, Sidney Miller and Frankie Thomas are very good. Jonathan Hale is excellent. Leo has something to be proud of in this production. Running time, 93 minutes. Played January 6-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CITADEL, THE: Robert Donat, Rosalind Russell, Ralph Richardson—This should have ranked as the year's finest picture in every respect and the Academy reward rightly belongs to the production. Patrons were loud in their praises and business above average in spite of stormy weather. You can be proud to play this one. Running time, 112 minutes. Played January 4-5.—M. R. Harrington, Avalon Theatre. Clatskanie, Ore. Small town and rural patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Edward Arnold, Lionel Stander—Played this with "Little Miss Thoroughbred" but it was "Little Miss Hhoroughbred" that patrons commented on.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

JUDGE HARDY'S CHILDREN: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden—These Hardy series are being well received in our community with gratifying box office receipts. Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, Robert Morley, John Barrymore, Anita Louise, Joseph Schildkraut, Gladys George—An excellent historical picture and if you have the type of audience that appreciate this type of picture it will go over big. It all depends upon your clientele. In some spots it will flop and in others it will go over big. We ran two full pages of cooperative advertising in a nearby town and did a lot of special advertising on it with the result of good business. Swell acting and plot. A bouquet to you all. Running time, 145 minutes. Played January 19-20.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—Another grand piece of film fare that pulled and pleased mightily. While patrons' comments expressed the belief this was not as good as the preceding picture of this series, they expressed no disappointment either. Running time, 84 minutes. Played January 1-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Melvyn Douglas, Robert Young—Good picture of its type, with Miss Sullavan outshining Joan Crawford, of whom we are hearing increasing complaints that they don't care for her, so many new stars are coming up, and I think that they are tiring of the old faces. Certainly, we heard most of our patrons comment on Miss Sullavan and did not mention Crawford.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan—The exhibitors that play this one will have a chance to twist the Lion's tail. It just isn't there, that's all. Two good stars wasted, and also the date. For once, Loew's director had something that he did not know what to do with it. So you get "Spring Madness" and the audience will catch some of the madness, too. And when the Lion has something like this, he should not roar so loud in the trailer. A little restraint was due on this one.—A. E. Hancock, Columbia Treatre, Columbia City, Ind. General patronage.

STABLEMATES: Mickey Rooney, Wallace Beery—A swell little picture. With Mickey Rooney box office like he is and then throwing in Beery, it couldn't help but "click." This was a very good picture with a horse race track plot. Beery and Rooney both deserve a hand for the wonderful performances which they turned in. An orchid, yes a bouquet of orchids, to you both. The picture will do corker business and your patrons will go out more than satisfied. Play it by all means. Running time, 89 minutes. Played January 15-16.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Very fine operetta in color which failed to draw in this small town and will probably do likewise in any small town. Played January 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Connolly—With a popular cast and a locale from Shanghai to South America and all points in between, with thrills, comedy and remance, this is the answer to the small town exhibitor's prayer. Pleased one hundred per cent. Walter Connolly is excellent. Walter Pidgeon is very good, while Willie Fung and Leo Carrillo really go to town. Give us more like this one, Leo, and I'll forgive you for "Spring Madness," maybe. Running time, 106 minutes. Played January 13-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

YOUNG DR. KILDARE: Lionel Barrymore, Lew Ayres, Lynn Carver, Jo Ann Sayers—Swell picture. Did extra business on midweek dates. Cannot see why it could not develop almost as popular a series as "The Hardy Family." More drama in this one should give it strong appeal. Certainly we are very devoid of an overabundance of good drama of modern times. Running time, 80 minutes. Played January 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Monogram

HOOSIER SCHOOLBOY, THE: Mickey Rooney—Played a repeat on this excellent subject. Mickey is very good in this picture, which was made previous to his MGM pictures. Worth a comeback into any man's theatre. Played January 20-21.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

HOOSIER SCHOOLBOY, THE (reissue): Mickey Rooney, Anne Nagel—Played this with "Hollywood Hotel." I hesitated booking "The Hoosier Schoolboy" reissue so soon after first release, but the manager of Monogram exchange said book it and pay after you play it. When playdate came along, January 10-11, we did better than expected. So we asked patrons on the way out as to which picture they especially came to see and was surprised at the number who said they came to see Mickey Rooney in "The Hoosier Schoolboy." The picture even without Mickey Rooney is a good picture; with him it proved a box office draw for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—Went over OK. Appealed to the ladies especially but Benny drew the men. A good show for midweek but doubt greatly if it will do much business on the first part of the week. Running time, 95 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

(Continued on following page)

(Continued from preceding page)

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—This picture without a shadow of doubt at once qualifies for a position in the ever increasing ranks of deathly, deadly, inexcusable productions. It was so bad the type of audience who thought they'd like it were disgusted. Benny is no actor. His amazing lack of screen personality causes one to suspect that the success of his radio program is due to the script writers and his supporting cast. When Joan Bennett attempted to sing we all turned up our coat collars shuddering. Some drew on their mittens..—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

BOOLOO: Colin Tapley, Suratna Asmaka—Very good picture of its kind. The trouble with this type of picture is that they always flop at the box office. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CAMPUS CONFESSIONS: Betty Grable, Eleanore Whitney, Hank Luisetti—Fair college picture with a little basketball. Seemed to please but had no business on this, although no fault of picture. Running time, 66 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

CAMPUS CONFESSIONS: Betty Grable, Eleanore Whitney, Hank Luisetti—Fair Entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RIDE A CROOKED MILE: Akim Tamiroff, Frances Farmer, Leif Erikson—Fair entertainment for Saturday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Ellen Drew, Donald O'Connor, Elizabeth Patterson—One of the best pictures that Paramount has put out in quite some time. Crosby excellent and MacMurray at his best. A swell family picture with a corker of a plot and splendid acting by everyone. If we could only have more pictures like this our worries would be over, but then every picture can't be another "Sing, You Singers." Running time, 90 minutes. Played January 14. Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SONS OF THE LEGION: Donald O'Connor, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley—Very poor entertainment. Set it out or show it to your Legion post free.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SONS OF THE LEGION: Donald O'Connor, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley—This kid Donald O'Connor is about the whole works in this fine picture. When I saw him in "Sing, You Sinners," I said that he would make the grade. Give him the parts, Paramount, and you have something in this laddie. Lynne Overman and the rest of the cast were excellent, except the foreign boy who seemed to be over-rehearsed. He didn't belong in this picture. Play it up to the Veterans. They'll like it. Running time, 62 minutes. Played January 20-21.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

TOUCHDOWN ARMY: Mary Carlisle, John Howard—Fair midweek entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RKO Radio

FUGITIVES FOR A NIGHT: Frank Albertson, Eleanor Lynn, Adrienne Ames—It might get by on a double feature as the co-hit. Not anything to brag about and there are plenty better than this one. Running time, 63 minutes. Played January 10-11.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

KING KONG (reissue): Fay Wray, Bruce Cabot, Robert Armstrong—There's still plenty of life and drawing power in the old gigantic giant and in my opinion there never has been produced a bigger thriller. Seeing it after a lapse of years, it still remains the wonder picture to me and I still marvel at the technical skill that it took to produce this picture. I believe there is money in it for many exhibitors to show this to the new crop of theatre goers. I did not advertise it as a horror picture but as one of the biggest thrill dramas every shown. Threw in some gigantic, colossal words in ads for good measure. Business decidedly above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

KING KONG (reissue): Fay Wray, Bruce Cabot, Robert Armstrong—This picture, built up right, will do a terrific repeat business. We brought it back in this theatre and it did terrific receipts. Even better than "Boys Town" and "Stablemates." It's a jungle, horror show with pre-historic beasts and then, of course, the giant gorilla King Kong who gets on top of the Empire State Building and starts knocking airplanes down out of the sky. Fantastic but a real business getter. Running time, 95 minutes. Played January 8-9.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LAWLESS VALLEY: George O'Brien, Kay Sutton —It will get by all right, I guess. Running time, 60 minutes. Played January 14.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Ann Gillis, Edgar Kennedy, Spanky McFarland—Good program picture that was more suitable for children than adults, but it went over quite well, so I guess the adults must have liked it, too. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Ann Gillis, Edgar Kennedy, Spanky MacFarland—A distinct surprise is in store for the exhibitor who plays this one. It is another picture of the "Little Red Schoolhouse" type. Gets you a lot of customers who rarely attend a theatre. And that little picture stealer, Spanky MacFarland, is right in his heighth of glory in this production. Played January 15-17.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—The Marx Bros. might have made some good pictures but this one is as funny as a crutch. It established a new low in my theatre and I don't want no more of them. Poor Ann Miller was simply lost. Everybody expected her to dance but she didn't even shake a leg. It was a percentage picture and a headache to me. Running time, 78 minutes. Played January 22-23.—Jim Haney, Mila Theatre, Milan, Ind. General patronage.

Republic

PRAIRIE MOON: Gene Autry, Shirley Deane, Smiley Burnette—Just lately we have noticed the last Autry pictures not doing so good as six months ago. This may be due to weather condition for they still have plenty of B.O. left.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette—These Autry pictures have always been crowd pullers for us, but a few more like this one and we'll have to look for another western star to satisfy the lovers of horse operas. For the first time patrons walked out and their comments clearly indicated their feelings, the gist of which seemed to be that Autry was getting too swellheaded for his actual talents. Even the dialogue had everyone in the cast heaping praises on his head. It was just too much to swallow. Running time, 58 minutes. Played January 6-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

UNDER WESTERN STARS: Roy Rogers, Smiley Burnette, Carol Hughes—This is a sensational start for a new western star. This is a topnotch western from every angle, story as well as the musical part of it. Rogers has a splendid voice for westerns and a most pleasing personality. If they give him good stories and production values, it should not be long before he begins crowding other western favorites for top honors. As yet this had no special drawing powers, but western fans first have to get to know him.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WESTERN JAMBOREE: Gene Autry, Smiley Burnette, Jean Rouverol—Average western drama which pleased good business. Played January 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—Played this as a midnight prevue showing and patrons laughed themselves weak. Plenty of good old fashioned slapstick in this one, reminding you of the Mack Sennett comedies of yore. Running time, 61 minutes. Played January 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Rural and small town patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—Very funny. Best Jones family picture in a long time. Pleased average business. Played January 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr, Bill Robinson—We had a bad break on this one. First night it snowed and the entire next day we had a blizzard. Business was very much off even for an ordinary picture. Think the picture pleased the Temple fans who saw it. Running time, 70 minutes. Played January 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KENTUCKY: Richard Greene, Loretta Young. Walter Brennan—Any theatre, anywhere, can be proud indeed to present a picture of this caliber to its patrons. Here is one of the most satisfactory films we have ever screened and patrons were positively effusive in their praises. Business OK in spite of adverse conditions generally present at this time. Running time, 95 minutes. Played January 15-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SECOND HONEYMOON: Tyrone Power, Loretta Young, Claire Trevor, Lyle Talbot—It's a good picture without a doubt, but it is so old that I doubt if many of you men could make a go of it unless you ran a dish night, a money night or something like that to go on with it. I personally ran my dish night with it. Mind you, there's nothing wrong with the picture but it's just the fact that it is rather old. Power and Young both do splendid acting in this one. Running time, 79 minutes. Played January 12-13.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—Right up the alley for a ten strike as far as our patrons were concerned. They left the theatre completely satisfied and you can't ask any more of a picture than that, especially when it does better than average in the face of unusual competition and adverse business conditions generally. Running time, 95 minutes. Played January 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Rural and small town patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—A spectacular production done on a lavish scale, but it failed to pull to the degree expected of it. Pleased quite generally but failed to impress our patrons to the extent of rave praises. Business not up to average for some reason. Running time, 104 minutes. Played December 30-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THANKS FOR EVERYTHING: Jack Haley, Jack Oakie, Adolphe Menjou, Arleen Whalen, Tony Martin —Generally quite well liked but failed to pull the business. A cever plot that got somewhat out of hand along about halfway mark, with nearly disastrous results. But, for all that, it remains above average film fare, which may or may not pull in your situation, depending upon the pull of the stars among your patrons. Running time, 73 minutes. Played January 8-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Rural and small town patronage.

UP THE RIVER: Slim Summerville, Tony Martin, Preston Foster, Phyllis Brooks, Arthur Treacher, Bill Robinson—Very amusing comedy of jail life. Tony Martin sings and Bill Robinson tap dances. Pleased all. Played January 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

COUNT OF MONTE CRISTO, THE (Reissue): Robert Donat, Elissa Landi—Still a movie classic. I believe that I have played every "Monte Cristo" that has been filmed, even that one-reeler that was made in Hollywood years ago and which was the cause of the second gold rush to California. Perhaps Elissa Landi's emoting does belong to the old school, but that grand trouper, Robert Donat, makes you forget the crudities. Played January 18.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Walter Brennan, Thomas Mitchell—Here's one that should do a world of business in the small towns. This is tops for good clean entertainment and comedy. Play it by all means and yell to the world that you have it. Pleased everyone and they told me so. Business poor due to icy roads, snow, cold weather, mumps, measles, colds and about everything else that could befall one section of the state at one time, but play it and reap your reward. Running time, 92 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TRADE WINDS: Frederic March, Joan Bennett, Ralph Bellamy, Ann Southern—Slow, but stars will put it over.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks Jr., Paulette Goddard, Roland Young, Billie Burke—Very, very nice. Heard many fine comments on this excellent feature. It pleased all, I believe, and should have. Held interest from start to finish and even jerked a tear or so. Shove this hard and they'll like it. Running time, 90 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks Jr., Paulette Goddard, Roland Young, Billie Burke—Good program picture that did not do very good at the box office. It seems as if Janet Gaynor don't mean a thing anymore. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

DRACULA (reissue): Bela Lugosi; **FRANKENSTEIN (reissue):** Boris Karloff—While we had shown these pictures singly when first produced, the reissues as the twin horror show drew very nicely. We wouldn't in the least mind a drawing card like this once a week. We advertised it as the twin horror show of the century. "Can you take it?. Those with weak hearts had better watch out."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

FORBIDDEN VALLEY: Noah Beery, Jr., Frances Robinson—It's a cowboy picture and you probably know the story on them better than I. Use your own judgment. Running time, 67 minutes. Played January 21.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

IDOL OF THE CROWDS: John Wayne, Sheila Bromley—A fair little picture with hockey playing as the background. This is a very appropriate picture for time of year, and tied up right and run as co-feature on a double feature program it should do all right for itself. Running time, 62 minutes. Played January 17-18.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

(Continued on page 77)

LET US LIVE...

LET US LIVE

MAUREEN O'SULLIVAN ★ HENRY FONDA
RALPH BELLAMY

Screen play by ANTHONY VEILLER and ALLEN RIVKIN
Based upon a story by Joseph F. Dinneen
Directed by JOHN BRAHM • Produced by William Perlberg

A COLUMBIA PICTURE

Vital!

Audiences demand that certain electric something that makes the skin tingle . . . that stirs . . . that rouses!

Here it is! Hammered out of life itself. . . uncompromising . . .unrelenting. . .unforgettable!

A gallant, human story of a humble boy and girl . . . battling a world that said a boy must die!

(*Continued from page 74*)

MAN WHO CRIED WOLF, THE: Lewis Stone, Barbara Read, Tom Brown—We played this one on Friday the 13th and came out all right. Of course, we did have "Second Honeymoon" and a dish night on the same program but this did make an excellent co-feature and our patrons were satisfied with it, so why shouldn't we be? Running time, 66 minutes. Played January 12-13.—Pearce Purkhurst, State Theatre, Torrington, Conn. General patronage.

MERRY-GO-ROUND OF 1938: Bert Lahr, Alice Brady, Billy House, Jimmy Savo, Mischa Auer, Joy Hodges—A good picture with plenty of laughs but it is kind of old. I publish my own weekly theatre paper here in the North End and maybe some of you exhibitors can get some good ideas from it. It's yours for the asking, although we would appreciate a stamp for postage. Running time, 87 minutes. Played January 19-20.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

ONE HUNDRED MEN AND A GIRL: Deanna Durbin, Adolphe Menjou, Leopold Stokowski, Alice Brady, Eugene Pallette—A beautiful picture with lovely singing enjoyed by all. My people were actually enthralled with Deanna's voice, and even though this is a third-run house we had a swell attendance on this picture as most everybody would gladly see it again just to enjoy Deanna's singing. Running time, 84 minutes. Played January 10-11.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SINNERS IN PARADISE: John Bowles, Madge Evans, Bruce Cabot—A fairly good picture. Use your own judgment. Running time, 63 minutes. Played January 21.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

STORM, THE: Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey—Good program picture with plenty of action. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Victory

SIX GUN TRAIL: Tim McCoy—A good western picture with excellent photography, a lot of action and a gal who can't sing. Why do the producers think it necessary to inject a coupla songs into a standard western? The most of the movie fans would rather have the action.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Warner Brothers

HEART OF THE NORTH: Dick Foran, Gloria Dickson, Allen Jenkins—Extra business and pleased 100%.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Lola Lane, Ted Healy, Johnnie Davis, Frances Langford—Played this with "The Hoosier Schoolboy." "Hollywood Hotel" did its share to help the draw.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LITTLE MISS THOROUGHBRED: Ann Sheridan, John Litel, Frank McHugh, Janet Chapman—"Little Miss Marker" started Shirley Temple on her famous career. "Little Miss Thoroughbred" is every bit as good a picture and resembles it in story. This was doubled with "The Crowd Roars" but it was "Little Miss Thoroughbred" that patrons commented on. Good luck to little Janet. Hope you keep up the good work. You may not be able to sing and dance like Shirley but you have talent and lots of it and appealing looks.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford, Alan Hale—A nice little picture in color that did a nice little business. We played it with "King Kong" so it should do a good business. However, I do feel that this picture can hold its own in most any theatre. The scenery and colors are beautiful. It has a nice lumber land plot and the actors and actresses play their parts very nicely. Out hat is off to Wayne Morris for his splendid piece of acting. Running time, 79 minutes. Played January 8-9.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford, Alan Hale—Very interesting picture with beautiful scenery, a good cast and story with just enough impossible situations mixed in to class it as a "glorified western." Running time, 79 minutes. Played January 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Columbia

COMMUNITY SING: No. 11—They have their place and lend warmth to the program.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIDDLING AROUND: Broadway Comedies—Another Columbia laugh that loosens the ribs of our farm friends on a week end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 3—Very popular with our audiences.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPRING FESTIVAL: Color Rhapsodies—A very nice colored cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General Patronage.

SUE MY LAWYER: Harry Langdon—A pretty good little comedy with that old timer, Harry Langdon. You just can't help laughing at him. I like to see these old ones once in a while just for a change. The audience liked it too. Running time, 18 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

THREE MISSING LINKS: Three Stooges—The usual and folks ate it up heartily.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TIME OUT FOR TROUBLE: Charley Chase—Well received. Lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WASHINGTON PARADE: No. 1.—A fine Washington travelogue. Very interesting, educational and timely.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

FOOTBALL ROMEO: Our Gang—A good comedy especially suited for the kiddies. We play this series right along on a Saturday and our audience seems to go for them. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

FOOTBALL THRILLS OF 1937: Pete Smith Specialties—A bit tardy for most theatres now, but was enjoyed very much here. Excellent shots of many outstanding games of that year. After reviewing this short, one can readily see why "Clint" Frank was selected an All-American by virtually every authority. Running time, nine minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

GRID RULES: Pete Smith Specialties—Pete Smith shows the advancement of football and some of the reasons why certain rules were necessary. Good any time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOW TO RAISE A BABY: Robert Benchley—Good Benchley comedy but too sophisticated for small town.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOW TO READ: Robert Benchley—My patrons enjoy these Benchley short subjects, and while they are not knockouts, they do fill up the program and they carry their share in nice shape.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LITTLE RANGER, THE: Our Gang—This is a riot. Our Gang in an oldtime Western "mellerdrama" that brought down the house. Running time, 1 reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MAGICIAN'S DAUGHTER, THE: Musical Comedies—A comedy based on the art of prestidigitation. It is quite amusing and contains some fair singing by a youthful couple. Will please most audiences. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

MEN OF STEEL: Musical Comedies—An excellent two-reel short. Running time, 21 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MIRACLE OF SALT LAKE: MGM Miniatures—Average Miniature which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEWS OF THE DAY: No. 232—Okay. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

NOSTRADAMUS: Historical Mysteries—A swell short that will satisfy and make them talk.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

OLD SMOKEY: Captain and the Kids—The Captain trades his fire horse off but he takes him back. A good cartoon that gets a few laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

OLD SMOKEY: Captain and the Kids—just aver-

(*Continued on following page*)

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(Continued frfom preceding page)

age cartooning.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARIS ON PARADE: FitzPatrick Travel Talks—Very interesting and instructive. A beautiful color film of the Paris Exposition. Do not pass this one up, theatre owners. Give your patrons a real break and book it. The men here rated it one of the best shorts we have ever shown. Running time, nine minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

PARTY FEVER: Our Gang—Good. L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PASSING PARADE: No. 1—A very good single reeler and worth a date.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PENNY'S PICNIC: Prudence Penny, Pete Smith—Another outstanding short done in color and then more color aided by the comments of Pete Smith. We've shown all of this series and find they are as popular with the men as the women, proving we all like to eat or at least think about eating the delicious appetizing dishes prepared in these pictures. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PYGMY HUNT, THE: Captain and the Kids—Good enough.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SINGAPORE AND JAHORE: FitzPatrick Travel Talks—Excellent as usual.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THEY'RE ALWAYS CAUGHT: Crime Doesn't Pay Series—First rate.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

EASY ON THE ICE: Henry King and his Orchestra, Shirley Foster—A nice short for any theatre goer. Henry King's orchestra supplies good music as an accompaniment to the skating of little Shirley Foster. She certainly is good, and if opinion here is to be relied upon is a miss with a great future. Shorts of this type are a popular addition to any program. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

GOONLAND: Popeye the Sailor—Better than average Popeye.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GUATEMALA: Color Cruises—Average traveltalk in beautiful color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HUNKY AND SPUNKY: Color Classics—A very clever and very well done cartoon in color. Shows a mother donkey and her young donkey and the trouble the youngster gets in with very good music as an accompaniment. Running time, seven minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

HUNTING THRILLS: Grantland Rice Sportlights—A very interesting sport subject, showing the various new ways of going fishing. Running time, 10 minutes.—Peace Parkhurst, State Theatre, Torrington, Conn. General patronage.

I YAM LOVE SICK: Popeye the Sailor—Popeye cartoons are always good but this particular one was nowhere near as good as some of his previous ones. At any rate, Popeye is a drawing card. That is, at least he is here. Running time, seven minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

LIGHTS! ACTION! LUCAS! Headliners—A good orchestra short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OH SAY CAN YOU SKI: Paragraphics—Average sports reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ON WITH THE NEW: Betty Boop Cartoons—Very good Betty Boop cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS: No. 44—Okay. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

POPULAR SCIENCE: No. 1—A good, interesting colored reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SONG IS BORN, A: Larry Clinton and His Orchestra—Average orchestra short which seemed to please.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRIKE: Grantland Rice Sportlights—If you've ever been down to the creek fishing for bullheads, then you'll get a kick out of this fishing short. They catch plenty of all kinds and it is interesting. Play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THREE SHOWMEN JOIN REPORTERS

New contributors to "What the Picture Did for Me" hail from three states. They are:

A. T. MULLEN, Park Theatre, Pelican Rapids, Minnesota

LEE SPROULE, Rex Theatre, Newton, Kansas

CHATEAU THEATRE, Wauneta, Nebraska

Read the reports of these showmen on pictures they have shown at their theatres.

RKO Radio

MARCH OF TIME: No. 5—Timely to the minute, since it deals with the refugee problem, and, what's more, shows a possible solution. Caused much comment among our patrons. Running time, 18 minutes. —M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MICKEY'S PARROT: Walt Disney Cartoons—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOTHER GOOSE GOES HOLLYWOOD: Walt Disney Cartoons—What a cartoon. Patrons stayed to see it twice and commented plenty, which is unusual procedure for a short subject. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SELF CONTROL: Walt Disney Cartoons—Not up to standard and not nearly as funny as most of the Donald Duck series. Running time, eight minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STAGE FRIGHT: Leon Errol Comedies—It's a riot of fun and laughs. Good for any spot. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Twentieth Century-Fox

ATHLETIC ODDITIES: Adventures of the Newsreel Cameraman—Average.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small Town Patronage.

FILMING BIG THRILLS: Adventures of the Newsreel Cameraman—Good. A condensed version of the newsreel for the year. Had some real thrills pohtographed.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FILMING MODERN YOUTH: Adventures of the Newsreel Cameraman—Here's tops in entertainment. Running time, 8 minutes.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

GANDY THE GOOSE IN DOOMSDAY: Terry-Toons—Average Terry-Toon cartoon in color, which pleased the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ISLE OF PLEASURE: Magic Carpet Series—Good traveltalk.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MOVIETOWN NEWS: No. 34—Okay. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

NEW COMER, THE: Terry-Toons—Just another cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STRING BEAN JACK: Terry-Toons—A good cartoon done in color with Jack and the Beanstalk. The two-headed giant was fun for the kids.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

VILLAGE BLACKSMITH, THE: Terry-Toons—Fairly good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT EVERY BOY SHOULD KNOW: Lew Lehr—Will somebody with influence tell Lew Lehr and Fox that he cannot hold up for an entire reel. Not bad in the News but even that is getting poorer on account of the silly 'magazine' subjects he is being given.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHAT EVERY GIRL SHOULD KNOW: Lew Lehr—They are all right but you can get along without them and they'll never be missed.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Vitaphone

CRACKED ICE: Merrie Melodies—A nice little cartoon in color. Suited for all classes, and it adds class to your program.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

ISLE OF THE PINGO PONGO: Merrie Melodies—Very, very good cartoon. Running time, 7 minutes. —A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Strictly for swing enthusiasts. Music lovers will wonder why there are such things. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RAINBOW'S END: Broadway Brevities—Lots of fun in this and plenty of memories for the old timers who relish minstrel shows. The unique setting for this short brought plenty of laughs here. Perhaps it was the "jungle" which evoked them. Anyway, it was enjoyed by all, and many of the oldsters went back in memory to the days of Eddie Leonard. Sound could have been better. Running time, 22 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

RAY KINNEY AND HIS HAWAIIANS: Melody Masters—Quiet tempo. Okay as such.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR DUST: Broadway Brevities—Very ordinary Broadway Brevity. Running time, 22 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TOILS OF THE LAW: Floyd Gibbons' "Your True Adventure"—This series isn't doing what we expected at the box office. Think they are liked but not as well as the "Crime Doesn't Pay" series. Running time, 12 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ZERO GIRL: Broadway Brevities—Here's one of the finest two-reel subjects in moons. Loaded with laughs and fun, with most of the action taking place in an ice rink. It's a wow that can't miss your patrons' funnybones. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Miscellaneous

SHOCK TROOPS OF DISASTER: (U. S. Government-W.P.A.)—A swell little short that gives pictures of the New England hurricane and at the same time glorifies the W.P.A. worker. A nice short which really meant something to our box office. Not in the least commercial and it really is interesting to your patrons. You can book same without any cost to you except for expressage on film by simply writing to your local W.P.A. office. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Henkin Joins Rosenberg

Sol Henkin, former Warner division manager in Pittsburgh and Philadelphia, has been appointed head of theatre operations of Congress Cinema Corporation, Metro Cinema Corporation and Daly Cinema Corporation, all controlled by Moe Rosenberg, Bronx, New York, exhibitor.

Mooney Names McManus

Milton A. Mooney, head of Cooperative Theatres of Ohio, with headquarters in Cleveland, has appointed H. E. McManus as one of his bookers. Sidney Cohen is the other booker. Mr. McManus was formerly manager of the Allen, Akron, where he has been succeeded by E. E. Blanc.

Leach with Imperial

Harry Segal of Imperial Pictures, Boston, has appointed Charles W. Leach, formerly GB representative in New Haven, in charge of Imperial Connecticut sales with offices in New Haven.

New Monogram Branch

Monogram has opened a new branch in New Haven, known as Monogram Pictures, Inc., with Phil Sherman in charge.

Arthur Mayer and Joseph Burstyn, foreign film distributors, have moved their offices to the Rialto building in New York.

SOMETHING BIG IN A SINGLE REEL! FANCHON & MARCO PRESENTATIONS ..FAMOUS FOR A GENERATION ..BRING THEIR DISTINCTIVE SHOWMANSHIP TO A NEW SERIES OF SHORTS. HERE IS A FANCHON & MARCO UNIT FOR YOUR SCREEN.

MUSIC HALL VANITIES

Produced and Directed by Arthur Dreifuss . . . Featuring NAME talent from stage, screen and radio!

NOW IN RELEASE—The First Of The Series

"A NIGHT IN A MUSIC HALL"

with Pinky Tomlin, composer of "Object Of My Affections" singing his latest number, "If It Wasn't For The Moon" . . . Nell Kelly, Betty Atkinson, Estelle Preston, The Majorettes, The Fanchonettes . . . a bevy of dancing beauties . . . and Ben Black and his Orchestra.

A COLUMBIA PICTURE

FILM INDUSTRY SUFFERS IN CHILEAN EARTHQUAKE

25 Theatres in Afflicted Area; 70% of Concepcion Destroyed; 4 U.S. Branches There

The motion picture industry suffered losses in last week's earthquake which in three minutes shattered a score of cities and hundreds of villages in Southern Chile, practically obliterated the two large cities of Chillan and Concepcion, killed about 30,000 persons, and made 100,000 others homeless. There are about 25 theatres in this area, and several distribution offices. Reports reaching New York, as yet scant, indicate most of these were damaged or destroyed. In Chillan, the Teatro Municipal collapsed, killing 1,000.

70% of Buildings Leveled

Metro-Goldwyn-Mayer, Warner Brothers, Paramount and United Artists had branch offices in Concepcion. Seventy per cent of the buildings in that city were leveled, according to reports from relief workers there, and new tremors this week increased the damage.

The Twentieth Century-Fox home office foreign department received word that Arthur Ruszica, its manager in Chile, who was in Chillan at the time of the quake, escaped injury. The Loew home office heard that its first-run house in Santiago had not been damaged, that city being just outside of the quake region.

There are approximately 233 theatres in the whole of Chile. Exhibition in the northern sections of the country is at a formative stage. The 233 theatres have a seating capacity of about 200,000. About 185 of them are wired for sound. Their yearly gross income is estimated at about 55,000,000 pesos. In Santiago, the biggest city, the average admission prices are as follows: 3.40 pesos for orchestra seats; 1.60 pesos for balcony seats; 0.80 pesos for "gallery" seats.

There is no local production. The total investment in the industry is reported to be about 125,000,000 pesos. This covers distribution and exhibition.

The American film industry supplies about 70 per cent of the films used. The chief competition comes from German, English and Italian films.

Reports from newspaper correspondents indicate the damage is so severe that several of the larger cities may yet have to be abandoned, rather than rebuilt.

Urges Fund to Offset Propaganda

In Washington, Republican Representative Hamilton Fish on Monday proposed that Congress appropriate $1,000,000 to finance the shipment to Chile of grain, meat, milk and medical supplies. Such a procedure "would do more," said Representative Fish, than the Lima Conference to offset anti-American propaganda in South America.

TEATRO AL DIA, a Quigley publication, the only Spanish language magazine published in the United States for the motion picture industry, and circulated in all of the Spanish speaking countries, listed the theatres in the area affected by the earthquake, as follows:

Teatro Lontue, Lontue, Talca Province; Teatro Universal Cinema, Talca, Talca Province; Teatro Municipal, Talca, Talca Province; Teatro Palet, Talco Province; Teatro Imperio, Talco Province; Teatro Municipal, Chillan; Teatro O'Higgins, Chillan; Teatro Coronel, Chillan; Teatro Puchoco, Coronel; Teatro Fanaloza, Penuco, Concepcion Province; Teatro Refineria, Penuco, Concepcion Province; Teatro Ferroviario, San Rosendo, Concepcion Province; Teatro Puren, Puren, Concepcion Province; Teatro Imperio, Talcahuano, Concepcion Province; Teatro Dante, Talcahuano, Concepcion Province; Teatro Esmeralda, Talcahuano, Concepcion Province; Teatro Municipal, Talcahuano, Concepcion Province; Teatro Colon, Talcahuano, Concepcion Province; Teatro Colon, Talcahuano, Copcepcion Province; Teatro Apostadero Naval, Talcahuano, Concepcion Province;Teatro de la Cia, Carbonifera e Industrial de Lota, Concepcion Province; Teatro Rialto, Concepcion Province; Teatro Arturo Pratt, Concepcion Province; Teatro Central, Concepcion Province.

U.S. Films Shown 94,369 Times

Motion picture films distributed by the Bureau of Mines of the United States Department of the Interior were shown on 94,369 occasions to an attendance of 9,500,000 persons in the calendar year 1938, according to M. F. Leopold, safety engineer of the Bureau and in charge of production.

In 1938 there were 1,260 reels added to the Bureau's film library, which now consists of 3,399 reels. Mr. Leopold said that members of the mineral and allied industries appropriated approximately $110,000 in the year to enable the Bureau to carry on the production of new films and the revision of others. "Every cent of expense incidental to the production of these films and that of providing copies for distribution is borne by American industries," he said.

Mr. Leopold said that in numerous instances the Bureau has as many as 100 copies of a subject for distribution, yet the demand from educational institutions and non-theatrical societies for the films is so great that many subjects are booked six months ahead.

The films are circulated under the direction of John A. Davis, chief engineer of the information division of the Bureau.

Form New Company

Ernest Gal, Hungarian film producer, who arrived in New York last week, has organized Ernest Gal Productions, and plans to produce a film in this country with a Hungarian theme. Mr. Gal has been a motion picture producer in Hungary since 1913. In 1916, with Alexander Korda, he established the Corvil Film Company in Budapest. He will also release several Hungarian pictures in this country, including "Borcsa Amerikaban" (Borcsa in America), "Erik A. Buzakalasz" (The Wheat Ripens), "Fehervari Huszarok" (Fehervari Hussars), and "Janos Vitez" (Master John).

Monroe Greenthal of United Artists is in Miami to prepare for the opening there February 10th of "Trade Winds." Harry Gold, eastern division sales manager, will attend the opening.

'Snow White' Cost, With Prints, Put At $2,300,000

Roy Disney, business manager for Walt Disney, now in New York, said this week that production cost on "Snow White and the Seven Dwarfs" amounted to $1,600,000 and print costs (there were 789 color prints in existence at the last count) cost another $700,000. The financing arrangement extended over a period of four and one-half years, during which the cartoon feature was in work. The loan has been completely liquidated long since, Mr. Disney said.

The Disney staff was more than doubled during the period in which the picture was in work, he said. The studio employed about 300 in 1934 and about 900 in 1938. The studio is ahead of production on their short subject cartoons and three features are in work with a fourth, which will make use of Leopold Stokowski and a symphony orchestra, will start sometime in April.

Of those in work, "Pinocchio" will be the first to be completed, probably next winter. Following it will be "Bambi" and "Alice in Wonderland." Separate distribution deals will be made for the features now in work. Offers have been received from several distributors already, Mr. Disney said, but arrangements are nowhere near a final stage. The studio's short subject distribution deal with RKO expires next year. No renewal discussions have been held yet.

The new Disney studio, which will be ready for occupancy next September, will have paved streets, curbs, street lights, sewer and storm drainage systems, fire fighting equipment, restaurant, hospital and a recreation park which will be landscaped and will include a baseball diamond and swimming pool. All told there will be 21 buildings.

"Devil's Island" Filmed

American adaptation is being rushed to completion this week on "Back to Devil's Island," French production starring Pierre Fresnay and Jean-Pierre Aumont, distributed by National Pictures. E. M. Fadiman, president of the company, said the film was the only one ever made by the French on their own convict-settlement, now actively revived as a penal colony under the Daladier government.

Warner Opening

Speakers at the opening of the new Warner theatre at Wilmington, Del., on February 8th are Governor Richard McMullen, Mayor Walter Bacon and Joseph Bernhardt, general manager of Warners theatres. "Wings of the Navy" will be the first feature. Lewis Black will manage the new 1,800 seat theatre.

Harry Black Honored

More than 100 friends of Harry Black attended a dinner at Jack's Restaurant in Albany, N. Y., Monday night in celebration of his promotion to the Fabian home office in New York. Mr. Black had been the manager of Proctor's, Troy, at the time of the shift; and will be succeeded there by Irving Liner.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

ONE SOLUTION

When one speaks of lack of manpower in theatre business having to do with the manager, that often alludes to lack of savvy and ingenuity in creating boxoffice showmanship. An exhibitor's idea of potent personnel is an able showman in every spot. With the situation as it is today, that's kinda like wishing for the moon. There are not that many good men to go around.

What's the solution, you say? Everyone has a pet solution. We'll go along with the procedure adopted recently by a certain group of theatres and described here by the Round Tabler who is to be credited for instigating the new practice. This member happened to be the best exploiteer and adman among his brother managers. He showed it clearly in his work. The bossman was careful to point that out at the regular meetings, and not to the advantage of the other managers, either.

* *

So, fed up on these weekly wranglings, the Round Tabler went to all the other managers and proposed that he take on extra work by planning advertising and exploitation for all the other houses, as well. He would work out general campaigns for each situation, make the tieins and other promotions. Then each manager would go on from there. The adman would of course be on call at all times for further assistance. He persuaded the others that such a plan would work to the advantage of all. He would work closely with each man to increase individual effectiveness in showmanship. And further, with the new plan, the adman would be in a position to see that the others were properly credited for their share of the job.

* *

With the backing of the rest, the Round Tabler was able to sell the bossman, at least for a trial period. In the new setup, he was given added help at his house to free him from details of physical operation. Then he went to work. So far, everything is aces and if nothing untoward comes up to jam the track, it is going to do a lot to lessen the cry for manpower, at least in that circuit.

In some quarters, the immediate reaction will be that any such procedure will take away the initiative of the other managers, reduce them to automatons, kill off their chances of getting ahead. The plan will only work where the other managers are smart enough to realize that its success must of necessity increase their personal value in the home office books.

HAS IT AN "EXTRA CARRY"?

Usually, a lobby stunt starts and finishes in the same spot. A window display lives a brief spell, and its immediate use is ended. In the majority of instances, an individual exploitation packs its own weight and nothing more is expected of it.

Up in Boston, H. M. Addison, Northeastern division manager for Loew's, engaged a well-known style expert to draw reproductions of gowns worn in "Sweethearts". The fashion designer working in the lobby of the State for the week ahead, completed a set of drawings, in color. As far as it went, the promotion was good, but publicist Joe DiPesa rolled up some extra exploitation dividends by planting the drawings for a special window in one of the city's most important department stores.

Many ideas are possessed of sufficient momentum to give them an "extra carry" to further publicize a date in some other manner at no extra expense than a bit of digging on the part of the theatreman.

▽ ▽ ▽

RIGHT OUT OF THE AIR

It so happens that the rescue of the Cavalier survivors comes a few days ahead of "Pacific Liner" at Schine's Hippodrome, in Gloversville. So Manager Lou Hart dispatches a congratulatory wire to the rescuers tieing in the picture, promotes Postal Telegraph for reprints for distribution, runs in his trailer with the rescue newsreel shots, follows through in newspaper advertising.

Lou says he "pulled the idea right out of the air." Well, he sure grabbed himself a boxoffice handful.

▽ ▽ ▽

The Judging Committee for the 1938 Quigley Grand Awards will meet on Tuesday, Feb. 7, at the Hotel Astor, in New York to select the Silver and Bronze Grand Awards winners for the year. Results of the voting will be announced in the issue of Feb. 11.

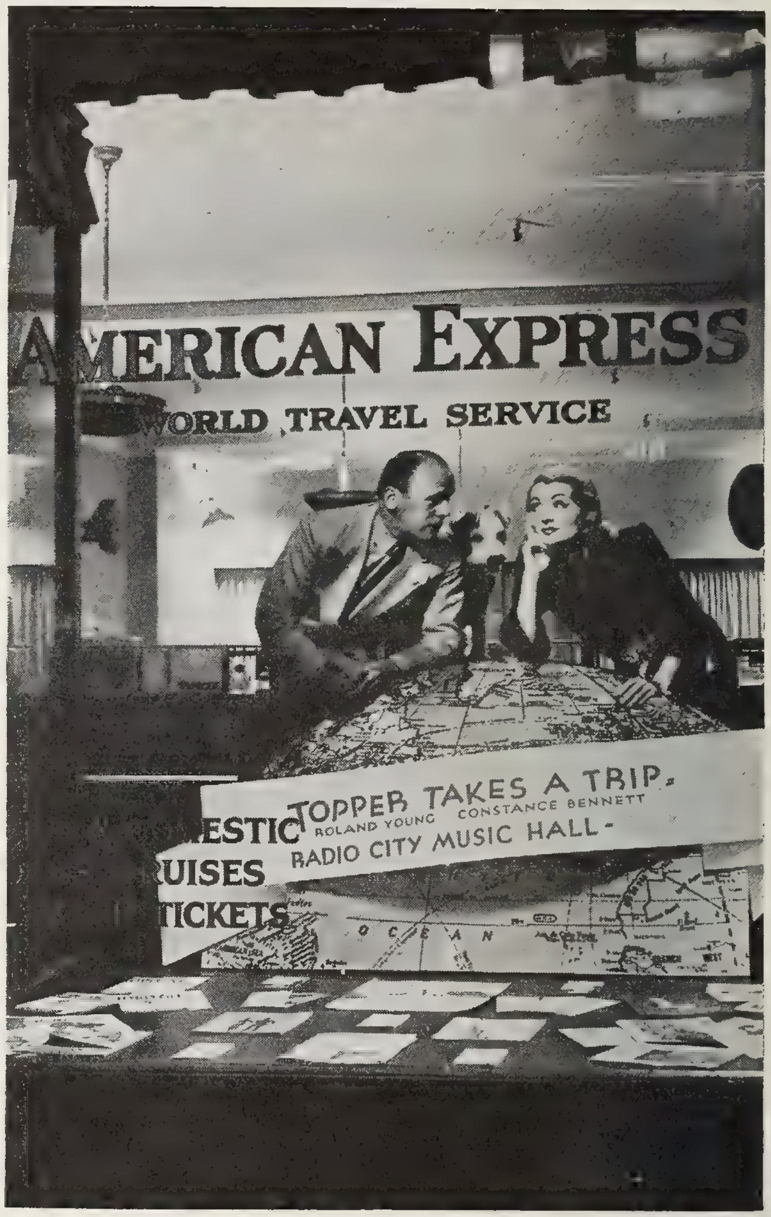
A-Mike Vogel

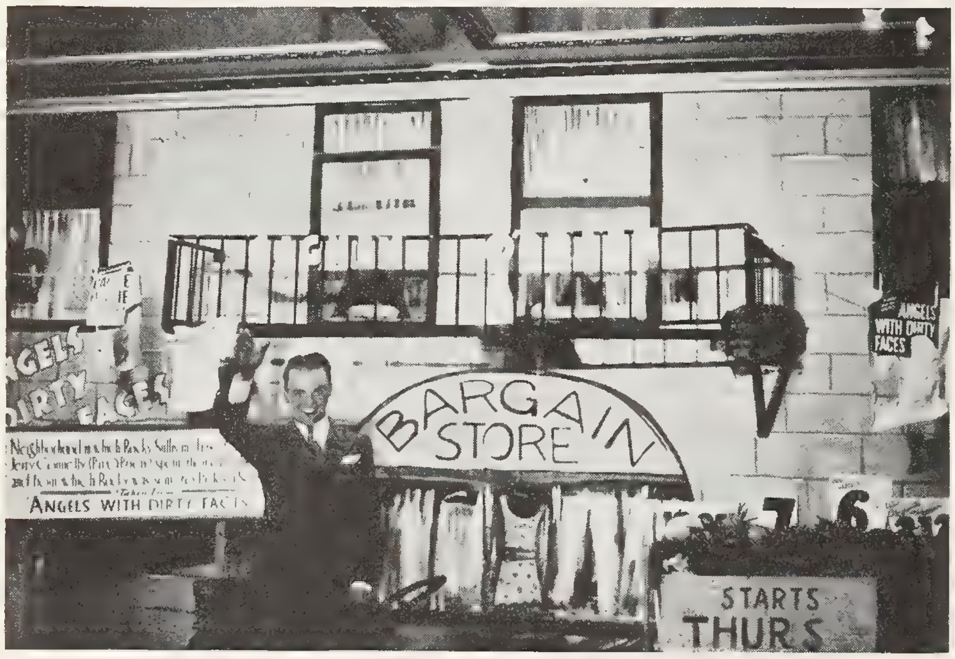
Round Table In Pictures

Fashions
Sweethearts
Adrian
Winifred Hemenway
New England School of Art

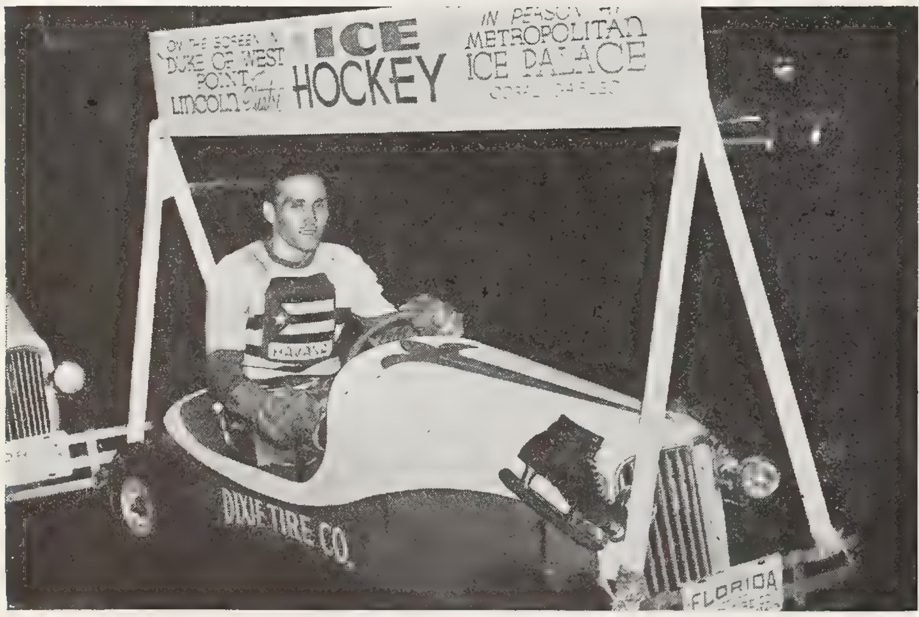
At left is style expert and fashion designer at work in lobby of Loew's State, Boston, recopying in colors Adrian's creations for "Sweethearts". Artist's finished product later served as the background for a window display in one of the main department stores. Tie-in was arranged by H. M. Addison, division head, and carried through by Joe Di Pesa.

Tieing in with the present craze for winter cruises, United Artists planted colorful window display in the American Express office on Fifth Avenue for engagement of "Topper Takes a Trip" at the Music Hall. Located in the smart Fifth Avenue-Radio City sector, display caught the eyes of shoppers who had but a block to walk to the theatre.

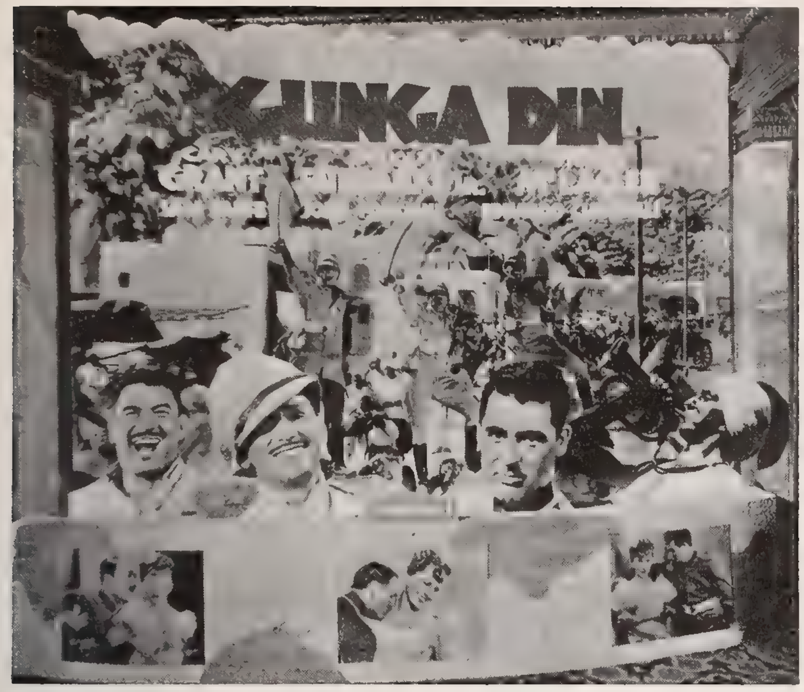

AMERICAN EXPRESS
WORLD TRAVEL SERVICE
TOPPER TAKES A TRIP
ROLAND YOUNG CONSTANCE BENNETT
RADIO CITY MUSIC HALL
ESTIC
RUISES
TICKETS
OCEAN


ANGELS WITH DIRTY FACES
ANGELS WITH DIRTY FACES
BARGAIN STORE
STARTS THURS

Tenement house street scene was the basis of lobby set-piece for "Angels with Dirty Faces", as reported by assistant manager, Vincent Iorio, at the Astoria Grand, Astoria, L. I. Lifelike standing cutout of Jimmy Cagney was stationed in front of bargain store. Fire escape carried cast, and tiein card at side carried picture copy.


ON THE SCREEN DUKE OF WEST POINT Lincoln Theatre
ICE HOCKEY
IN PERSON METROPOLITAN ICE PALACE
HAVANA
DIXIE TIRE CO.
FLORIDA

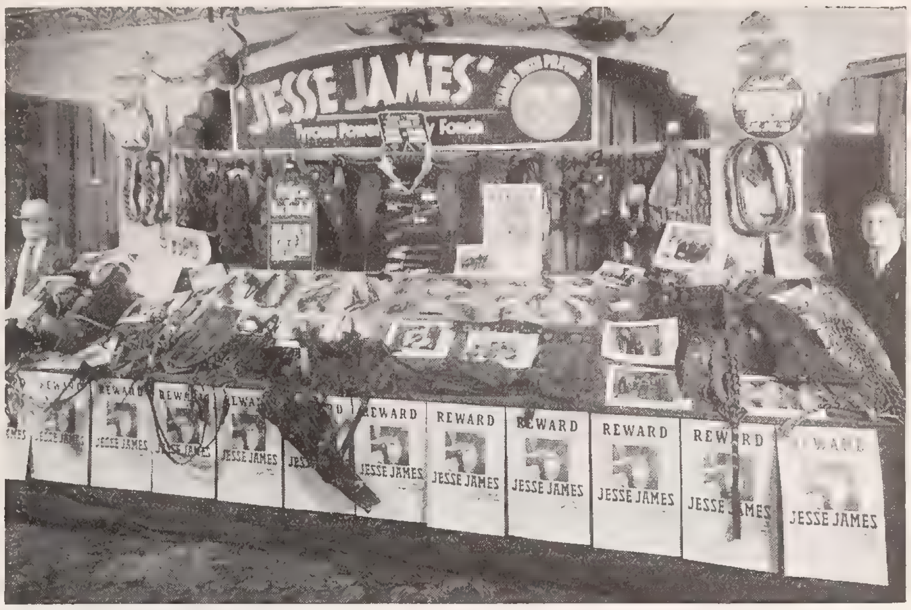
Circus publicity formed the basis of stunt worked by Sonny Shepherd and Carl Erbe for the engagement of "The Duke of West Point" at the Lincoln, Miami Beach, Fla. Arrangements were made for a parade of the members of the local Havana hockey team in midget bannered cars throughout the city to sports arena where a benefit game was held that was tied in with the film.



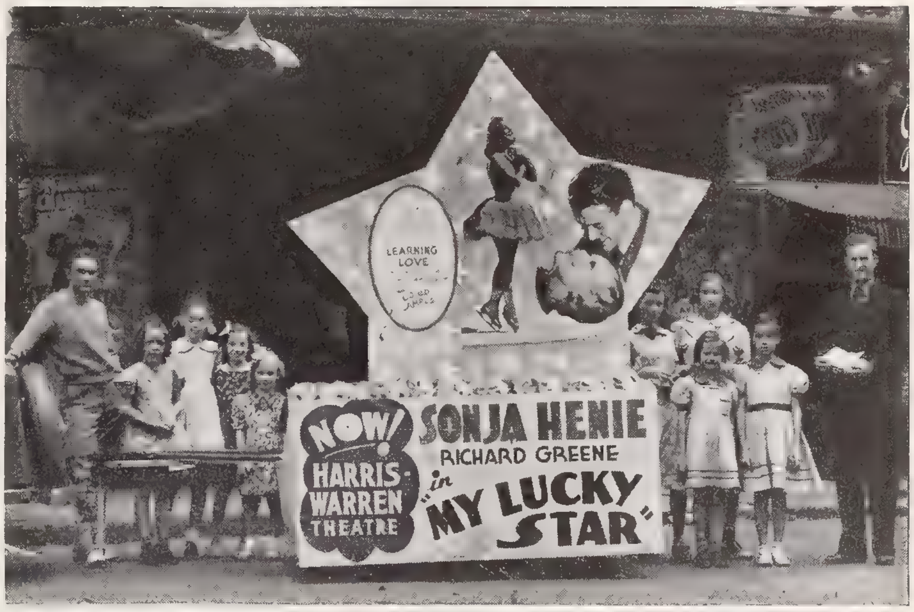
Eye-attracting, indeed, was the lobby display constructed and conceived by Manager Hardie Meakin, Keith's Theatre, Washington, D. C., for advance exploitation buildup on "Gunga Din". Against a background of giant action scene stills, cutout heads of Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen and Eduardo Giannelli were spotted.

Below may be seen Mary Hanes, employee, holding the bronze Springfield, Ohio, Chakeres-Warner monthly service award. Mr. Chakeres, general manager of the theatres, presents this service trophy each month to the theatre force which extends to patrons the most efficient service and courtesy during the preceding 30 days. At the end of the year, theatre meriting the award the majority of months receives it permanently.

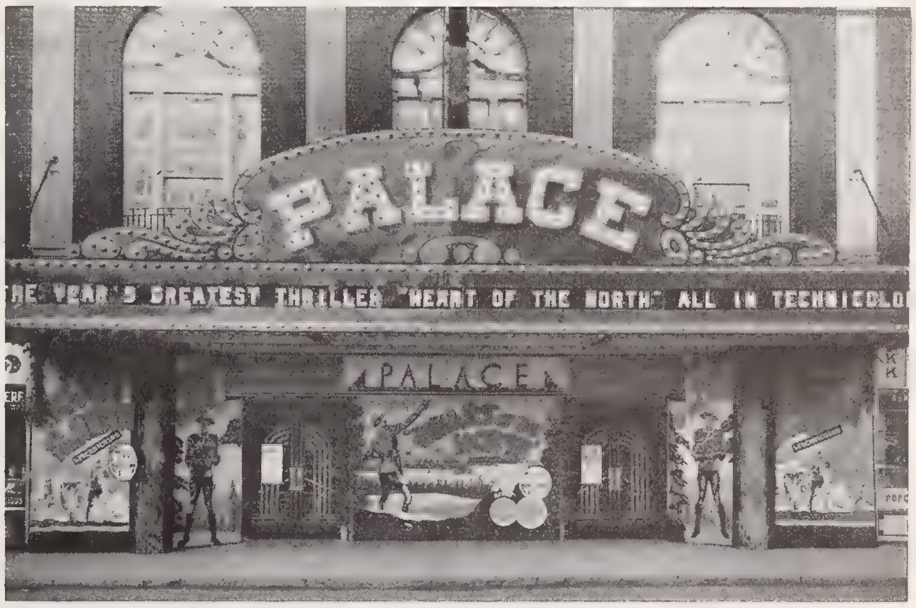
MONTHLY SERVICE AWARD


"JESSE JAMES"
REWARD
JESSE JAMES

Promoted by R. W. Russell, Palace, Canton, Ohio, was display of firearms and other paraphernalia used during the "Jesse James" period. Gentleman shown at left, together with his son at right, is the owner of the aggregation and both lectured in lobby on the historical value concerning the 200 articles on display.

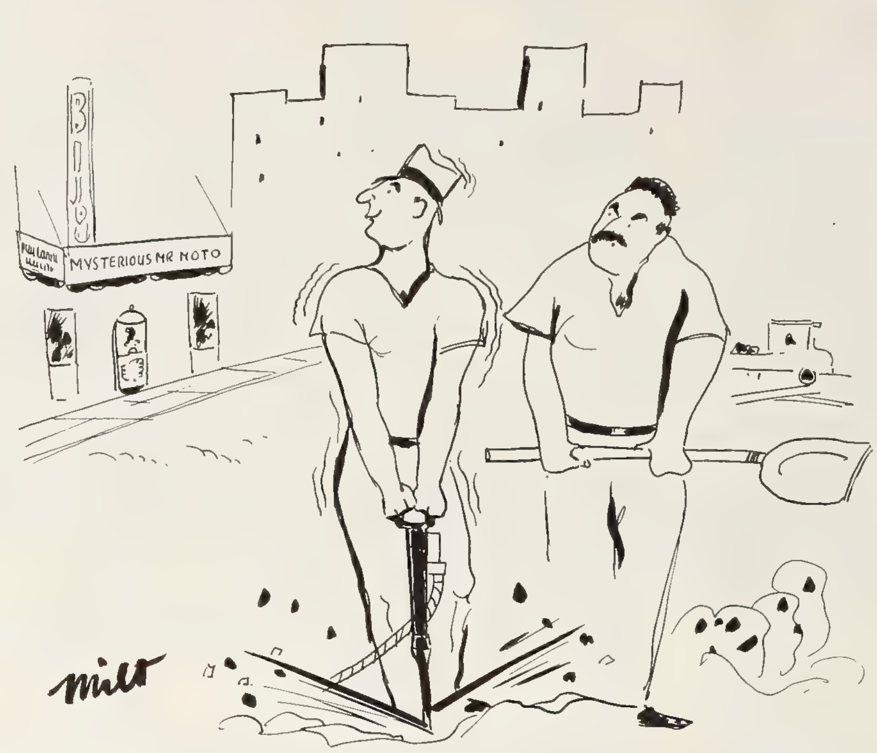

LEARNING LOVE
NOW!
HARRIS-WARREN THEATRE
SONJA HENIE
RICHARD GREENE
in
"MY LUCKY STAR"

Street bally truck which created the attention anticipated was used by Earle Bailey, Harris Warren, Warren, Ohio, for "My Lucky Star". Oversized star, to which were tacked smaller stars, featured cutouts of Sonja Henie and Richard Greene, with title, cast and playdates.


PALACE
HE YEAR'S GREATEST THRILLER "HEART OF THE NORTH" ALL IN TECHNICOLO
PALACE

Pete Egan, Palace Theatre, Calgary, Alberta, Canada, is responsible for the front shown above and created for the "Heart of the North" engagement. Giant photos of the Royal West Mounted police were done in black and white and visible from some distance.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

DRILLER: "MY WIFE LIKES PICTURES LIKE THAT BUT, PERSONALLY, THEY ALWAYS GIVE ME THE SHIVERS."

Model Airplane Contest Ushers in "Men with Wings"

Effected locally by H. H. Unterfort, Keith's Theatre, Syracuse, for "Men With Wings," was tieup with merchant who ran a model airplane contest for children, offering 100 prizes to those winning places with their attempts at building the models. Perin Flyers Company dropped 5,000 imprinted heralds from planes in various parts of the city as advance picture buildup and an exact replica of the Franklin aircooled motor with a propeller attached which recently broke the altitude record was used in front of theatre ahead and during run.

American Air Line cooperated by distributing imprinted folders house to house and for his street ballyhoo Unterfort sent two boys out wearing aviator outfits with back banners giving cast, title and playdates.

For "Suez," lad dressed in Arab costume bearing tiein copy rode about town ahead of opening of that picture. Through cooperation of school officials special letter addressed by the theatremen was posted on all bulletin boards and read to all social study classes, stressing the historic value of the picture and urging attendance. Libraries also tied in through use of scene still display and books on the Suez Canal.

"LET'S HEAR FROM YOU"

"Heart of North" Gets Premiere

"Heart of the North" was given a typical Hollywood opening night at its world premiere at the Orpheum Theatre, Vancouver, B. C. Gloria Dickson, who plays the female lead made a personal appearance on stage opening night, with floodlights greeting the city's celebrities who turned out for the festivities. Radio broadcast was also part of the proceedings. In ballyhooing the event, the theatre took a special ad in local papers announcing the importance of the premiere to the city.

Elaborate Ceremonies Held For "Duke of West Point"

Highlighted by a parade of the entire local National Guard and the placing in competition among the several military units of a trophy by Mayor Jasper MacLevy with elaborate ceremonies conducted at City Hall, was the campaign conducted by Morris Rosenthal for the engagement of "The Duke of West Point" at the Majestic Theatre, Bridgeport, Conn.

Presentation of the silver plaque trophy to Col. Moore, commanding officer of the Bridgeport National Guard, on behalf of the regiments, was made by Mayor MacLevy in the name of Edward Small, producer, from the City Hall steps, following a massing of the colors by the guardsmen. The trophy is awarded on a yearly basis to the regiment exceeding at target practice, manoeuvers and peace efforts, with the unit winning it three consecutive years retaining it permanently.

Parade of the combined National Guard regiments, headed by their bands from their armory through the city to the theatre, climaxed the day which has been officially designated as National Guard Day. At the conclusion of the parade, officers, as well as enlisted men, were invited to a special showing.

"LET'S HEAR FROM YOU"

Warners Give "Wings" Timely Ad Campaign

Taking advantage of current national defense question, Warners advertising department has planned a timely campaign in advance of "Wings of the Navy," scheduled for national release on February 11, which is National Defense Week.

Campaign is built around the theme "Can America Defend Herself in the Air?" The ads incorporate current national trends towards building up a large air force and training American youth for aviation.

Lights-Out Prevue On 'Frankenstein'

Advertised as something new in thrills was the "Lights-Out Preview" for "Son of Frankenstein," staged exactly at midnight of the Saturday ahead by Pat Patchen for the date at the Midwest, Oklahoma City. Copy in newspapers, handbills and on the radio stressed that on the stroke of midnight, every light in the theatre would go out, and folks dared to "see it in the dark." Further copy warned patrons "Don't come alone. You may be afraid to go home. And don't see this picture if you have a weak heart or your nerves can't stand the intense shock." Total cost of the campaign was $25, writes Patchen.

The folks appear to have gone for the idea in a big way since all seats and available standing room were sold out clean a half hour before the show started, despite a rain storm that started earlier in the evening. Pat found it a real dough-getter and sat down to report on the stunt "in hope you can pass it along in time to do some good for someone else."

"LET'S HEAR FROM YOU"

"Dr. Quizzer" Novelty Inaugurated by Limerick

Originating on the stage and in the audience of the Aztec Theatre, Enid, Okla., is the "Dr. Quizzer" contest inaugurated by George Limerick, which is broadcast over station KCRC each Thursday night for one-half hour. Local soft drink distributor sponsors the program and aids the theatre in the distribution of advertising.

The master of ceremonies works before a microphone on the stage and a number of assistants equipped with travelling mikes are placed throughout the audience to aid with the program. Members of the audience answering questions correctly are paid cash prizes by these assistants, the exact amount of cash being stipulated by "Dr. Quizzer" before the question is given to each patron. Everyone in the audience has a chance to participate by merely attracting the attention of one of the "microphone caddies."

Theatre stands the cost of the cash premiums awarded and the sponsor defraying cost of broadcast and assisting in distribution of advertising. Limerick reports the first program was broadcast November 3rd and has continued as a highly successful weekly buildup for his Thursday nights.

"LET'S HEAR FROM YOU"

Kiddie Kartoon Karnival Inaugurated by Gamble

What he chooses to call his Kiddie Kartoon Karnival was the special Saturday matinee show recently put over successfully by Manager Jack Gamble, Regent Theatre, Norwalk, Conn.

To stimulate additional kid patronage as well as adult trade, theatreman ran this special show for 70 minutes, featuring cartoons, novelties and outstanding short subjects at no advance in price. Heralds carrying cuts of Betty Boop and Pop Eye were distributed in advance and in addition, Jack promoted lollypops for giveaway to the kids among other gifts.

Airport Breakfast On 'Wings of Navy'

Highlighting the campaign for "Wings of the Navy" in the Philadelphia territory were two events arranged by Everett Callow in charge of Warner theatre publicity in that zone. First event was a Sunday morning breakfast and preview of the picture at the Camden Airport. Invitations were mailed to scores of civilian fliers who own their own planes to fly to the airport to attend the festivities. Ex-army and navy pilots were also invited and newsreel and wire services covered the affair which was held two weeks ahead of opening at the Fox Theatre.

Second stunt was a testimonial dinner to Rear Admiral Julius C. Townsend, Commandant of the Fourth Naval District, Philadelphia Navy Yard, at which the picture was screened before high naval officials, cabinet ministers and civic officials. Lt. Commander Sease, technical advisor for the picture handled arrangements for the showing.

"LET'S HEAR FROM YOU"

"Gunga Din" Pressbook Gives Wide Coverage

Comprehensive treatment of display ads, exploitation, publicity and accessories is indicated in the "Gunga Din" press book turned out by the RKO Radio ad staff, under S. Barret McCormick.

Eight double-sized pages in four colors constitute the main section of the book. Still blowups mirror the big scenes of the production and there are scores of exploitation stunts outlined ranging from an elephant ballyhoo to giant outline letters designed to spell out the title when thrown against a hillside. There are four double-sized pages containing the mat features.

The advertising campaign embraces some forty pieces of copy from full-page size down to teasers and title slugs while the special accessories are highlighted by a mammoth roto herald, "Gunga Din" sun helmets and varied sizes of color-gloss stills. School promotion is featured by a group discussion guide to the appreciation of the photoplay based on Kipling's ballad and there are numerous library and book shop tieups suggested.

"LET'S HEAR FROM YOU"

Numerous Slants Top "Sweethearts" Date

Intensive campaign in radio, free displays and newspapers was staged by Loew's Warfield, San Francisco, to exploit "Sweethearts." All music stores were tied up with window displays, as were leading department stores, drug stores, tobacco shops and jewelry stores. Leading music house also distributed 5,000 imprinted heralds, using them as package stuffers.

Full page "movie of the week" with picture serial of the film including theatre credits was promoted in *Sunday Chronicle*. Special art layouts were planted in *Call-Bulletin's* Green Flash section and fashion page, and in *Daily News* and *Fanfare*. *Call-Bulletin* also contributed full-page cartoon on the film, drawn by staff and artist. Plugs were obtained over KYA, KSAN, KJBS.

"GO AND DO IT"

The Quigley Awards for 1939 are now in full session. Started officially on Feb. 1, attention is directed to the First Preliminary period, ending on Feb. 13, when all entries received up until noon of that day will be given consideration in the selection of three to be considered for the First Quarter Plaques and for the title of "Fortnighter".

Detailed rules for the 1939 Quigley Awards have been run in the issues of Jan. 21 and Jan. 28. They emphasize that the Awards are now to be given for outstanding single ideas and not on complete campaigns as formerly. They point out, also, that the usual Quarters are now divided into two-week preliminary periods, the three winners in each preliminary to be considered in the judging for the Quarterly Plaques. On following pages are set down what the men in the field think about the new policy. More to come next week.

Theatremen are requested not to "go fancy" in preparing their entries. A simple presentation will do for all purposes. More than one idea may be submitted at one time. Entrants who desire to submit complete campaigns may do so providing the single ideas to be entered are plainly marked as such.

It is further requested that all entries be accompanied by detailed explanations of promotions and "reasons why" ideas are considered award-worthy.

That's all there is to do. Now, go and do it.

State Officials Help On "I'm from Missouri"

Among some of the highlights of the world-premiere campaign on "I'm From Missouri" at the Newman Theatre in Kansas City as put on by Manager Jerry Zigmond is the cooperation of Governor Lloyd C. Stark, who will have a private screening of the film at the executive mansion which will be attended by a selected guest list including important newspaper executives from Kansas City and the State Capitol.

The Chamber of Commerce of the City and the State Chamber will participate in the premiere with full cooperation anticipated from all state auto clubs and leading hotels throughout Kansas City. Special newspaper cooperation and full support from local radio station as well as broadcasts from Hollywood will play an important role in the premiere which is set for early in March.

"LET'S HEAR FROM YOU"

Wright Gives "Fight" Special Treatment

Erle Wright's campaign on "Stand Up and Fight" at Schine's Glove Theatre, Gloversville, was used as a model for the balance of the circuit to follow. Steering clear of the poolroom, wrestling matches, etc., angle, Wright concentrated on the love interest, and used 36 teasers with sock copy such as "No woman likes a quitter," "If you're knocked down by Cupid," etc., etc.

The "famous fighting words" contest listed in the pressbook was planted with schools reported to have backed it 100 per cent. Special four-page tabloid was distributed, included in which were numerous scene stills, picture copy and other photos. Special front was constructed for the date, colored blowups with letters were appliqued on and colored stills planted at sides.

Radio Aids Brennan On Rooney Contest

Costless radio tieup was planted by E. R. Brennan, Orpheum Theatre, Green Bay, Wis., as advance exploitation for "Out West With the Hardys." Stations WTAQ and WHBY both conducted a Mickey Rooney letter contest, passes going to the 50 children writing the best 25-word letter on "Why I Like Mickey Rooney." Stations through their affiliation, secured from teachers in the various schools letters from children in their respective classes. Contest was plugged over air for a week ahead.

Additional publicity was garnered by Brennan who, through arrangements made with the MGM Studios secured different poses of Mickey Rooney and Lewis Stone reading the Green Bay *Press Gazette*. These were planted in the cooperating paper and included in tieups with department store merchants. Tieup was made with the Parent Teachers Association on sponsorship connection with the week's showing. Members of the organization, teachers and students sold tickets house-to-house.

"LET'S HEAR FROM YOU"

Window Displays Tied to "Sweethearts"

Bill Brown, Durfee Theatre, Fall River, Mass., ushered in his date on "Sweethearts" with various window displays around town, including radio tieup with department store's record department. Store devoted part of its broadcast over WSAR to hit tunes from the picture with prominent playdate and title mention.

Numerous counter displays were planted in book departments of stores, telegraph company featured a window display and for his lobby Brown placed two love birds in cage week ahead with proper tiein copy.

THEATREMEN APPROVE NEW POLICY

GEORGE LIMERICK

City Manager, Griffith Theatres
Enid, Okla.

As a winner of several Quigley Awards in the past few years you can put me down as one who is highly in favor of the Awards as a whole.

I have found that if properly executed these campaigns stimulate the box office and in general help to stimulate the theatre as a whole. In the planning of campaigns, I have always called on the entire force for assistance and it has been a great help to the boys coming up in the business to assist with their ideas which in turn have been executed by the executive staff. This creates an interest with the boys coming up in the industry and if the attraction shows an unusually good gross or was responsible for a Quigley Award they feel they have had a definite part in it so consequently we all feel better in the end.

I think that you have really got something in your announcement for 1939. This idea in my opinion is "tops," as there are many times we have had single ideas which were responsible for a heavy increase in business. I am very happy to see that the Quigley Awards will be based on individual ideas in 1939.

ROBERT R. DEITCH

Assistant, Stanley
Jersey City, N. J.

I am glad to have the opportunity to express my thoughts on the merits of the Quigley Awards. I have been fortunate to be an Award winner each year for the past five years, and I shall continue to enter campaigns each year while the Awards remain.

The Quigley Awards, without a doubt, have contributed a great deal in turning the spotlight on the showmanship of the men in the theatres. It has encouraged newcomers to become conscious of the great possibilities of exploitation and publicity in the amusement field, and also has afforded them an opportunity to see what the experienced showmen are doing throughout the country.

FRANK W. MILLER

Advertising Manager, Metropolitan
Morgantown, W. Va.

It was with considerable gratification that I won a Quigley Award in 1938, a splendid expression of goodwill and appreciation of my efforts to sell motion pictures to the public, and you may rest assured it will act as a very vital incentive to do my very best toward getting 100 per cent advertising and publicity values out of this year's swell product. Needless to say, the success in winning this Award was partly due to the splendid suggestions continually embodied in the exhibitors' press books and ads.

Motion pictures seem to have taken a new lease on life and the theatres I am affiliated with should become the mecca of amusement in this community and should be a real factor in a better appreciation of the motion picture industry by our townspeople and students.

ADDITIONAL JUDGES . . . .

John J. Friedl
President and General Manager
Minnesota Amusement Company

I will be glad to serve on your Judging Committee for the 1939 Quigley Awards.

It has been interesting to note in our territory the enthusiasm of the managers in striving for one of these Awards. We have never been fortunate enough to win top honors, but several of our men have repeated time and again in Honorable Mentions. Certainly this effort has reflected itself in our boxoffices.

I think your new plan of judging on a basis of single ideas or promotion will bring many more entries and far more competition.

▽

G. Ralph Branton
General Manager
Tri-States Theatre Corp.

It is distinctly an honor to be invited to be on the Judging Committee of the 1939 Quigley Awards, and I most gratefully accept.

Let me say such Awards as you make is one of the most outstanding incentives for young managers to do an outstanding job. Your Award means much to them, and I am certain that, nationally, your idea is promoting greater showmanship than any other one idea in the industry.

Please advise me what I must do to faithfully carry out my duties as one of the Judging Committee. I am happy and honored to assist in this grand program of yours.

▽

S. Barret McCormick
Director of Advertising and Publicity
RKO Radio Pictures

Pardon the delay in replying to your invitation to again be a member of the Judging Committee for the Quigley Awards. It will indeed be a pleasure to serve.

I have always felt that Managers' Round Table, conducted by Motion Picture Herald, *was one of the most valuable departments in this publication — a meeting place for ideas and an inspiration for showmanship.*

▽

Dan Michalove
National Theatres Amusement Company
New York City

This is the first opportunity I have had to reply to your letter of invitation but, as you know, I am always glad to serve on any of your committees and am pleased that you have included me in the 1939 Quigley Awards Committee.

JOSEPH A. DI PESA

Publicity Director, Loew's Theatres
Boston, Mass.

The Quigley Awards have, in a great measure, served to stimulate the utmost in our efforts. They are the inspiration of greater deeds, a rebuke to the belief that "it can't be done," and the palatable stimulant to the wide-awake, alert and aggressive showmen.

The Awards serve as the means of broadening our perspective, reflect largely our personal achievements and help materially in placing our industry on its deservedly high level. Let's keep up the practice!

DOUGLAS GEORGE

Advertising Manager, Standard Theatres
Oklahoma City, Okla.

Congratulations! The new Awards set-up is just what the real showman has been looking for. It will eliminate much "eye wash" that has been inserted in campaigns heretofore to make them look bigger. As you know, often times one single idea well executed means more to the box office than 100 small insignificant stunts.

JACK SIMONS

Manager, Loew's Poli
Hartford, Conn.

In this business of spotlights and limelights no light shines brighter within the circle of the men in the field than that which reflects on a manager who wins a Quigley Award. Proudly it points him out to the industry as having accomplished, definitely so, something for his theatre. The Award is proof conclusive.

In the industry in which he is ever striving to reach the top, all eyes are focused upon him for doing something a little bit better than his contemporaries. It is a grand feeling, indeed, and a mighty proud one.

HARRY RUBIN

Manager, Tivoli
Michigan City, Ind.

To me the Quigley Awards spur the man in the field to do a more complete job of exploiting.

I assume that every man exploits every possible picture he can, but the Quigley Award is an incentive to make each campaign more complete. Naturally, the more complete each campaign is, the more gross each picture brings.

Your new idea for Awards looks more interesting than any so far.

FRANK MURPHY

Manager, Loew's State
Syracuse, N. Y.

There is no denying the definite value and worth of the Quigley competitions both as a box office stimulant and personal prestige builder. Awards of this nature tend to create many new and profitable ideas, keep us wide awake and emphasize the inestimable value of publicity and exploitation in theatre operation today.

AWARDS CALLED MAJOR INFLUENCE

C. J. LATTA

District Manager, Warner Bros. Theatres
Pittsburgh, Pa.

We are more enthusiastic about Quigley Award competitions than ever. We definitely feel that they are a worthwhile prize for every manager to go after. In our experience they have proved to be a real stimulus to a keener showmanship.

BILL EXTON

City Manager, Kenosha and Gateway
Kenosha, Wis.

The 1939 Quigley Awards are especially valuable since they place all showmen on a par through the medium of exploitation on individual ideas. With the elimination of classifications, deadlines and other restrictions, everyone of us in the field should be more eager than ever to compete for the Quigley Awards.

As one who has been interested in the competitions from the beginning, I felicitate you on the new change and will endeavor to be represented in 1939.

CHARLES PINCUS

Manager, Centre
Salt Lake City, Utah

I have never entered into the Quigley Awards because we have a different situation than that which prevails elsewhere. Except in isolated instances, I have never had the opportunity to put over a complete campaign as I would wish.

The changes in the Quigley Awards for 1939 appear to remove a lot of obstacles and will give me a better chance to enter into the competitions. I think this is a great thing. Count me in.

L. J. WILLIAMS

Manager, El Rey
San Francisco, Cal.

Briefly, may I state that the First Mention and Honorable Mentions I have received are valued by me as my prize possessions. Recently I resolved to be a more consistent contestant, and I am very happy that the competitions will continue through 1939. I particularly like the new set-up as you have announced.

May I also state that no other consideration, money or otherwise, could stimulate a more earnest effort for better grosses than the thought of winning a Quigley Award.

DICK WALSH

Manager, Lafayette
Buffalo, N. Y.

In my mind, there is no doubt that Quigley Awards should continue as they have in the past to award theatremen some token for outstanding workmanship in the theatrical field. I surely believe that this Competition helps in many ways to keep all showmen alert and do a much better job for their employers.

I look forward to receiving each issue of the Herald so that I may have first hand knowledge of just what's going on in my line of work.

FIRST PLAQUE WINNER CREDITS COMPETITIONS

It was while stationed in Morgantown, West Va., for Warners that Ken Grimes was voted the very first Plaque in the Quigley Awards—January, 1934. Since then he has been promoted to the Warner Theatre, in Erie, Pa. Grimes still competes in the Awards. He says this about it:

"Mighty glad to hear that you plan to continue the Quigley Awards during the year of 1939.

"I have participated in the Awards ever since they started back in 1934 and I feel quite sure that through them I have improved my position with the company.

"The Awards have stimulated me to create and execute bigger and better campaigns which in my opinion have created bigger and better boxoffice figures for my theatre."

C. L. HOLLISTER

Manager, Babcock
Wellsville, N. Y.

It is a pleasure to give you my personal reactions to the Quigley Awards, and I will attempt to list each of the purposes of the Awards as they have affected myself.

On all campaigns which we have outlined with the thought of submitting them for Quigley Award consideration, grosses have been better always than on corresponding programs without campaigns considered by us of Quigley Award merit.

I believe all theatre managers are essentially proud of their accomplishments in revamping an old gag, or originating a new exploitation stunt. To have these published serves two purposes: the manager reading about a stunt successful elsewhere may decide it is exactly the stunt he wants to use in a particular campaign, and in the case of our own district and zone, there is always a feeling of friendly rivalry. To read of one of our associates' successful exploitations, is a goad for us to go out and try to surpass it.

In conclusion, I like the idea of the 1939 Awards very much, both as to elimination of classifications, and preliminary winners every two weeks. Quarterly is too long a period to sustain interest.

CHARLES B. TAYLOR

Director of Advertising and Publicity
Buffalo Theatres, Buffalo, N. Y.

I think your new procedure in regard to the Quigley Awards for 1939 is immense. This new set-up will give everybody a chance and should greatly increase the flow of entries.

The whole idea of the 1939 Competitions should be a real stimulus to showmanship everywhere.

MILTON S. HARRIS

Director of Publicity, Loew's Theatres
Cleveland, Ohio

The winning of a Quigley Award gives a contestant the self satisfaction that the efforts exerted in that particular outstanding campaign have not been in vain and further inspires the proud possessor of a certificate or trophy to display still greater ability with his next entry.

To the industry at large, the publication of exploitation campaigns, which merited these much sought after prizes, should serve as very valuable material in their respective endeavors to sell that particular picture for their own playdates.

The Managers' Round Table can well be proud of the service it renders the entire motion picture industry and long may it live.

With the elimination of the classifications and the adoption of the slogan . . . "It's what you do and not where or who you are" everybody has an equal opportunity of displaying their ability and you can earnestly rest assured that Loew's in Cleveland will strive to be amongst the top-notch winners in 1939.

E. V. DINERMAN

Advertising Director, RKO Theatres
Cincinnati, Ohio

The Quigley Award is the Pulitzer Prize of Press-Agentry.

It is the only merit-spotlight that focuses national attention on individual effort, encourages competition, and fosters the dispensation of new ideas into the brotherhood of Showmen.

SID HOLLAND

City Manager, Elco Theatres
Elkhart, Ind.

The values of the Quigley Awards to the industry in general and to the man in the field in particular are so self evident that my poor words could neither add to nor detract from the sterling merit of so worthwhile a project.

Your new set up on the "single idea and promotion" plan appears to be a step forward! More power to you.

ED McBRIDE

Manager, Loew's State
Providence, R. I.

As I see it, the Quigley Awards serve a three-fold purpose as far as the individual theatre manager is concerned. In the first place they serve as an incentive to greater effort in the field of exploitation. Secondly, they give to the manager a greater measure of general recognition for effort and accomplishment. Thirdly, the Quigley Awards have proved to be a sort of exchange medium for ideas and the practical application of them.

As a whole, the Quigley Awards have found a definite and useful place in the field of showmanship and I am certain that the 1939 set-up will cause them to become of even greater value to those engaged in the business of providing entertainment to the public.

LAST QUARTER WINNERS IN 1938

SILVER PLAQUES

CLASS "A" (Cities 250,000 and Over)
E. V. DINERMAN, RKO THEATRES, CINCINNATI
CLASS "B" (Cities 100,000 to 250,000)
KEN GRIMES, WARNER THEATRE, ERIE, PA.
CLASS "C" (Cities 25,000 to 100,000)
SID HOLLAND, ELCO THEATRES, ELKHART, IND.
Class "D" (Cities Up to 25,000)
NEWMAN CORKER, P. E. McCOY, L. & J. THEATRES, ATHENS, GA.
(Also awarded additional Citation of Merit for best entry among Plaque winners.)
CLASS "E" (Subsequent Runs)
JOHN BURHORN, GAYETY THEATRE, CHICAGO, ILL.

CITATIONS OF MERIT

CLASS "A" (Cities of 250,000 and Over)
RAY BELL, LOEW'S THEATRES, WASHINGTON, D. C.
CLASS "B" (Cities 100,000 to 250,000)
GUY MARTIN, COLFAX THEATRE, SOUTH BEND, IND.
CLASS "C" (Cities 25,000 to 100,000)
GEORGE LIMERICK, AZTEC THEATRE, ENID, OKLA.
CLASS "D" (Cities Up to 25,000)
REX WILLIAMS, HOOSIER THEATRE, WHITING, IND.
CLASS "E" (Subsequent Runs)
LYLE HARDING, SHERIDAN SQUARE, EAST LIBERTY, PA.

HONORABLES IN ALL CLASSES

FRANK AUSTIN, Fairmont, Fairmont, W. Va.
ARTHUR G. BRAUN, Regal, Wilkinsburg, Pa.
E. R. BRENNAN, Orpheum, Green Bay, Wis.
DICK BROWN, Rowland, Wilkinsburg, Pa.
A. F. BRYAN, Columbia, Warren, Pa.
LOUIE CHARNINSKY, Capitol, Dallas, Tex.
R. E. ENGLAND, Virginian, Charleston, W. Va.
CARTER ENGLISH, Majestic, Centerville, Ia.
GLENN FANNIN, Cactus, Lubbock, Tex.
JOE FLOYD, Granada, Sioux Falls, So. Dak.
J. K. FREEMAN, Manor, Greensburg, Pa.
LARRY GRABURN, Capitol, Halifax, Nova Scotia.
HAROLD GROTT, Met, Baltimore, Md.
C. L. HOLLISTER, Babcock, Wellsville, N. Y.
GEORGE HUNTER, Fox Midland, Pittsburg, Kan.
J. DAVID JONES, Kerasotes Theatres, Springfield, Ill.
JAMES KEEFE, Ritz, Clarksburg, W. Va.
JULIUS LAMM, Uptown, Cleveland, O.
ED McBRIDE, Loew's State, Providence, R. I.
HARRY MacDONALD, Warner, Milwaukee, Wis.
FRANK MONEYHUN, Loew's, Indianapolis, Ind.
PEARCE PARKHURST, State, Torrington, Conn.
GEORGE SARVIS, Library, Warren, Pa.
ASHER B. SHAW, United Artists, Detroit, Mich.
ALLEN SPARROW, Loew's, Richmond, Va.
CHARLES B. TAYLOR, Buffalo Theatres, Buffalo, N. Y.
F. T. THOMAS, Smoot, Parkersburg, W. Va.
H. H. UNTERFORT, Keith, Syracuse.

Mousson Reports Recent Activities

Airplane, neon lighted, flew over Nashville, Tenn., as part of Dewey Mousson's advance buildup on "Dawn Patrol." Slant was first advertised through newspapers and radios by a teaser campaign which said "watch the sky."

For "Brother Rat," Mousson sent 44 miles away to Columbia and brought over their 65 piece band. Street parade was held, banners heralding the opening. Through tieup effected with art classes in six schools, contest was staged, guest tickets awarded those submitting best drawings, using standee as a subject.

FIRST MENTIONS IN ALL CLASSES

JACK ALBERTSON, Indiana, Indiana Harbor, Ind.
BILL BELL, Majestic, Houston, Tex.
LIGE BRIEN, Prince, Ambridge, Pa.
JOE DI PESA, Loew's Theatres, Boston, Mass.
DON JOHNSON, Vic, Indiana Harbor, Ind.
ED MILLER, manager; MANNY PEARLSTEIN, publicist, Warners' Hippodrome, Cleveland, O.
SEYMOUR MORRIS, Schine's State, Cortland, N. Y.
FRANK MURPHY, Loew's State, Syracuse, N. Y.
GLENN NELSON, Harris, Findlay, O.
JIMMIE REDMOND, Bonham, Fairbury, Neb.
MORRIS ROSENTHAL, Majestic, Bridgeport, Conn.
HARRY RUBIN, Tivoli, Michigan City, Ind.
J. A. SANDERS, Chief, Gallup, N. Mex.
CHUCK SHANNON, Belmar, Pittsburgh, Pa.
CHICK TOMPKINS, Forsythe, East Chicago, Ind.
DICK WALSH, Lafayette, Buffalo, N. Y.
ART WARTHA, Roxy, La Porte, Ind.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..............Col
Adventure in Sahara, Mel..........Col
Adventure of Giacomo Casanova, Mel ....Amerital
Adventures of Huckleberry Finn, The, Com-Mel ....MGM
Adventures of Jane Arden, Mel.....WB
Affairs of Annabel, Com...........RKO
Alexander Graham Bell, Mel.....20-Fox
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel..........................UA
Always in Trouble, Com..............GB
Always Goodbye, Mel...........20th-Fox
Amazing Dr. Clitterhouse, Mel.....FN
Ambush, Mel.........................Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com.......RKO
Annie Laurie, Mel...............Foreign
Arkansas Traveler, Com............Para
Arrest Bulldog Drummond, Mel...Para
Arizona Bracelets, West...........Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel.......................Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel.....Foreign

B

Back Door to Heaven, Mel..........Para
Ballerina, Mel......................Foreign
Barefoot Boy, Mel...................Mono
Battle of City Hall, Mel.............WB
Beachcomber, The Mel.............Para
Beau Geste, Mel.....................Para
Beauty for the Asking, Com......RKO
Billy the Kid Returns, West.......Rep
Black Bandit, West................Univ
Blackwell's Island, Mel..............WB
Blockade, Mel..........................UA
Blockheads, Com. ....MGM
"Blondie," Com. ....Col
Blondie Meets the Boss, Com........Col
Booloo, Mel. ....Para
Border G-Man, West................RKO
Boy Meets Girl, Com................WB
Boy's Reformatory, Mel............Mono
Boy Slaves, Mel......................RKO
Boy Trouble, Mel ....Para
Boys Town, Mel.....................MGM
Breaking the Ice, Mus............RKO
Broadway Musketeers, Mel...........FN
Broadway Serenade, Mus.........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel..................WB
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel ....Para

C

Cabira, Mel.........................Foreign
Cafe Society, Mel...................Para
California Frontier, West.............Col
Campus Confessions, Com...........Para
Campus Dormitory, Com............Para
Captain Fury, Mel....................UA
Captain Scorpiob, Com...........Foreign
Carefree, Mus-Com..................RKO
Carnival in Flanders, Com-Mel. Foreign
Charlie Chan in Honolulu, Mel..20th-Fox
Chalked Out, Mel....................FN
Chaser, The, Com-Mel.............MGM
Christmas Carol, Com-Mel........MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel...................MGM
City Streets, Mel......................Col
College Girl, Mel................Foreign
Code of the Cactus, West........St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Streets, Mel............Univ
College Girl, Mel...................Henka
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel.........WB
Convicted, Mel........................Col
Convict's Code, Mel................Mono
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West..........Rep
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West.............GN
rashing Through Danger, Mel..St. Rts.
Crime Over London, Mel............GB
Crime Ring, Mel.....................RKO
Crime School, Mel....................FN
Crime Takes a Holiday, Mel.........Col.
Criminal Investigator, Mel.........Mono
Crossroads, Mel..................Foreign
Crowd Roars, The, Com-Mel......MGM

D

Dangerous Cargo, Mel.........20th-Fox
Danger on the Air, Mel.............Univ
Dark Eyes, Mel.................Foreign
Dark Rapture, Mel...................Univ
Dark Sands, Mel..................Foreign
Dark Victory, Mel....................WB
David Copperfield, Mel.............MGM
Dawn Patrol, Mel....................WB
Delinquent Parents, Mel.........St. Rts.
Deperate Adventure, Com-Mel.....Rep
Devil's Island, Mel...................WB
Disbarred, Mel........................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel. ....WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com......20th-Fox
Dramatic School, Mel. ....MGM
Drifting Westward, West.........Mono.
Drums, Mel. (C) ....UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel............St. Rts.
Durango Valley Raiders, West......Rep.
Dybbuk, The, Mel................Foreign

E

Each Dawn I Die, Mel..............WB
East Side of Heaven, Mus-Com....Univ
Edge of the World, Mel..........Foreign
Empire of the West, West..........GN
Empty World, Mel....................GB
Evergreen, Mus. ....GB
Everybody's Baby, Com........20th-Fox
Exile Express, Mel. ....GN
Exposed, Mel. ....Univ

F

Fast and Loose, Mel...............MGM
Fast Company, Com-Mel.........MGM
Federal Man Hunt, Mel.............Rep
Federal Offense, Mel...............Para.
Female Fugitive, Mel.............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West......Rep
First Offender, Mel...................Col
First Ranger, The, West.............Col
Fisherman's Wharf, Mus..........RKO
Five of a Kind, Mel............20th-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.......MGM
Flying Irishman, Mel..............RKO
Foggy Quay, Mel................Foreign
Forged Passport, Mel...............Rep.
40 Little Mothers, Mel...........Foreign
Four Daughters, Mel.................FN
Four Girls in White, Mel.........MGM
Four's A Crowd, Com...............WB
Freshman Year, Com-Mel.........Univ
Frog, The, Mel........................GB
Frontiersman, West.................Para
Frontiers of '49, West...............Col
Frontier Scout, West................GN
Fugitives for a Night, Com.......RKO

G

Gambler and the Lady, The........Para
Gambling Ship, Mel................Univ
Gang, The Mel...................St. Rts.
Gang Bullets, Mel..................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel..............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel. 20th-Fox
Ghost Town Riders, West.........Univ.
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com.................GB
Girl Refuge, The, Mel...........Foreign
Girls on Probation, Mel..............FN
Girls' School, Mel...................Col.
Give Me a Sailor, Com..............Para
Gladiator, The, Com..................Col
Glory of the Faith, Mel.........Foreign
Going Places, Com-Mel..............FN
Gold Diggers in Paris, Mus.......WB
Gold Is Where You Find It, Mel. (C) FN
Gold Mine in the Sky, West........Rep
Gone Harlem, Mel...............St. Rts.
Gone with the Wind, Mel............UA
Goodbye, Mr. Chips, Com-Mel....MGM
Gracie Allen Murder Case, Com-Mel, Para
Grand Illusion, Mel..... Foreign (World)
Grand Jury's Secrets, Mel.........Para
Great Man Votes, Com............RKO
Great Waltz, The, Mus...........MGM
Guilty Trails, West.................Univ
Gunga Din, Mel......................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel..............WB
Hardys Ride High, Com-Mel......MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel.......................Foreign
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel..............Foreign
Hell Bound, Mel.................St. Rts.
Hell's Kitchen, Mel..................WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel.................WB
Heroes of the Hills, West...........Rep
Hey! Hey! U. S. A., Com.....Foreign
Higgins, Family, The, Com.........Rep
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com..............MGM
Home on the Prairie, West.........Rep
Homicide Bureau, Mel...............Col
Honolulu, Mus-Com................MGM
Honor of the West, West..........Univ
Hotel Imperial, Mel.................Para.
Hound of the Baskervilles, Mel...20-Fox

I

I Am a Criminal, Mel..............Mono
I Am the Law, Mel...................Col
Ice Follies of 1939, Com-Mel........MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel.................Para
Illegal Traffic, Mel...................Para
I'll Give a Million, Mel.........20th-Fox
I Married a Spy, Mel.................GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West..............Col
In Old Mexico, West................Para
In Old Montana, West..........St. Rts.
Inside Story, Mel...............20th-Fox
International Crime, Mel............GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel................Rep
I Take This Woman, Com-Mel....MGM
It's in the Air, Mel..............Foreign
It's Spring Again, Com..............UA
Itto, Mel..........................Foreign
Ive Got a Horse, Mel............Foreign
I Was Made a Convict, Mel.........Rep

J

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Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com. 20th-Fox
Juarez, Mel...........................WB
Just Around the Corner, Mus-Com. 20th-Fox
Juvenile Court, Mel..................Col.

K

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Kentucky, Mel. (C).............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Key Woman, Mel ....Univ
Kid from Kokomo, The, Mel........WB
Kid from Texas, Mel..............MGM
Kipnapped, Mel. 20th-Fox
King Kong, Mel......................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel...............Para
King of the Turf, Mel................UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel...........WB
Knights of the Plains, West.....St. Rts.
Kreutzer Sonata, Mel............Foreign

L

Lady and the Mob, The, Mel........Col
Lady Objects, The, Mel..............Col
Lady of Windsor, The, Mel (C)...RKO
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel...................Univ
Last Frontier, The, Mel.............UA
Last Warning, The, West.........Univ
La Vierge Folle, Mel.............Foreign
Lawless Valley, West...............RKO
Law of the Texans, West............Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus...........MGM
Letter of Introduction, Com-Mel..Univ

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Listen, Darling, Mel................MGM
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Little Miss Broadway, Mus...20th-Fox
Little Princess, The, Com. (C).20th-Fox
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Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
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Lone Star Pioneers, West...........Col
Lone Wolf Spy Hunt, Mel...........Col
Long Shot, The, Mel.................GN
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M

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N

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Nancy Drew, Reporter, Mel........WB
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Never Say Die, Com...............Para
Newsboy's Home, Mel.............Univ
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Night Hawk, Mel....................Rep.
Night in Ghost Town, A, West....RKO
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Night Spot Hostess, Mel...........Para
90 Degrees South, Mel...........Foreign
North of Shanghai, Mel.............Col
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O

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One Wild Night, Mel..........20th-Fox
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Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
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P

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R

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S

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Sacrifice d'Honneur, Mel.........Foreign
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Say It in French, Com............Para
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Singing Cowgirl, The, West.........GN
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Smashing the Rackets, Mel......RKO
Smashing the Spy Ring, Mel........Col
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel.........Univ.
Sons of the Legion, Mel............Para
South of Arizona, West.............Col
South Riding, Mel....................UA
Spawn of the North, Mel...........Para
Speed to Burn, Mel............20th-Fox
Spirit of Culver, Mel..............Univ
Spring Madness, Com-Mel........MGM
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Stagecoach, Mel......................UA
Stand Up and Fight, Com-Mel....MGM
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T

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Thanks for Everything, Mus-Com. 20th-Fox
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There's That Woman Again, Com..Col
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They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel...........Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel..........20th-Fox
Three Loves Has Nancy, Com-Mel. MGM
Three Musketeers, Mus-Com...20th-Fox
Three on a Weekend, Mel..........GB
3 Smart Girls Grow Up, Mus-Com Univ
Three Texas Steers, West...........Rep
Thundering West, The, West.......Col
Time Out for Murder, Mel.....20th-Fox
Titans of the Deep, Mel............GN
T-Kied Koff, Mel................Foreign
Tom Sawyer, Detective, Mel.......Para
Too Hot to Handle, Com-Mel.....MGM
Topa Topa, Mel..................St. Rts.
Topper Takes a Trip, Com..........UA
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel.........WB
Torchy Blane in Chinatown, Mel...WB
To the Rescue, West.................GN
Touchdown Army, Com............Para
Tough Kid, Mel.....................Mono
Trade Winds, Com-Mel.............UA
Treasure Island, Mel..............MGM
Trigger Pals, West...................GN
Trigger Smith, West..............Mono
Tropic Holiday, Mus...............Para
12 Crowded Hours, Mel............RKO
Two Gun Justice, West............Mono
Two Gun Troubador, West.....St. Rts.

U

Under Northern Lights, Mel.......Mono
Under the Big Top, Mel..........Mono
Union Pacific, Mel...................Para
Up the River, Mel..............20th-Fox
Utah Trail, The, West...............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel...........Foreign

W

Wanted by the Police, Mel........Mono
Ware Case, Mel..................Foreign
Water Rustlers, Mel..................GN
We Are Not Alone, Mel.............WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West...........Rep
West of Cheyenne, West.............Col
West of the Sante Fe, West.........Col
When the Husband Travels, Mus-Com, Foreign
Where the Buffalo Roam, West....Mono
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel............Col
White Banners, Mel.................WB
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West........Mono
Wings of the Navy, Mel............WB
Winner Take All, Mus-Com......20-Fox
Witch Night, Mel................Foreign
Wives Under Suspicion, Mel......Univ
Wizard of Oz, Mus. (C)..........MGM
Woman Doctor, Mel..................Rep
Women in the Wind, Mel...........WB
Wuthering Heights, Mel.............UA

Y

Yellow Sands, Mel.........Assoc British
Yes, Madam? Com..............Foreign
Yes, My Darling Daughter, Com...WB
You Can't Cheat an Honest Man..Univ
You Can't Take It With You, Com. Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel...........UA
Youth Takes a Fling, Com.........Univ

Z

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(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure In Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton - Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
North of Shanghai	Betty Furness-James Craig	Jan. 5,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploration: Jan. 28,'39, p. 60.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64.) Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Meets the Boss	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†		
First Ranger, The*	Bill Elliott-Veda Ann Borg			
Lady and the Mob, The	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†		
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 28,'39†	56	
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†		
Mounted Police, No. 1	Chas. Starrett-Linda Winters	Mar. 23,'39†		
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†		
Outside These Walls	D. Costello - M. Whalen - V. Weidler			
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 2,'39†		
Sabotage	Jack Holt-Katherine DeMille			
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†		
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
(Reviewed under the title, "Climbing High.")				
Crashing Through 327	James Newill	Jan. 20,'39†		
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
Exile Express 301	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty	Jan. 20,'39†		
(See "In the Cutting Room," (Dec. 10,'38.)				
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Ride 'Em Cowgirl WI-2	Dorothy Page	Jan. 20,'39†		
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Marget Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Panama Cipher	Leon Ames-Charlotte Winters			
Singing Cowgirl	Dorothy Page			
Six Gun Rhythm	Tex Fletcher- Joan Barclay			
To the Rescue 328	James Newill	Feb. 10,'39†		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan - Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	
(See "In the Cutting Room," Jan. 14,'39.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	84	
(See "In the Cutting Room," Dec. 10,'38.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland-Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59; Jan. 21,'39, p. 53.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery-M. O'Sullivan-Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7, 39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
(See "Huckleberry Finn," "In the Cutting Room," Dec. 24,'38.)				
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		33	Jan. 19,'35
Fast and Loose	Robt. Montgomery-R. Russell	Feb. 17,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
Hardys Ride High, The	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford			
Ice Follies of 1939	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Apr. 7,'39†		
Kid from Texas, The*	Dennis O'Keefe-Ruth Hussey	Mar. 24,'39†		
Let Freedom Ring	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Fab. 24,'39†		
(See "Song of the West," "In the Cutting Room," Jan. 14,'39.)				
Lucky Night	Robert Taylor-Myrna Loy	Apr. 21,'39†		
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Sergeant Madden	Wallace Beery-Marian Martin-Alan Curtis-Laraine Johnson	Mar. 17,'39†		
Tarzan in Exile	J. Weismuller-M. O'Sullivan			
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†		
(See "Paroled to Exile," "In the Cutting Room," Dec. 31,'38.)				
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†		
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Navy Secrets	Fay Wray-Grant Withers	Feb. 1,'39†		
(See "In the Cutting Room," Jan. 7,'39.)				
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory	Frankie Darro	Apr. 5,'39†		
Criminal Investigator		Mar. 29,'39†		
Man from Texas 3864	Tex Ritter	Apr. 19,'39†		
Mystery of Mr. Wong, The	Boris Karloff-Dorothy Tree	Mar. 1,'39†		
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Rolling Westward 3863	Tex Ritter	Mar. 1,'39†		
Sky Pirate	John Trent-Marjorie Reynolds	Mar. 8,'39†		
Star Reporter	Warren Hull-Marsha Hunt	Feb. 22,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Streets of New York	Jackie Cooper	Mar. 29,'39†		
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†		
Trigger Smith 3854	Jack Randall	Mar. 15,'39†		
Under Northern Lights	Movita	Apr. 12,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G)	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	*65	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G)	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G)	L. Nolan-D. Lamour-T. Gulzar	Feb. 3,'39†	*90	Jan. 28,'39
Say It in French (G)	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Set. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3811	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
(See "In the Cutting Room," Dec. 31,'38.)				
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Boy Trouble*	Charles Ruggles-Mary Boland	Feb. 17,'39†		
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 21,'39†		
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Campus Dormitory	Betty Grable-William Henry			
Federal Offense	L. Nolan-J. C. Naish-H. Angel			
Gambler and the Lady, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts			
Gracie Allen Murder Case*	Gracie Allen-Warren William-Kent Taylor-Ellen Drew			
Grand Jury's Secrets	John Howard-Gail Patrick			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	Mar. 24,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray-Donald O'Connor-C. Ruggles			
King of Chinatown	Anna May Wong-Lloyd Nolan	Mar. 17,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
Midnight	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	May 12,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Never Say Die	Bob Hope-Martha Raye	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Night Spot Hostess	Buck Jones-Helen Twelvetrees			
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
One Third of a Nation	Sylvia Sidney-Leif Erikson	Feb. 24,'39†		
Persons in Hiding (G)	L. Overman-Patricia Morrison	Feb. 10,'39†	*60	Jan. 28,'39
Silver on the Sage	Wm. Boyd-Geo. Hayes	Mar. 31,'39†		
Stolen Life*	Elizabeth Bergner	Apr. 21,'39†		
Sudden Money	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'38
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	
(See "Ridin' the Range," "In the Cutting Room," Jan. 7,'39.)				
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
(See "In the Cutting Room," Dec. 24,'38.)				
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
(See "In the Cutting Room," Dec. 31,'38.)				
Red River Range 864	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Forged Passport	P. Kelly-L. Talbot-J. Lang	Feb. 15,'39†		
Higgins Family, No. 2	Gleasons, Jas., Lucille, Russell			
I Was a Convict	Barton MacLane-Beverly Roberts			
Mexicali Rose	Gene Autry-Smiley Burnette			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
(See "In the Cutting Room," Jan. 28,'39.)				
Rough Rider Patrol	Roy Rogers-Mary Hart			
Street of Missing Men	Charles Bickford			
Three Texas Steers	Three Mesquiteers			
Woman Doctor	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	
(See "Dr. Judith Randall," "In the Cutting Room," Jan. 7,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G)	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fisherman's Wharf (G)	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39†	*70	Jan. 28,'39
(See "In the Cutting Room," Dec. 10,'38.)				
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Jan. 27,'39†	*135	Jan. 28,'39
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38

Coming Attractions

Beauty for the Asking (G)	L. Ball-D. Woods-F. Mercer	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
(See "Pure in Mind," "In the Cutting Room," Oct. 29,'38.)				
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 17,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Knight in Ghost Town, A	G. O'Brien-R. Keith-R. Whitley			
Lady of Windsor, The (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Love Affair	I. Dunne-C. Boyer-L. Bowman	Feb. 17,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Picardy Max	James Ellison-Helen Wood			
Saint Strikes Back, The	George Sanders-Wendy Barrie	Mar. 10,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Story of Vernon and Irene Castle, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 7,'39†		
(See "The Romantic Vernon Castle," "In the Cutting Room," Dec. 17,'38.)				
They Made Her a Spy	Sally Eilers-Allan Lane			
Twelve Crowded Hours	Richard Dix-Lucille Ball	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*105	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39; pp. 52, 54.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesay	Jan. 20,'39†	92	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38

Coming Attractions

Alexander Graham Bell	Don Ameche - Henry Fonda - Loretta Young-Young Sisters			
Chasing Danger (G)	Preston Foster - Lynn Bari		*60	Jan. 14,'39
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Hound of the Baskervilles	Richard Greene-Basil Rathbone-Anita Louise-Nigel Bruce	Mar. 31,'39†		
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Mr. Mto in Terror Island	P. Lorre-J. Hersholt-A. Duff			
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News Is Made at Night*	Preston Foster-Lynn Bari			
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Rose of Washington Square	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson			
Susannah of the Mounties*	Shirley Temple-Randolph Scott			
Tail Spin 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†		
(See "In the Cutting Room," Dec. 3,'38.)				
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 17,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Wife, Husband and Friend 930	Loretta Young-Warner Baxter-Binnie Barnes-George Barbier	Mar. 3,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Winner Take All	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Joe. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Blockade (G)	M. Carroll-Henry Fonda-Leo Carrillo - John Halliday	June 17,'38	84	June 11,'38
(Exploitation: July 16,'38, pp. 80, 85; July 30,'38, p. 83; Aug. 6,'38, p. 77; Oct. 1,'38, p. 52.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Explitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59.)				
Drums (G)	Raymond Massey - Sabu - Roger Liversey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38; p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38. p. 64.)				
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64.)				
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Palette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
Gone with the Wind*	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland			
It's Spring Again	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
(See "In the Cutting Room," Jan. 14,'39.)				
King of the Turf	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Last Frontier, The	Gary Cooper-Andrea Leeds			
Made for Each Other	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn	Feb. 10,'39†		
Man in the Iron Mask	Louis Hayward			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker-Marjorie Bell	Jan. 13,'38†	58	
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Warning, The (G) 3027.. (G) 3011	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Outlaw Express 2059	Bob Baker-Cecelila Callejo	June 17,'38	56	
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Dårrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Singing Outlaw, The 2055				
Son of Frankenstein, The (G)	Bob Baker-Joan Barclay	Jan. 23,'38	56	
3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
Storm, The (G) 3016	Chas. Bickord-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Western Trails 2058	Bob Baker-Marjorie Reynolds	June 3,'38	57	
(See "In the Cutting Room," June 25,'38.)				
Wives Under Suspicion (G) 2010	Warren William-Gail Patrick-C. Moore - W. Lundigan - R. Morgan	June 3,'38	68	June 11,'38
Young Fugitives (G) 2039	Robt. Wilcox-Dorothea Kent	June 24,'38	68	June 25,'38
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Streets	Frankie Thomas-Harry Carey-"Little Tough Guys"	May 26,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
East Side of Heaven	B. Crosley-J. Blondell-M. Auer	Apr. 7,'39†		
Key Woman	Preston Foster-Irene Hervey	Feb. 24,'39†		
Spirit of Culver	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran			
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-..William Lundigan	Mar. 10,'39†		
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Crime School (G) 259	Gale Page - H. Bogart - "Dead End" Kids	May 28,'38	86	May 7,'38
(Exploitation: Aug. 6,'38, pp. 75, 76; Aug. 20,'38, p. 65; Aug. 27,'38, p. 76.)				
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39; p. 53.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

(See "Crime Is a Racket," Oct. 22,'38.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page		*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'83, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64.)				
Devil's Island (G)	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Gold Diggers in Paris (G) 206	Rudy Vallee - Rosemary Lane - Hugh Herbert-Allen Jenkins	June 11,'38	97	May 21,'38
(Exploitation: July 2,'38, p. 54.)				
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart of the North (G) 362	D. Foran-Gale Page—G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
	son-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan.... "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Battle of City Hall				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Orchid	Edw. G. Robinson-Wayne Morris-Gale Page			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart			
(See "In the Cutting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney-Edw. G. Robinson			
Hell's Kitchen	Marg't Lindsay-Ronald Reagoan-"Crime School Kids"			
Hero for a Day	Jane Bryan-Henry O'Neil			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Reporter	Bonita Granville-John Litel	Feb. 18,'39†		
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
On Trial	John Litel-Margaret Lindsay			
Professor Steps Out, The	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
("In the Cutting Room," Jan. 7,'39.)				
Roaring Road, The	Pat O'Brien-Wayne Morris.... Ann Sheridan-Gale Page			
Smashing the Money Ring	R. Reagan-R. Towne-J. Litel			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
Torchy Blane Runs for Mayor	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Wings of the Navy (G)	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	*90	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64.)				
Women in the Wind	K. Francis-W. Gargan-V. Jory			
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†		
("In the Cutting Room," Jan. 7,'39; exploitation: Jan. 14,'39, p. 64.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60.)					
Cabiria*		Brodie	Feb. 3,'39	85	
Captain Scorpiob*	Ecunomou	Brodie	Apr. '39	85	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Girl Regugee, The*	Sophia Vebo	Brodie	Sept. 25,'38	110	
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73; Jan. 28,'39, p. 59.)					
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Liebe im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	98	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G.F.D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night* (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Ware Case, The (A)	Clive Brook	A.B.F.D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
When the Husband Travels*	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	2 rls.
Ducking They Did Go, A 9406	Apr. 7,'39†	2 rls.
Flat Foot Stooges 9403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Swing, You Swingers 9428 Andy Clyde	Jan. 29,'39†	19½
Soul of a Heel, The (6-11-38) 8435 (All Star)	June 4,'38	16½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	2 rls.
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors 9506	Jan. 26,'39†	1 rl.
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	1 rl.
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	1 rl.
No. 5 (9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	1 rl.
No. 7 9657	Mar. 24,'39†	1 rl.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mounties, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Jan. 27,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A 9961		

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	5
Happy Birthday 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	1 rl.

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 12 8862	July 29,'38	10
(New Series)		
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 9854	Dec. 15,'38	10
No. 5 9585	Jan. 10,'39†	1 rl.
No. 6 9586	Feb. 17,'39†	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
Get Ready Navy 9804	Feb. 24,'39†	1 rl.
King Vulture (1-21-38) 9803	Jan. 6,'39†	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
Sportlaughs 9804	Jan. 27,'39†	1 rl.

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 9902 (Inside the White House)	Jan. 27,'39†	1 rl.
No. 3 9903	Mar. 3,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-2	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

TREASURE CHEST

(Color Cartoons)

Title	Rel. Date	Min.
Baby Checkers EI-14		
Monkey Business EI-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

(color cartoons)

Title	Rel. Date	Min.
We Live In Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Day at the Beach, A (8-15-38) W-685	June 25,'38	10
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Mama's New Hat W-882		
Seal Siknners W-881 (sepia)	Jan. 28,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Singapore and Jahore T-855	Aug. 31,'38†	9
Sydney, Pride of Australia T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Joaquin Murrieta (7-23-38) H-726 (sepia)	June 11,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The M-875	Dec. 31,'38†	11
Hollywood Handicap (7-9-38) M-678 "Original Sing Band"	May 7,'38	10
Ice Antics M-876		
Streamline Swing (11-12-38) M-872 (In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again M-873 Shephard-Struwick-Mary Howard	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloy	July 9,'38	10
Tupapaco (7-9-38) M-679 Moroni Olsen	June 11,'38	11
What Do You Think, No. 3 M-672	Jan. 15,'38	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38) R-602 Erik Rhodes-Virginia Grey	Jan. 29,'38	21
Dream of Love, A R-803	Jan. 28,'39†	
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downes	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly R-802	Dec. 17,'38†	19

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt C-935	Jan. 7,'39†	11
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Hide and Shriek (7-2-38) C-740	June 18,'38	11
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	9

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10
No. 2—K-922 (New Roadways)	Jan. 28,'39†	

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Friend Indeed (1-1-38) S-703	Jan. 1,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure S-905		
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10
Story of Dr. Carver (7-2-38) S-710	June 18,'38	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Luch, An F-955		
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet F-954		8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Lost Kitten (7-23-38) T7-11	June 24,'38	7
My Friend the Monkey T8-6	Jan. 20,'39†	1 rl.
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills T8-5	Dec. 23,'38†	1 rl.
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 27,'39†	1 rl.
Hunky and Spunky (7-23-38) C7-6	June 24,'38	7
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories K8-4	Jan. 27,'39†	1 rl.
Mexico (10-15-38) K8-2	Oct. 7,'38†	10

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Easy on the Ice (6-18-38) A7-13 H. King's Orch.-S Foster	June 3,'38	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) (A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6	Jan. 6,'39†	10
Larry Clinton and Orch.		
Queens of the Air (7-23-38) A7-14	July 8,'38	11
Vincent Lopez		

PARAGRAPHICS

Title	Rel. Date	Min.
Find What's Wrong (7-9-38) V7-12	June 17,'38	10
Mildewed Melodrama (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski V8-5	Dec. 16,'38†	1 rl.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 11—Water Symphony—Nothing But Seals — Vineyards of California (7-23-38) P7-11	June 4,'38	10
No. 12 — Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.

(New Series)

Title	Rel. Date	Min.
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—P8-7	Feb. 3,'39†	1 rl.
No. 8—P8-8	Mar. 3,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
I Yam Love Sick E7-10	May 20,'38	7
Jeep, The E7-12	July 15,'38	7
Leave Well Enough Alone	Feb. 24,'39†	1 rl.
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

Title	Rel. Date	Min.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 6 J7-6	July 8,'38	1 rl.

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.
No. 4 J8-4	Mar. 10,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
You Leave Me Breathless (7-2-38) SC7-5	May 27,'38	8
Jimmy Dorsey and Orch.		

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 50—Red, White and Blue Champions (6-4-38) R7-11	May 20,'38	1 rl.
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No.55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath R8-7	Feb. 17,'39†	1 rl.

UNUSUAL OCCUPATIONS

(In Color)

Title	Rel. Date	Min.
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 L8-3	Dec. 2,'38†	1 rl.
No. 4 (1-28-39) L8-4	Feb. 3,'39†	10

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Berth Quake 83,705	May 6,'38	16
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 3—Picketing for Love 83,603	June 3,'38	17

1938-39

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME

1937-38

Title	Rel. Date	Min.
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19

1938-39

Title	Rel. Date	Min.
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38)	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106		

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212	June 24,'38	10
Jan Peerce		
Hockshop Blues (8-6-38) 84,213	July 15,'38	10
Brad Reynolds & Orch.		
International Rhythm (7-2-38) 84,211	June 3,'38	10
Roy Smeek and His Aloha Islanders	May 13,'38	11
Reading', Ritin', and Rhythm 94,207	Feb. 17,'39†	10
Salt Shakers 84,210		
J. C. Flippen	Apr. 1,'38	11
Skyline Revue 84,200		
Paula Stone		
Styles and Smiles (10-15-38) 94,202	Sept. 30,'38†	11
Virginia Verrill		
Talent Auction 94,203	Oct. 28,'38†	10
Irene Beasley		
Tropical Topics 94,206	Jan. 20,'39†	10
Rosita Ortega		
Under a Gypsy Moon (9-3-38) 94,201	Sept. 2,'38†	10
J. Harold Murray		
Venetian Moonlight 94,204	Nov. 25,'38	1 rl.
Mario Cozzi		

PATHE NEWS

Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Photografter, The 83,203	June 17,'38	15
Jack Rice		
Plumb Crazy 93,202	Feb. 3,'39†	16

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Twenty Girls and a Band (1-22-38) 83,502	Apr. 8,'38	18
Nick Stuart and Orch.		

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Papos 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Newsreel (12-31-38) 94,604	Dec. 10,'38†	10
Pilot Boat 94,605	Feb. 3,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Blue Grass (12-17-38)		10
Bow Strings 94,306	Jan. 27,'39†	9
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
On the Wing 94,305	Dec. 30,'38†	10
Underwater (6-25-38) 84,307	June 3,'38	9

SHEILA BARRETT COMEDIES

Title	Rel. Date	Min.
Week-End Guest 94,401	Oct. 14,'38†	

SMART SET

Title	Rel. Date	Min.
Buckaroo Broadcast, A (6-18-38) 83,203	Apr. 22,'38	18
Ray Whitley		
Hunting Trouble (8-13-38) 83,303	Aug. 12,'38	10
Jed Prouty		

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
(Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)		
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Daily Diet of Danger, A	Jan. 6,'39†	
Filming Big Thrills 9202	Oct. 28,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Nov. 11,'38†	10

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10

MAGIC CARPET SERIES

(Lowell Thomas)

Title	Rel. Date	Min.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38 †	1 rl.
Isle of Pleasure (11-19-38) 9103	Dec. 23,'38†	11
Viking Trail (12-31-38)		11

TERRY-TOONS

Title	Rel. Date	Min.
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Gandy Goose In Doomsday 9524	Dec. 16,'38†	
Goose Flies High, The	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521	Aug. 26,'38†	1 rl.
(In color)		
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGENSEN (Sports)

Title	Rel. Date	Min.
Shooting for Par 9302	Jan. 13,'39	
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jersusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		
Wanderers of the Desert (1-7-39		1 rl.

UNIVERSAL

GOING PLACES WITH LOWELL THOMAS

Title	Rel. Date	Min.
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52. (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.
No. 59 3357	Jan. 30,'39†	1 rl.
No. 60 3358	Feb. 20,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbirds (12-10-38) 3246	Dec. 26,'38†	7
Magic Beans 3249	Feb. 13,'39†	1 rl.
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts 3247	Jan. 9,'39†	7

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

MENTONE MUSICAL COMEDIES

Beauty Shoppe (8-27-38)
3222 ....Sept. 28,'38†19½..
Imogene Coca
Down on the Barn
(2-26-38) 2167 ....Feb. 23,'38.17....
Billy Jones-Ernie Hare
Fits and Benefits 2173....July 27,'38.19....
York and King
High Jack N' the Show
(5-21-38) 2170 ....May 18,'38.17....
James Barton
Latin Hi-Hattin'
(4-30-38) 2169 ....Apr. 27,'38.17....
Dorothy Stone-
Chas. Collins
Music and Flowers
(5-21-38) 2171 ....June 15,'38.19....
Block and Sully
Music and Models
(12-3-38) 3225 ....Dec. 14,'38†18....
Jack Arthur
Nautical Knights (1-28-39)
3226 ....Jan. 11,'39†19....
Arthur-Morton Havel ...
Patio Serenade (11-12-38)
3224 ....Nov. 16,'38†17....
Tito Coral-Armida
Rhythm Cafe 3221..........Sept. 7,'38†20....
Virginia Verrill
Side Show Fakir 3223....Oct. 12,'38†20....
Clyde Hager-Charioteers
Somewhere in Paris
(3-5-38) 2168 ....Mar. 23,'38.17....
J. Harold Murray
Stars and Stripes (7-2-38)
2172 ....Feb. 15,'39.2 rls..
Ed. East-Ralph Dumke July 6,'38.17½..
Wild and Bully 3227......Feb. 15,'39.19....

OSWALD CARTOONS

Barnyard Romeo (8-20-38)
2291 ....Aug. 1,'38..7....
Big Cat and the Little
Mousie, The (10-15-38)
2293 ....Aug. 15,'38†.7....
Cheese Nappers (7-2-38)
2288 ....July 4,'38..7....
Feed the Kitty 2281......Mar. 14,'38..7....
Ghost Town Frolics 2294..Sept. 5,'38..7....
Happy Scouts (7-2-38)
2395 ....June 20,'38..7....
Man Hunt (2-26-38) 2278.Feb. 7,'38..7....
Movie Phony News 2285...May 30,'38.......
Nellie, The Indian Chief's
Daughter (6-4-38) 2286.June 6,'38..7....
Nellie, the Sewing Machine
Girl (5-14-38) 2282.....Apr. 11,'38..7½..
Pixie Land 2295...........Sept. 12,'38..7....
Problem Child, The
(5-14-38) 2284..........May 16,'38..7....
Queen's Kittens 2292......Aug. 8,'38..7....
Silly Seals (8-27-38) 2290.July 25,'38..7....
Tail End (5-21-38) 2283..Apr. 25,'38..7....
Trade Mice 2280..........Feb. 28,'38..7....
Yokel Boy Makes Good
(3-12-38) 2279 ....Feb. 21,'38..7....
Voodoo In Harlem (7-9-38)
2289 ....July 18,'38..7....

STRANGER THAN FICTION SERIES

No. 50—Novelty 2394.....May 2,'38..9....
No. 51—Novelty (6-11-38)
2395 ....June 6,'38..9....
No. 52—Novelty (7-2-38)
2396 ....June 20,'38..9....
No. 53—Novelty 3364 ....Aug. 29,'38†.9....
No. 54—Novelty 3365 .....Sept. 19,'38†.9....
No. 55—Novelty (10-8-38)
3366 ....Oct. 10,'38†.9½..
No. 56—Novelty (12-3-38)
3367 ....Nov. 21,'38†.9....
No. 57—Novelty (12-17-38)
3368 ....Dec. 5,'38†.9....
No. 58—Novelty (1-28-39)
3369 ....Jan. 2,'39†.9½..
No. 59—Novelty 3370 .....Feb. 6,'39†.1 rl..
No. 60—Novelty 3371.....Mar. 6,'39†.1 rl..

VITAPHONE

Title Rel. Date Min.

BROADWAY BREVITIES

Forget-Me-Knots 3011.....May 7,'38..2 rls.
Bernice Claire
Steeks and Blondes 3023...May 21,'38..2 rls.
Gene Lockhart
Out Where the Stars Begin
3004 ....May 28,'38..2 rls.
Evelyn Thawl-Jeffrey Lynn

Title Rel. Date Min.
Prisoner of Swing 3012....June 11,'38..2 rls.
Hal LeRoy
Rise and Sing 3029......June 25,'38..2 rls.
Cross and Dunn
Rainbow's End (7-23-38)
3017 ....July 2,'38.22....
Eddie Peabody
My Pop 3024.............July 16,'38..2 rls.
Henry Armetta
Sons of the Plains
(7-23-38) 3006 ....July 30,'38.19....
Mauch Twins
Up In Lights 3018.........Aug. 13,'38..2 rls.
Pat Rooney
There Goes the Bride 3030.Aug. 27,'38..2 rls.
Fifi D'Orsay
Zero Girl 4009........... Sept. 3,'38†.2 rls.
Evelyn Chandler
Campus Cinderella 4001...Sept. 17,'38†18....
Johnnie Davis
Murder with Reservations
4010 ....Sept. 24,'38†.2 rls.
George Campo
Toyland Casino (10-22-38)
4011 ....Oct. 8,'38†22....
Two Shadows 4012.........Oct. 22,'38†.2 rls.
Knight Is Young, The
4013 ....Oct. 29,'38†.2 rls.
Hal LeRoy
Cleaning Up (10-29-38)
4014 .... Nov. 12,'38†20....
Cross and Dunn
Declaration of Independence
The (10-15-38) 4002..... Nov. 26,'38.19....
John Litel (color)
Star Dust (12-3-38) 4015.. Dec. 12,'38†22....
Benny Davis
Boarder Trouble 4016......Dec. 17,'38†.2 rls.
Joe and Asbestos
Swing Time In the Movies
(1-7-39) 4003 ....Jan. 7,'39†20....
Fritz Feld (color)
Hats and Dogs 4017......
Wini Shaw Dec. 31,'38†.2 rl..
Lincoln in the White House
(1-14-39) 4004 ....Feb. 11,'39†20....
Frank McGlynn (color)
Sophmore Living 4021.....Jan. 21,'39†.2 rls.
Harvest Moon Dancers

COLOR PARADE

Miracles of Sport 4601....Sept. 10,'38†10....
China Today (11-12-38)
4602 ....Oct. 1,'38†11....
Mechanix Illustrated, No. 1
(12-3-38) 4603 .... Nov. 5,'38†10....
Nature's Mimics 4604..... Dec. 3,'38..1 rl..
Mechanix Illustrated, No. 2
4605 ....Jan. 7,'39†.1 rl..

COLORTOUR ADVENTURE

(In Color)

Pearl of the East 3509....May 21,'38..1 rl..
Mechanix Illustrated
(7-23-38) 3511 ....June 4,'38.10....
Isles of Enchantment 3512.June 25,'38..1 rl..
Hermit Kingdom 3513....Aug. 27,'38..1 rl..
Mechanix Illustrated, No. 2
4005 .... Jan. 7,'39†.1 rl..

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Wanderlust 3309 ....May 14,'38..1 rl..
Dreams Come True, A
3310 ....June 6,'38..1 rl..
Fighting Judge, The
(8-6-38) 3311 ....July 2,'38.13....
Night Intruder (7-30-38)
3312 ....July 23,'38.14....
Trapped Underground 3313.Aug. 20,'38..1 rl..
Identified 4301 ....Sept. 17,'38†12....
Defying Death (12-10-38)
4303 .... Oct. 15,'38†12....
Toils of the Law 4302..... Nov. 12,'38†.1 rl..
Treacherous Waters
(12-17-38) 4304 .... Dec. 10,'38†10....
The Human Bomb
(1-28-39) 4305..........Jan. 7,'39†12....

LOONEY TUNES

No. 52—Injun Trouble
3611 ....May 21,'38..1 rl..
No. 53—Porky the Fire-
man 3612 ....June 4,'38..1 rl..
No. 54—Porky's Party
3613 ....June 25,'38..1 rl..
No. 55—Porky's Spring
Planting (7-9-38) 3614..July 16,'38..7....
No. 56—Porky and Daffy
(7-30-38) 3615 .... Aug. 6,'38..7....
No. 57—Wholly Smoke
3616 ....Aug. 27,'38..1 rl..

Title Rel. Date Min.
No. 58—Porky In Wacky-
land 4801 ....Sept. 24,'38†.1 rl..
No. 59—Porky's Naughty
Nephew 4802 ....Oct. 15,'38†.1 rl..
No. 61—Daffy Doc, The
(12-3-38) 4804 ....Nov. 26,'38†.7....
No. 62—Porky The Gob
(12-31-38) 4805 .... Dec. 17,'38†.7....
No. 63—The Lone Stranger
and Porky 4806.........Jan. 7,'39†.1 rl..
No. 64—It's an Ill Wind
4807 ....Jan. 28,'39†.1 rl..

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Don Bestor and Orch.
3716 .... July 9,'38..1 rl..
Saturday Night Swing Club
3717 ....July 30,'38..1 rl..
Clyde McCoy and Orch.
3718 .... Aug. 20,'38..1 rl..
Larry Clinton and Orch.
4701 ....Sept. 3,'38†.1 rl..
Ray Kinney and Hawaiians
4702 .... Oct. 1,'38†......
Merle Kendricks and Orch.
(10-22-38) 4704 ....Nov. 12,'38†10....
Music with a Smile
(7-30-38) 4705 .... Dec. 3,'38†10....
Dave Apollon and Orch.
(12-17-38) 4706 .... Dec. 24,'38†11....
Clyde Lucas and Orch.
(1-21-39) 4707 ....Jan. 7,'39†10....
Blue Barron and Orch. Jan. 21,'39† 1 rl..
4708 ....

MERRIE MELODIES

(In Colors)

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3414 ....June 11,'38..1 rl..
No. 59—Have You Got Any
Castles 3415 ....June 25,'38..1 rl..
No. 60—Love and Curses
(7-23-38) 3416 ....July 9,'38..7....
No. 61—Cinderella Meets
Fella (7-23-38) 3417....July 23,'38..7....
No. 62—The Major Lied
'Til Dawn 3418.........Aug. 13,'38..1 rl..
No. 63—A-Lad-In Bagdad
3419 ....1 rl..
No. 64—Cracked Ice 3420...............1 rl..
No. 65—A Feud There Was
4501 ....Sept. 24,'38†.7....
No. 66—Little Pancho
Vanilla (10-22-38) 4502. Oct. 8,'38†.7....
No. 67—Johnny Smith and
Poker Huntas 4503 ..... Oct. 22,'38†.1 rl..
No. 68—You're An Educa-
tion (12-3-38) 4504 .... Nov. 5,'38†.7....
No. 69—Night Watchman,
The (11-26-38) 4505.... Nov. 19,'38†.7....
No. 70—Daffy Duck in
Hollywood 4506 .... Dec. 12,'38†.1 rl..
No. 71—Count Me Out
(12-31-38) 4507 .... Dec. 17,'38†.7....
No. 72—The Mice Will
Play 4508 .... Dec. 31,'39†.1 rl..
No. 73—Dog Gone Modern
(1-21-39) 4509 ....Jan. 14,'39†.7....
No. 73—Ham-ateur Night
4510 ....Jan. 28,'39† 1rl..

PICTORIAL REVUES

No. 11—Plastics—Perfume
3811 ....July 9,'38..1 rl..
No. 12—Hollywood—Sculling—Furs 3812 ....Aug. 13,'38..1 rl..

TECHNICOLOR SPECIALS

Pow Wow 4401...........Oct. 1,'38†......
Immortal Brush (10-22-38)
4402 .... Nov. 19,'38†.9....

VITAPHONE VARIETIES

Swing Cat's Jamboree
(7-9-38) 3912 ....Aug. 6,'38..8....
Louis Prima and Orch.
The Great Library Misery
4901 ....Sept. 10,'38†11....
Table Manners 4902...... Oct. 15,'38†11....
Vaudeville Interlude 4903.. Nov. 19,'38†.1 rl..
Robbin' Good (12-3-38)
4904 .... Dec. 10,'38†10....
Luis Zingone
Ski Girl (1-28-39) 4905...Jan. 14,'39†10....

OTHER PRODUCT

Title Rel. Date Min.

A. B. F. D.

Legend of Norfolk, A
(12-31-38) ....

DEVLIN

Ancient Cities of Southern
France (8-13-38) ....Aug. 15,'38†10....

Title Rel. Date Min.
Old Towns of Normandy
Makassar (8-6-38) .... Aug. 15,'38†10....
Resorts and Quaint Towns
of the Blue Coast
(5-21-38) .... July 15,'38†10½..
Rio de Janeiro (8-13-38).. Aug. 15,'38†10....
Venice (8-13-38) ....Aug. 15,'38†10....
Voyage to Cebu (7-2-38)..July 15,'38†.9....

G.P.O. FILM UNIT

North Sea (7-9-38)...............................

HOFFBERG

Trailing the Jaguar
(7-2-38) .... July 15,'38.28....

LENAUER

Datelines (6-18-38) ....8....
Frosty Frolics (12-24-38).............11....
Getting Your Money's
Worth (12-31-38) ....11....

REGAL

Youth Marches On
(9-24-38) .... Sept. 24,'38.20....

SACK

(with Negro Cast)

Brown Gravey ....July 30,'38†21....
Framing of the Shrew, The. July 30,'38†19....
Lady Fare, The...........July 30,'38†20....
Melancholy Dame, The....July 30,'38†19....
Music Hath Harms........July 30,'38†21....
Off In the Silly Night..... July 30,'38†20....
Old Black Joe............Sept. 15,'38†17....
On a Plantation............Sept. 1,'38†20....
Pickin' Cotton .... Oct. 1,'38†.8....
Road Back, The.......... Oct. 1,'38†19....
Slave Days ....Sept. 15,'38†.9....
Welcome Home ....Sept. 1,'38†10....

SANDERS FILMS

Midsummer In Sweden
(11-5-38) ....10....
Fishing in the Fiords
(11-12-38) ....10....
Dalecarlia, The Heart of
Sweden (11-19-38) ....10....

SCREEN MEMORIES

Memory Lingers On, The
(8-13-38) ....9....

WORLD

Andante et Rondo..............................
Ave Maria ....
Children's Corner ....
Jeune Fille Au Jardin.... ....
Les Berceuse ....
Song of Ceylon...................................
Valse Brillante ....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title Rel Date Min.
Flying G Men............Jan. 28,'39†......
James Craig-Lorna Gray
Mandrake, the Magician... May 6,'39†......
Overland with Kit Carson. Aug. 12,'39†......
Bill Elliott
Spider's Web, The
(11-5-38) 9120 ....Oct. 22,'38†19....
Warren Hull-Iris Meredith (each)
(15 episodes)

REPUBLIC

Title Rel Date Min.
Dick Tracy Returns
(8-6-38) 7201 ....Aug. 20,'38.18....
Ralph Byrd-Lynn Roberts (each)
(15 episodes)
Hawk of the Wilderness
(12-10-38) 7301 .... Dec. 3,'38†.2 rls.
(each)
(1st episode 29)
H. Brix-J. Martin-Malo
Lone Ranger Rides Again. Feb. 25,'39†.2 rls.
Robert Livingston- (each)
Chief Thunder Cloud (1st episode-30 min.)
(15 episodes)

UNIVERSAL

Title Rel Date Min.
Buck Rogers 3881-92......Apr. 11,'39†......
Larry Crabbe
Red Barry (10-8-38)
3681-3793 ....Oct. 18,'38†20....
Buster Crabbe-Frances Robinson (each)
Scouts to the Rescue
(12-31-38) 3781-92 .....Jan. 17,'39†......
Jackie Cooper-Vandell Darr
(Exploitation: Jan. 14,'39, p. 65.)

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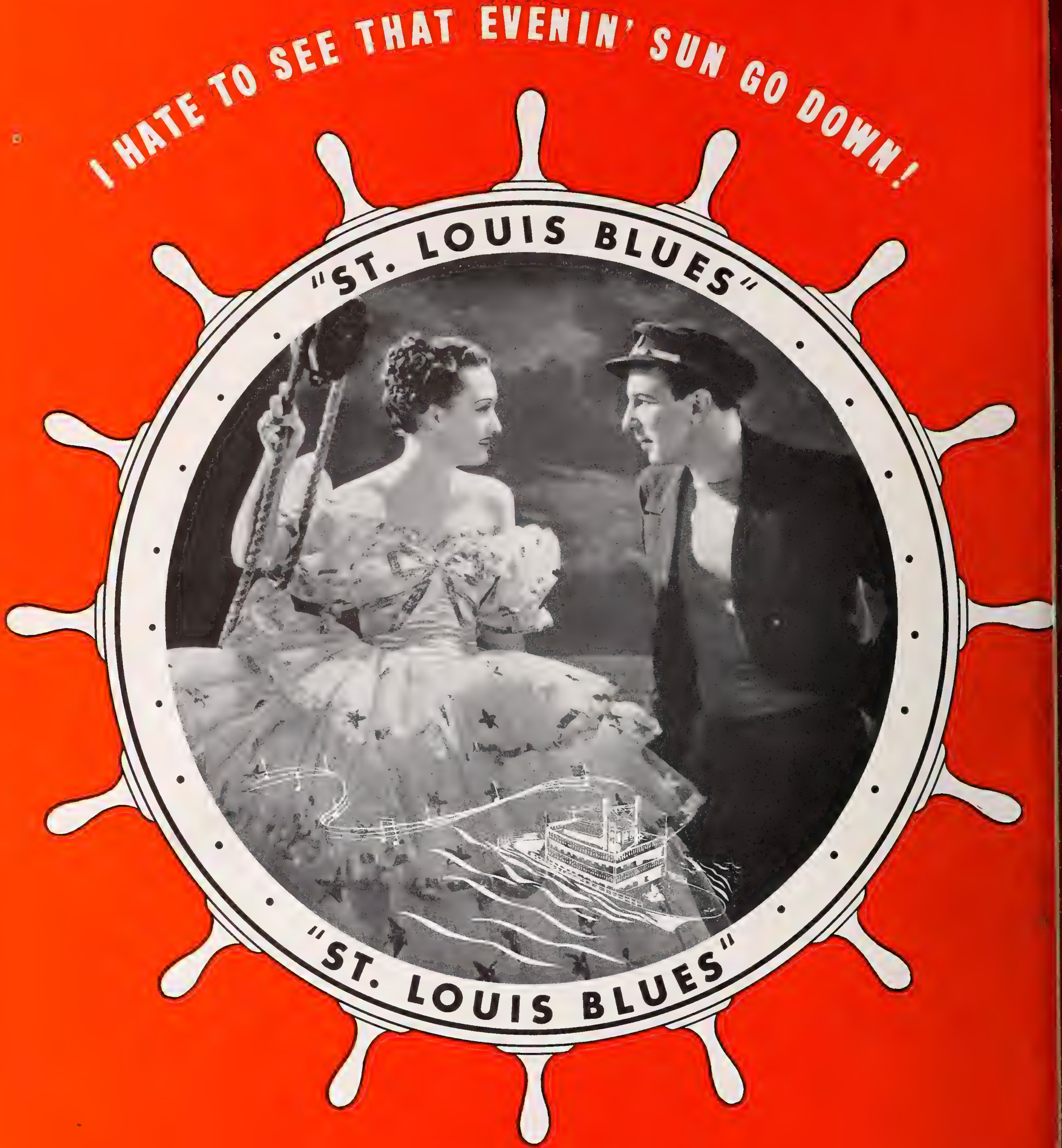
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MOTION PICTURE HERALD

Better Theatres

Front Treatments and Lighting the Marquee

FEBRUARY 4, 1939
Section Two

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JULIAR, Baraboo, Wisconsin
NILE . . . Bethlehem, Pennsylvania
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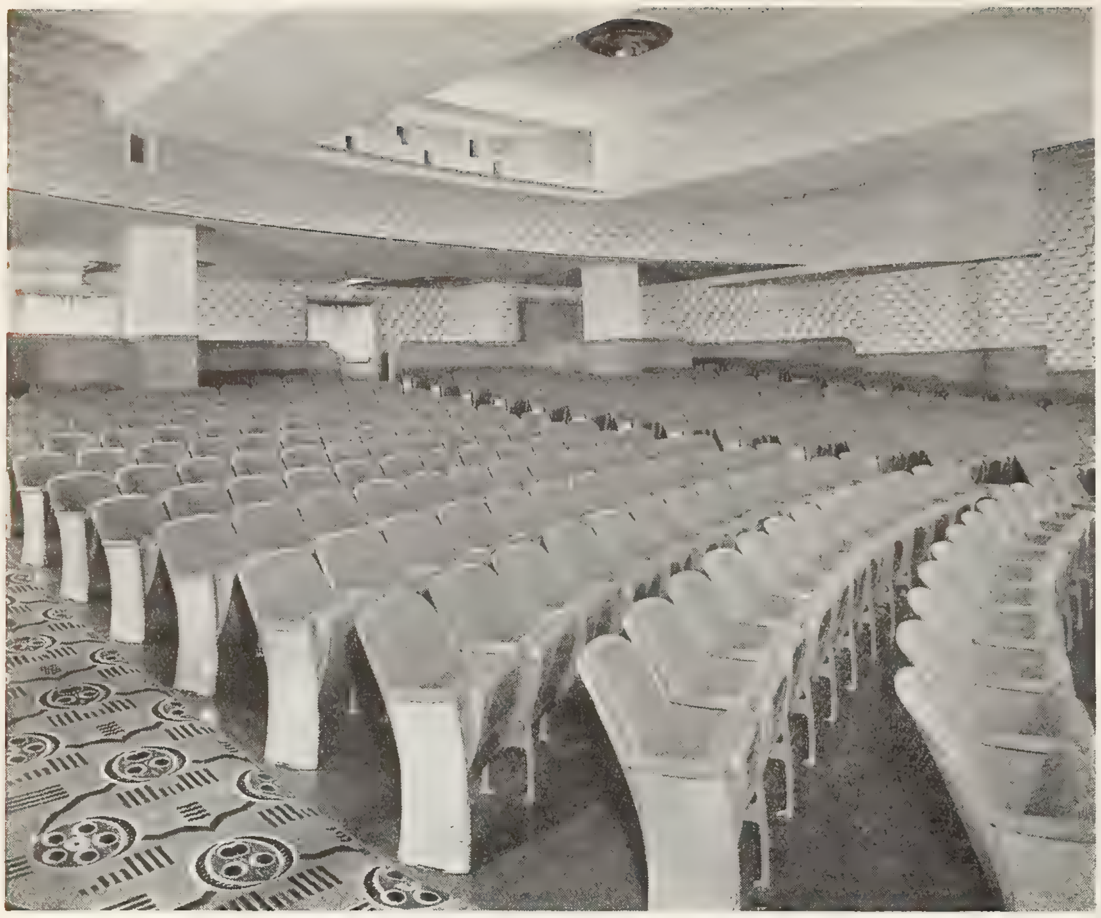

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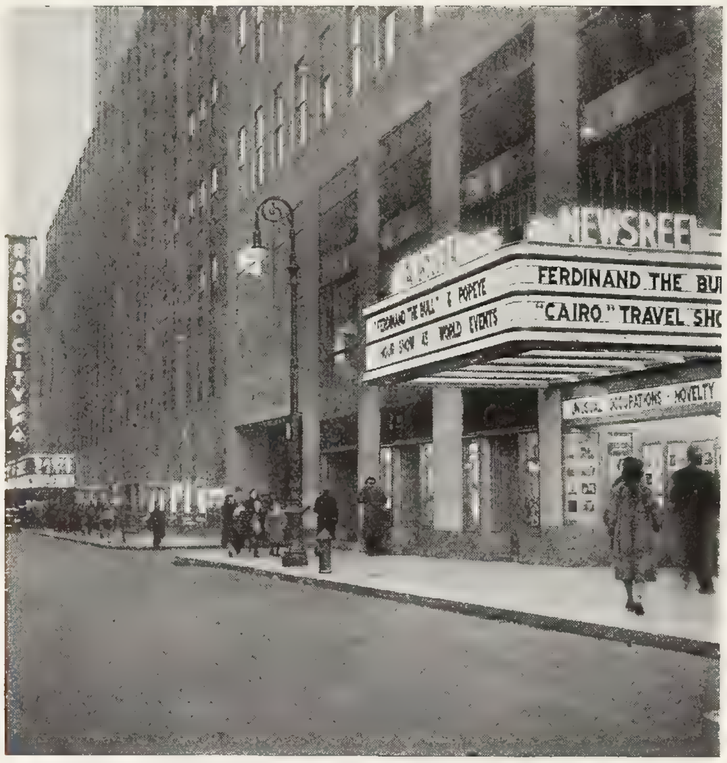

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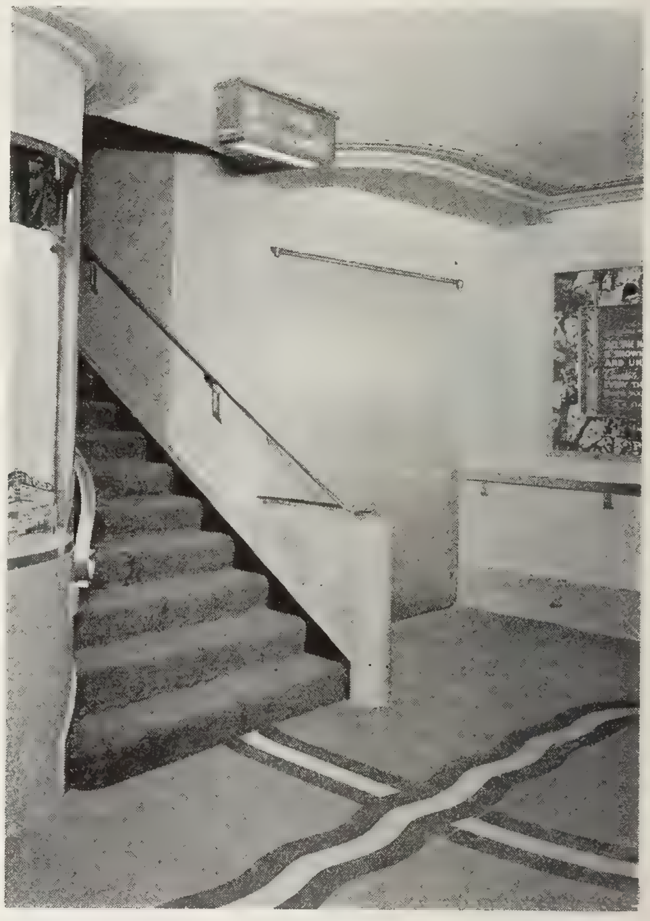

PLACED in the shadow of the gigantic Radio City Music Hall, Newsreel Theatres' third Manhattan holding provides an intimate 450-seat refuge for the busy midtown shopper. Stainless steel frames set off the two line Adler letter attraction on board. A third changeable letter line runs across the face of the theatre just above the box office. . . . The lobby (right) is floored with rubber matting into which traffic guide lines have been vulcanized. The waved guide line leads to the auditorium, from which exit is provided by the solid bronze doors at the right of the stairway. Since this picture was taken, the lobby walls were finished with Flexwood. The stairs lead to a lounge equipped with birch furniture specially designed to provide the resilience of tubular metal chairs. Beyond this is the women's lounge further described on Page 24. . . . The auditorium is carpeted in old rose; its walls are covered with flameproof green damask shading into several tones of rose at the ceiling. Chairs are American Bodiform, upholstered in turquoise. . . . The conditioning system delivers 400 cubic feet of fresh air per person per minute. . . . Projection is Simplex; sound equipment by RCA.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 134 FEBRUARY 4, 1939 NUMBER 6

Calls Theatre Lighting Primitive

THE LIGHTING of motion picture theatres, from the point of view of good vision, is still "primitive," according to Dr. Matthew Luckiesh of the General Electric Company, whose special field of study at Nela Park is "better vision," on which he has written an authoritative book. Addressing the Illuminating Engineers Society in New York January 17, he said that with the strain upon eyes and human seeing machines which the critical seeing tasks of modern civilization impose, "it would be ideal if our efforts at relaxation in motion picture theatres were not penalized by unnecessarily primitive lighting and seeing conditions."

Admitting that there was a time when primitive seeing conditions were justifiable in the theatre, Dr. Luckiesh pointed out that it is not long since home, school, office and factory had to tolerate inadequate lighting because nothing better was available.

But today, he declared, "we can have pictures on the screen bright enough to justify some initial steps in reducing the contrast between the screen and its dark surroundings.

"It is too early to worry about the ideal compromise and the ideal gradation of brightness from the edge of the screen outward in all directions. Our researches indicate that if the surroundings included in a solid angle of 60° have an average brightness of one-tenth that of the projected picture, great improvement in eye-sensitivity, eye-comfort and seeing comfort will be achieved."

Progressing beyond this minimum, Dr. Luckiesh said that other investigations, using blinking as a criterion of eye comfort indicated that the ideal might ultimately prove to be screen surroundings approximately as bright as the picture itself.

Theatre Building In 1938 Down 18%

MATCHING THE pace set by 1937 in some areas, and surpassing it in others, theatre construction during 1938 nevertheless could not wholly keep up with the previous year's record in the 37 states east of the Rocky Mountains, it is reported by the Dodge Corporation. The report covers both new construction and substantial remodeling.

The automobile area of Southern Michigan proved one of the brightest spots of the year's activity, with 47 construction jobs in contrast to 1937's figure of 34. Valuations and seating areas, however, do not show the same ratio, but in comparison with the figures just cited indicate a trend toward smaller and less elaborate houses. New construction valuations for 1938 totaled $1,284,000 as against $1,257,000 for the preceding year. Further, the 47 new and remodeled theatres of 1938 involved only 174,000 square feet of floor area, in contrast to the 194,000 square feet covered by the 34 theatres produced or rebuilt the year before.

The same trend, however, is not found in Texas or the Southeastern states, other bright points in the year's record. In those sections cost and floor area increased over 1937 figures very nearly in proportion to the increase in number of construction jobs undertaken.

The Michigan trend, on the other hand, prevailed in some regions of low activity, and is partly responsible for their poor showing. New England, for example, built or rebuilt 63 theatres in 1938, as against only 65 in 1937, but floor space involved dropped from 254,000 to 143,000 square feet, and construction valuations declined almost 25%, or from $2,082,000 to $1,599,000.

Over the 37 states as a whole, a trend toward the smaller theatre was plainly apparent, but many of the small houses appear to have been quite as elaborate as their larger counterparts. The drop in unit cost is by no means comparable to the decline in general in floor areas. Thus, while total construction was down only 18% as compared with 1937, construction valuations decreased 28%, and the reduction in floor space involved showed a 48% reduction.

The shift in the direction of the smaller house appears, from statistics compiled by BETTER THEATRES, to represent a style trend rather than preferential building in rural areas. Some relatively rural sections, as upstate New York, or the Dakotas and Minnesota, slumped materially, while some metropolitan regions, notably that of St. Louis, gave excellent account of themselves.

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FEATURES OF THIS ISSUE

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Better Theatres is published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week as Section Two of Motion Picture Herald. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. Consultants: J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

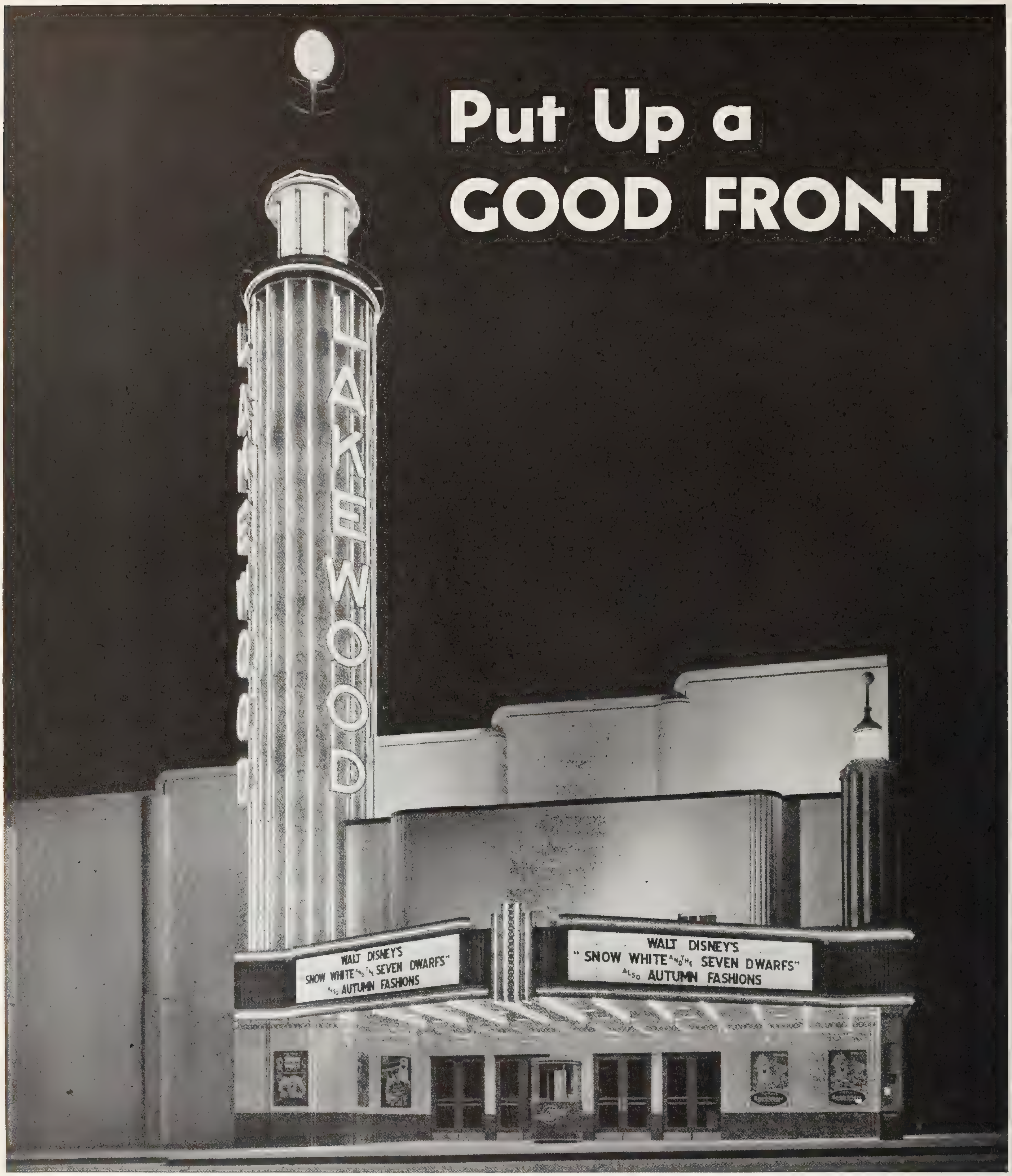
Canada Begins Year With 23 Projects

CANADIAN theatre building and remodeling got off to a fast start in 1939, with licenses actually applied for and issued to date covering 23 construction projects estimated to cost between one and a half and two million dollars. Out of this number of licenses, only five apply to remodeling or alteration work, the other 18 covering completely new construction.

An additional six theatres, for which construction licenses have not as yet been obtained, are at present on the planning boards.

Three of the licensed projects are in the city of Toronto, in which five new theatres, begun in 1938, at present under construction. Others are scattered across every portion of the Dominion from Montreal to Vancouver.

Put Up a GOOD FRONT


LAKEWOOD
LAKEWOOD
WALT DISNEY'S
SNOW WHITE AND THE SEVEN DWARFS
ALSO AUTUMN FASHIONS
WALT DISNEY'S
"SNOW WHITE AND THE SEVEN DWARFS"
ALSO AUTUMN FASHIONS

ARCHITECTURAL MASSES AS BACKGROUNDS FOR LIGHT

■ Porcelain enamel, flashed white opal glass, stucco and unlimited lighting compose the striking facade of Interstate Theatres' new Lakewood in Dallas, Texas. The entire building front below the marquee ceiling, the box office, the lobby walls and ceiling, and the two towers, are all Texlite porcelain enamel. White opal glass provides the windows of the beacon. The porcelain sphere that tops the large tower sparkles with more than 500 winking incandescents. White, red, orange and soft blue predominate in the lighting scheme.

Surveying in picture and text, the materials and methods with which the new conception of the theatre front, as an active promotional element of the theatre structure, is being realized in modern forms today

IN SELECTING the proper mtaerials for the exterior facing of the motion picture theatre there are two basic factors to be considered.

1. Attraction value.
2. Appearance by day; and by night.

In turn when these factors are considered the following charateristics of the materials are important: (a) light reflection, (b) color, (c) ability to keep clean, and (d) durability.

The attractiveness of any material is gauged by its color and its ability to reflect ortransmit light both artificial and natural in a pleasing manner. Most materials are available in a sufficient number of desirable colors, but too often a poor selection is made so far as the proper light reflection characteristics of the material is concerned.

The light reflection characteristics of exterior finish materials can be grouped generally into three classifications:

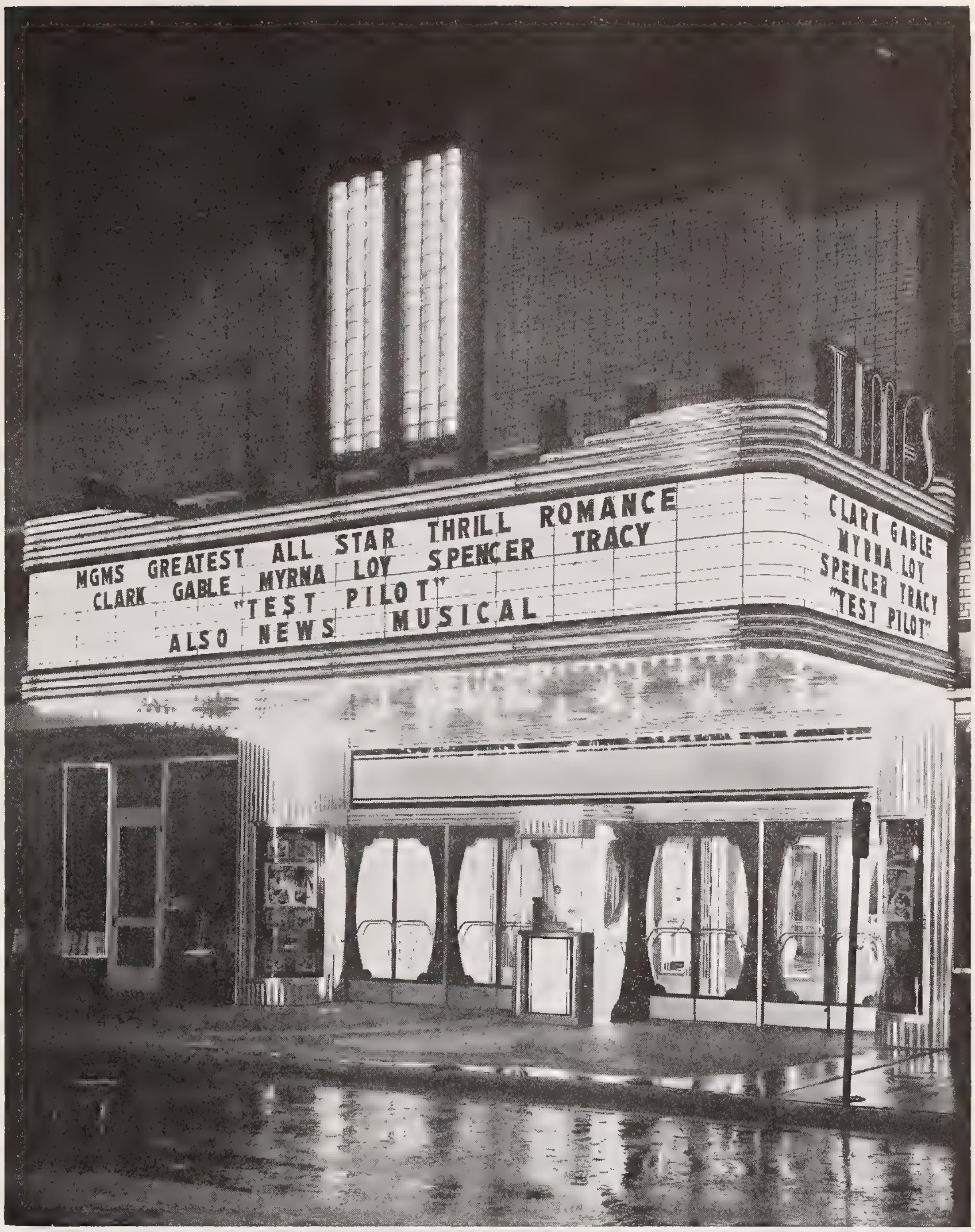
1. *Highly diffusive (rough or abrasive surface).*
2. *Diffusive reflective (minute break up of surface each part being smooth).*
3. *Highly reflective (unbroken and perfectly smooth surface).*

While highly reflective surfaces add to the liveliness and attract attention they are objectionable when they reflect images of their surroundings to an annoying degree and also reveal the least bit waviness which such materials usually have.

Diffusive reflective surfaces are desirable because they retain the advantages of the highly reflective surfaces but at the same time conceal any waviness that may exist and also sufficiently breakup optically the reflections of surrounding images. Since diffusive reflective surfaces are essentially smooth they will hold and gather a minimum of dust and dirt and will prove easy to keep clean. Diffusive reflective surfaces also permit better definition of the color of the material whereas highly reflective surfaces reveal spotty areas of bright glare where color is wiped out.

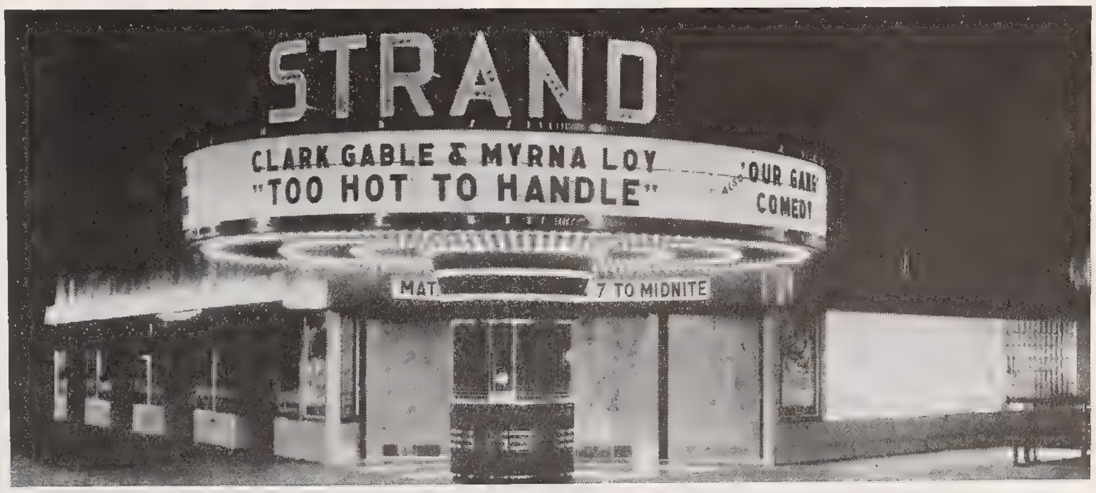
Highly diffusive surfaces such as stucco and limestone, etc., are difficult to keep clean and not very lively in appearance.

Architectural terra cotta, enamelled brick, porcelain enamel baked on steel and glass are some of the materials which can be made to have a proper diffusive reflective surface and also have desirable colors.

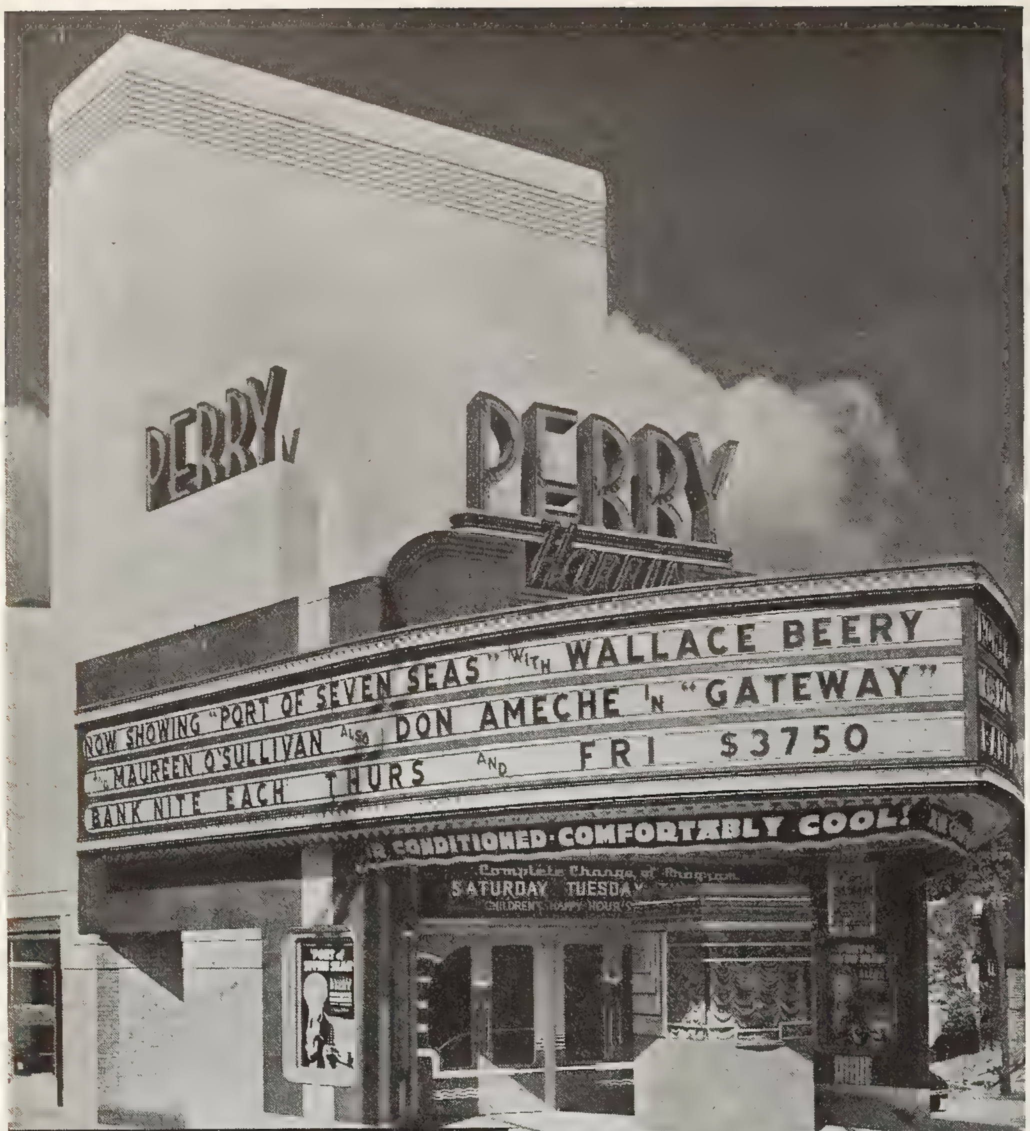


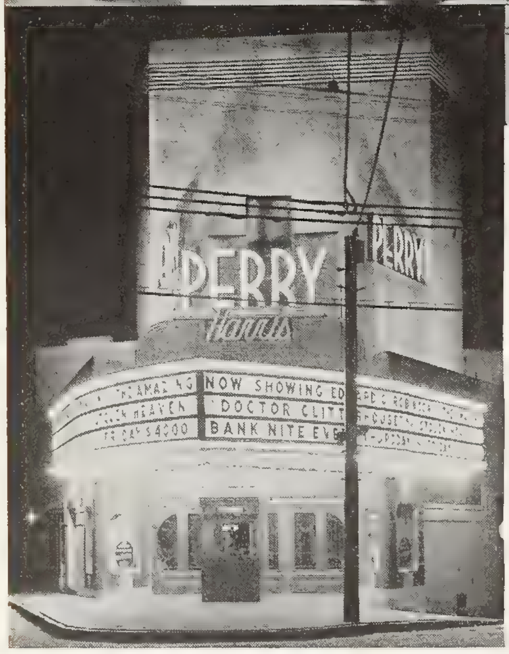
SPARKLE WITH GLASS BLOCKS AND METAL

■ With illuminated Insulux glass blocks set in an eccentrically formed brick upper facade, and reflective metal surfaces at the entrance, the Times theatre in Rockford, Ill., achieves night-time prominence with economy in lamping.



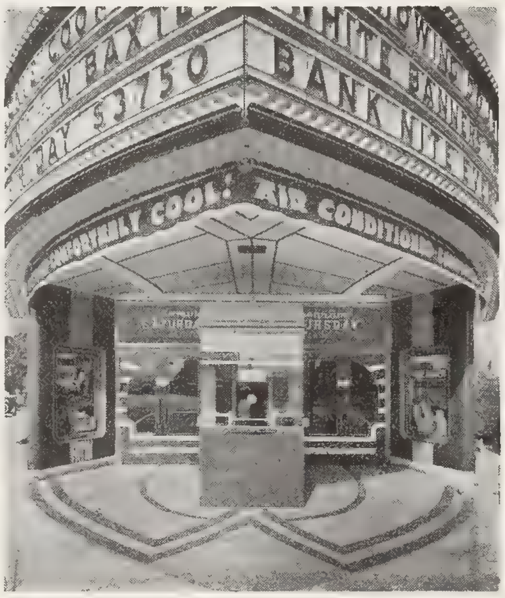
■ Circular treatment of a corner location, exemplified in the Strand on the boardwalk at Ocean City, N. J. The Wagner letters may be extended throughout the circumference of the marquee.

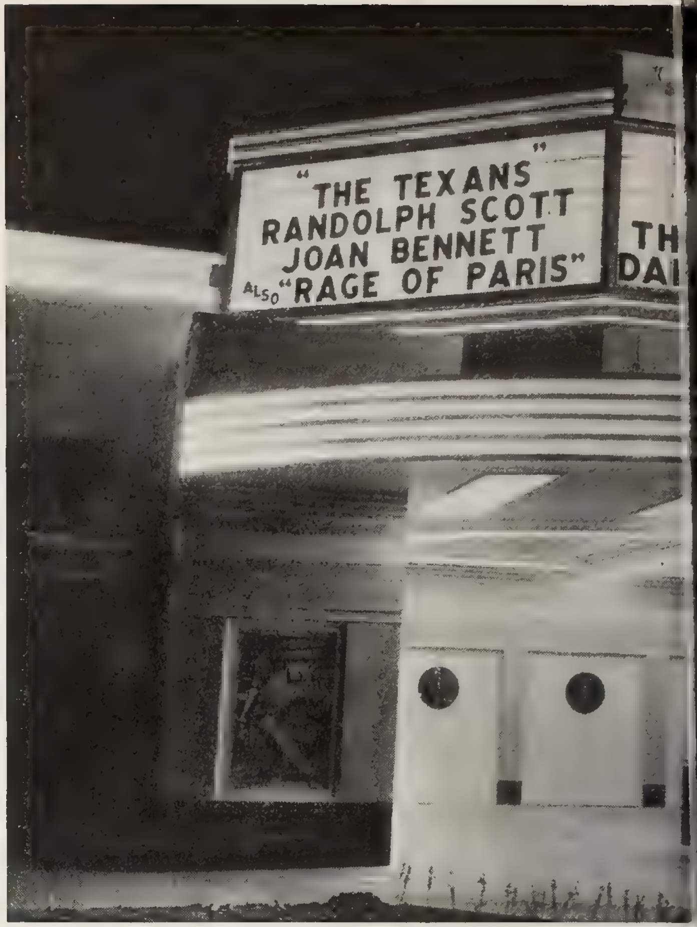

PERRY
PERRY
Harris
NOW SHOWING "PORT OF SEVEN SEAS" WITH WALLACE BEERY
MAUREEN O'SULLIVAN ALSO DON AMECHE IN "GATEWAY"
BANK NITE EACH THURS AND FRI $3750
AIR CONDITIONED-COMFORTABLY COOL!
Complete Change of Program
SATURDAY TUESDAY


PERRY
PERRY
Harris
NOW SHOWING
DOCTOR CLIT
BANK NITE EV

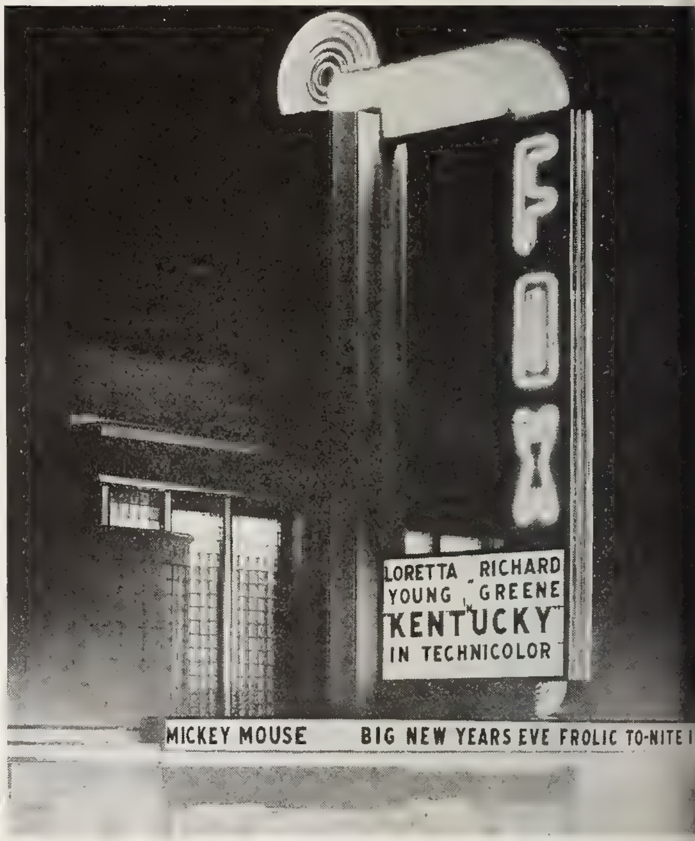
SOLUTION FOR UNUSUAL SITE

■ Effective utilization of a triangular building plot is exemplified by the Harris Company's new Perry theatre, John Eberson, architect. The box office is set at the crossing of three Pittsburgh streets; the brilliant outdoor lighting and conspicuous attraction board are visible in three directions. The vestibule flooring reduplicates the triangular motive in four-color terrazzo. . . . Vestibule sides are brown porcelain enamel with ivory flutings; the doors red formica with aluminum and chrome fittings. The transite soffit, painted in six pastel colors, is lamped with yellow and green. . . Green and red neon are used in the conspicuous name signs. The base of the box office is reddish brown Pyrenees marble.


W BAXTER
$3750
BANK NITE
COMFORTABLY COOL! AIR CONDITIONED


"THE TEXANS"
RANDOLPH SCOTT
JOAN BENNETT
ALSO "RAGE OF PARIS"

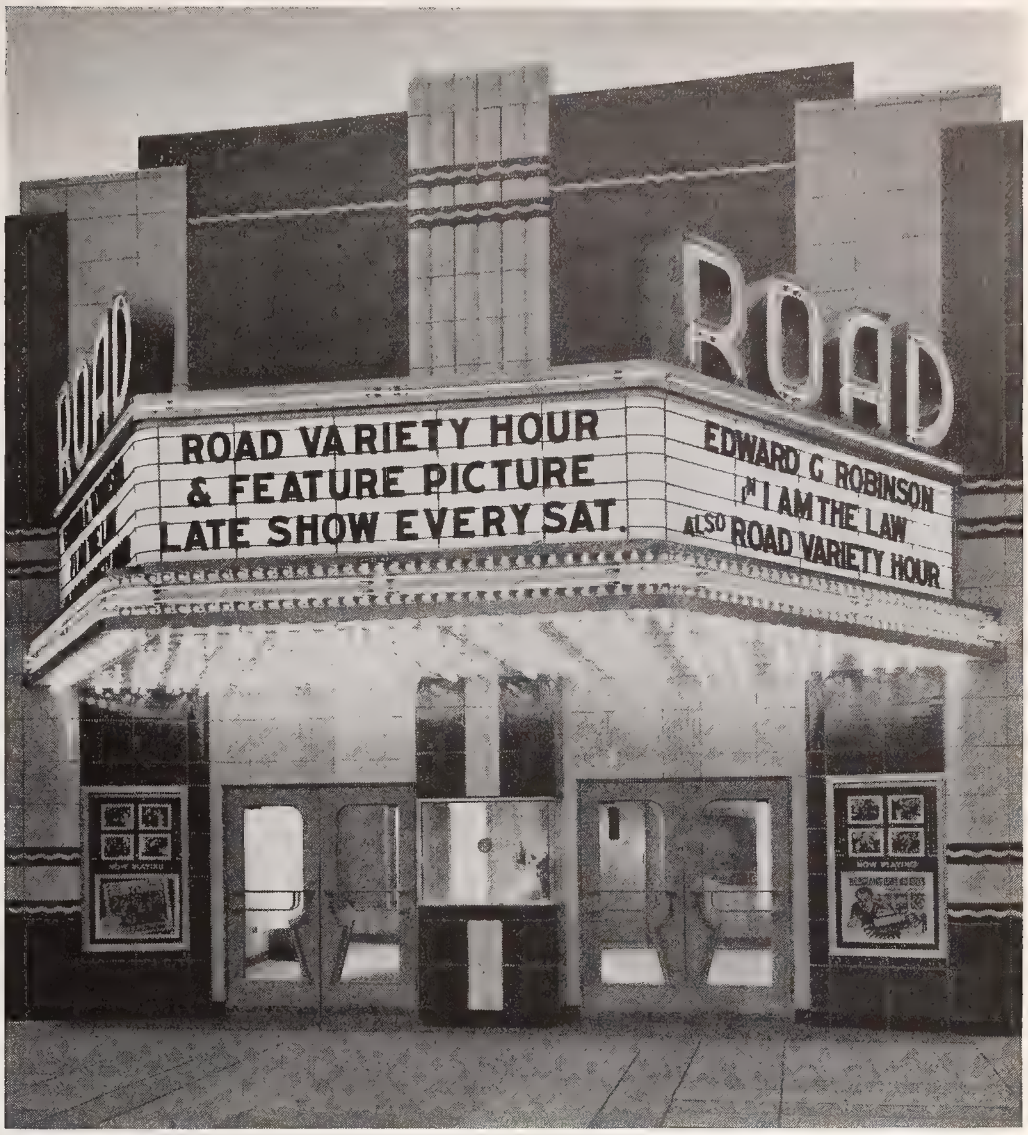
LETTER BOARDS ABOVE MARQUEES


FOX
LORETTA RICHARD
YOUNG GREENE
KENTUCKY
IN TECHNICOLOR
MICKEY MOUSE
BIG NEW YEARS EVE FROLIC TO-NITE

■ Two Western theatres, the Fox of Sterling, Colorado, (below) and the Tower of Sacramento, California, feature Adler silhouette attraction boards above their marquees instead of in the usual location. Both boards are stainless steel, using letters up to 16". The Fox bows to convention so far as to carry a single changeable line on its fascia.

EXANS
AND
OF PARIS
DARRIEUX
THE TEXANS
RANDOLPH SCOTT
JOAN BENNETT
RAGE OF PARIS

TERRA COTTA FACING IN MODERN LINES



■ The front above is of the Road theatre in Chicago, recently remodeled. The existing brickwork was stripped off and a facing applied in 2-inch and 4-inch terra cotta, in a field of cocoa brown and light yellow, and trim in black with a yellow stripe and in gray for beading. George Mitchell was the architect.

Lighting the Marquee

Describing devices available today for effective marquee illumination and how to apply them successfully with practical consideration of the economy factors involved

By FRANCIS M. FALGE

THEATRE MARQUEES, recently constructed or modernized, are characterized by a freshness of design that sets them off as effectively from earlier outmoded treatments as do present day cars from those of just a few years ago.

Much of this new vogue is in the improved application of lighting, to give the theatre a vivid night-time character and proved application of lighting, to give the theatre a vivid night-time character and that sparkle and brightness so important to interest and encourage people to partake of its entertainment. Name signs that twinkle and sparkle with starlike brightness, rows of lamps or reflectors providing colorful moving borders, changeable attraction letter signs with luminous letters, luminous backgrounds with silhouette letters, tell the story of present and coming attractions. Ample brightness beneath the marquee complete the impression that here is the way to pleasure.

What Shape Shall the Marquee Be?

The location of the theatre, whether within a block or at a corner, naturally plays its part in answering this question. Certain factors are also deserving of major attention:

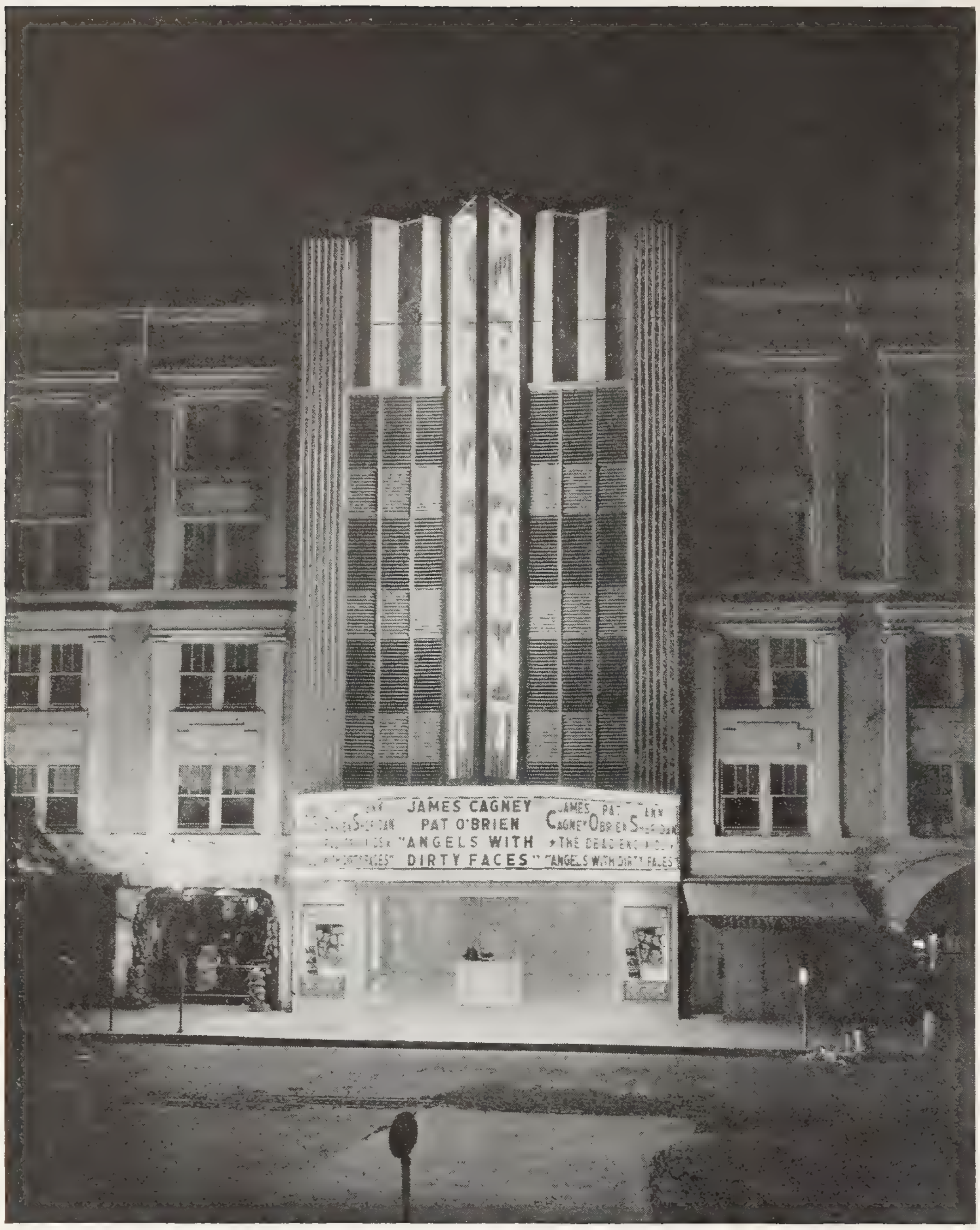
1. The projecting sides of the marquee are more valuable as changeable letter space because of "down the street" viewing.
2. Because restrictions are often placed on the allowable projection distance, and because the outer part of the marquee is less desirable for changeable letter space, angling the sides in to form a trapezoidal shape adds to the valuable attraction letter space and this space also becomes more effective for viewing from the opposite side of the street.

Provisions for Attraction Boards

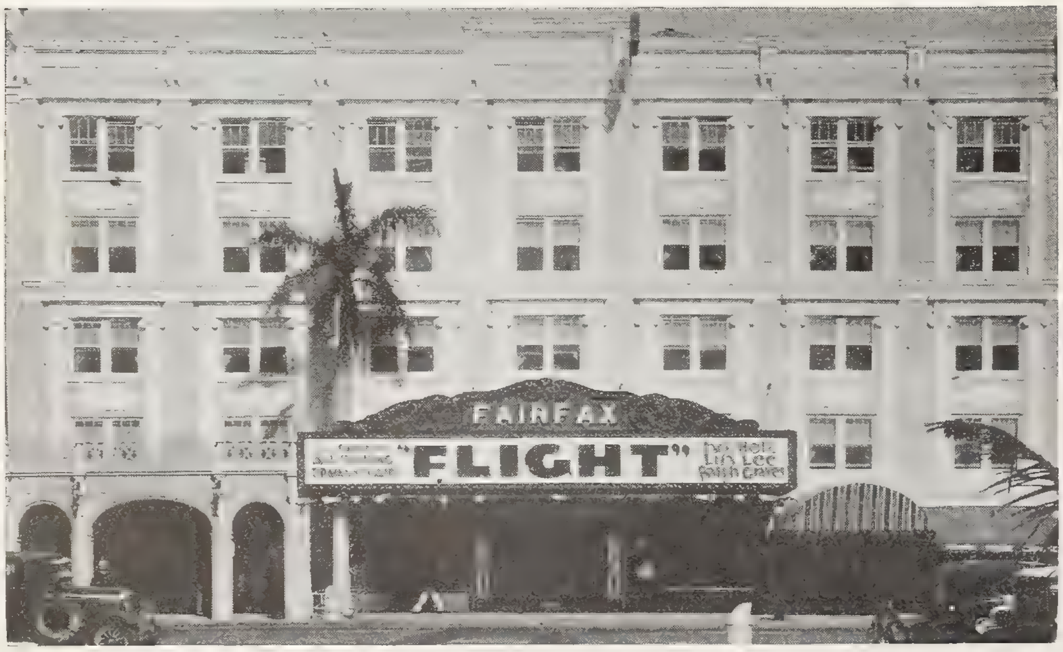
The next decision, which will normally have to be made concerns the attraction

(*Continued on page 28*)

Modernizing a Theatre Obsolete in Style and Plan



THE FRONT BEFORE (below) AND AFTER REMODELING.

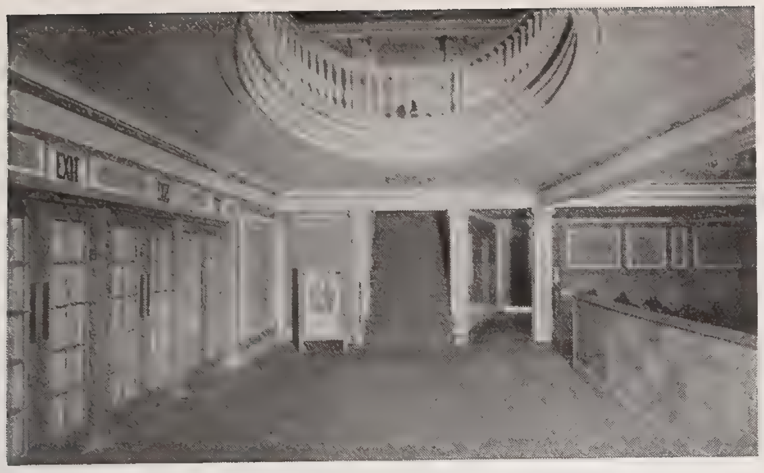


• Describing the reconstruction of the Paramount in Miami, Fla., remodeled completely at a reported cost of $73,500 on regular construction contracts, with new equipment costing $30,000 in addition. Located in downtown Miami, the theatre is owned and operated by Paramount Enterprises, Inc. Robert L. Weed, Miami, was the architect. Charles C. Burton of Paramount Theatre Service Corporation was consulting architect and engineer.

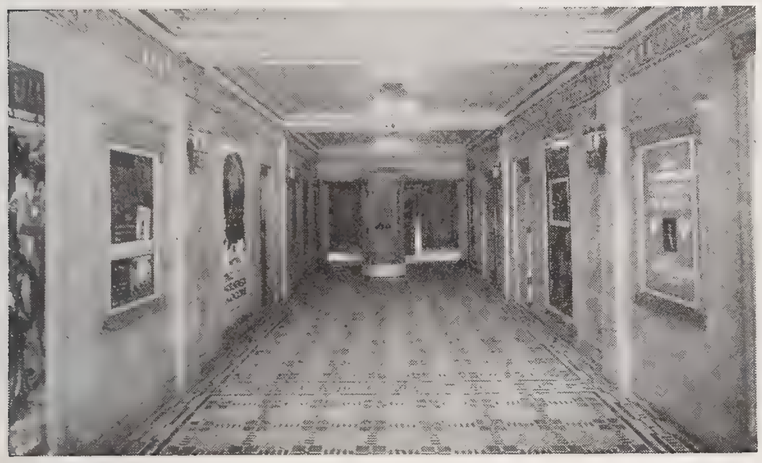
FRONT: To accentuate and render conspicuous the front of the theatre, as distinct from the hotel facade in which it was previously merged, reconstruction work was centered about the addition of a modernistic section, with vertical lines, to a classical hotel building featured by horizontal lines. Special architectural problems were involved in the necessity of tying the new front to the existing framework of the building, and in the desirability of retaining the use of hotel rooms located directly behind the new construction. The new section of the building facade is framed in vertical, fluted pilasters of stucco, which (in contrast to the pilasters of the hotel windows) have neither capital nor base. The space occupied by the windows is equipped with wooden jalousies (shutters) providing light and air to the rooms behind. Metal fluting is used above the jalousies. A vertical sign in pastel shades of vermilion, blue and white reaches from the marquee to the roof of the building. The channel letters are illuminated by fluorescent lamps and by colored incandescent lamps behind white opal glass.

The latter are on flasher circuits. Attraction boards, four lines high, are carried on three sides of the marquee. Wagner cove letters, 10 inches and 16 inches high, are used; these are painted vermilion. The soffit of the marquee is equipped with downlights of patented design, using fresnel lenses.

VESTIBULE: A feature of the new vestibule is extreme simplicity both of form and color, in strong contrast with the brilliant attraction boards, which are thus rendered more conspicuous. The floor carries a simple terrazzo pattern in blue, vermilion and honey. Walls and ceiling are plain plaster, the latter having a plaster light cove fitted with continuous lumiline tubing on three circuits. The doors to the lounge are of metal and ribbed glass.



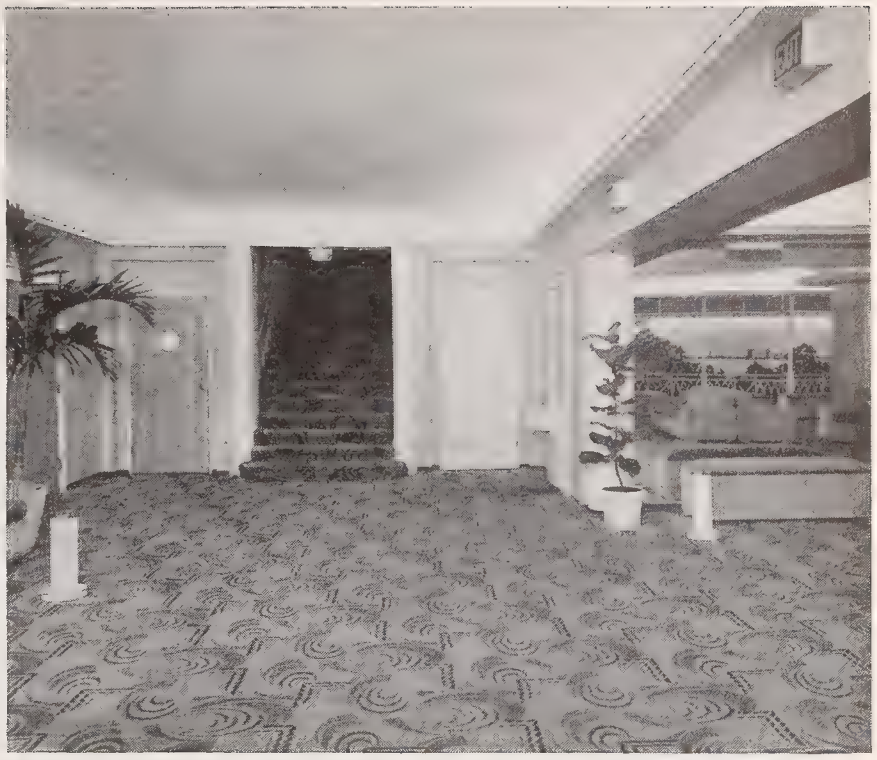
AREA AT REAR OF AUDITORIUM BEFORE REMODELING.



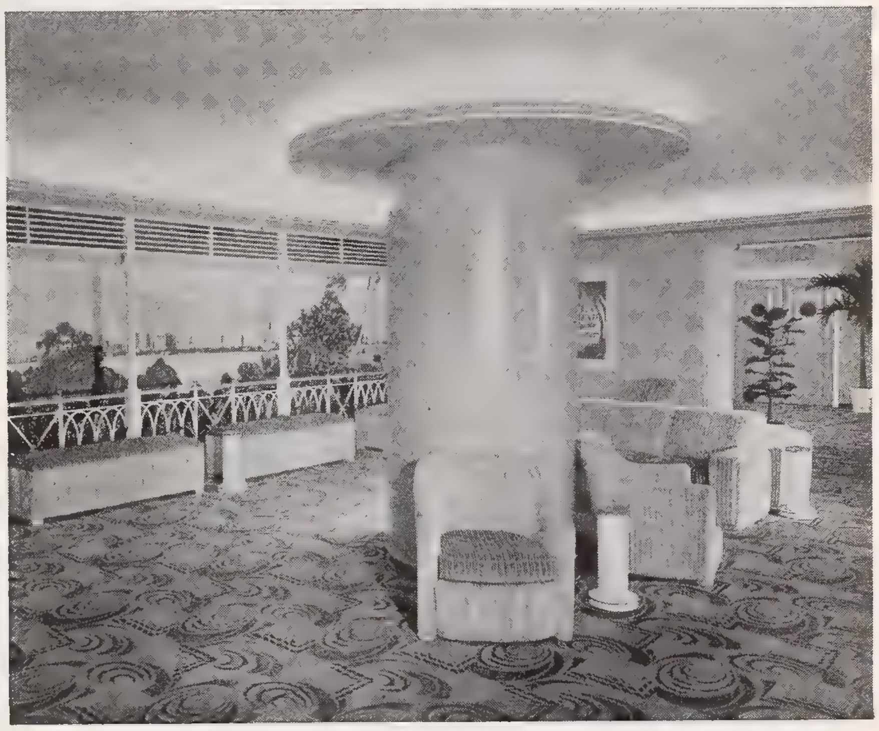
LOBBY BEFORE REMODELING.

LOBBY-FOYER AREAS: A long, tunnel-like and essentially gloomy lobby formerly afforded the approach to the theatre. This has been converted into a highly stimulating new lobby-lounge, treated to seem far larger than it really is. The old ceiling has been furred down, and refinished in white plaster. A photo-mural of the Miami skyline, a rail, and living plants, line one of the long walls, adding an allusion of looking out into distance. The opposite wall is lined with mirrors. An irregularly-shaped large column of the old construction was replastered into a round, ultra-modern support. This column, like those wall spaces not occupied by the photo-mural or by mirrors, is painted beige. The white ceiling has cove lighting. The floor is carpeted in vermilion, blue and honey over 3/8" Rubatex. The carpet continues into the foyer, which is essentially an enlarged continuation of this cheerful lobby. . . The new foyer is completely walled off from the auditorium, to which access is gained only through doors upholstered in vermilion top grain calf leather. Walls, ceiling and carpeted floor are continuations of the corresponding features of the lobby, except that the wall between the auditorium doors is ornamented with a mural painting in which mythological, historical and cinematographic themes are mingled. This mural was designed by the architect; the furniture and candy stand likewise are of special design. Carpeted stairs lead upward to the mezzanine foyer. The mezzanine foyer has been enlarged by closing in the well that formerly provided foyer ventilation, and equipped with fluted pilasters and telephone booth recesses. Cove lighting is used for its ceiling, which is blue. Its walls are beige, woodwork white.

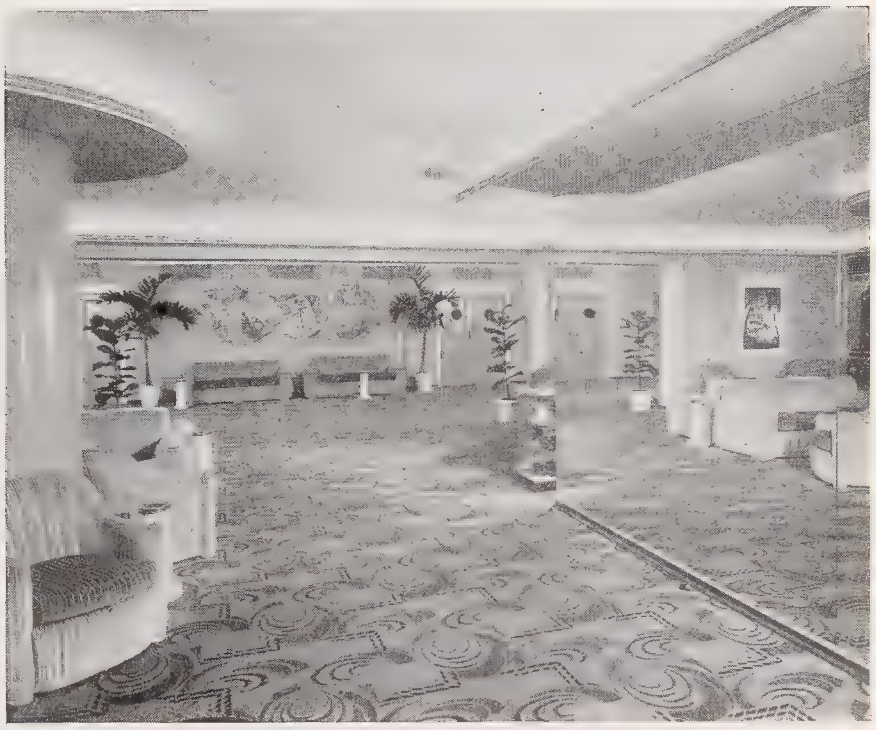
LOUNGES: The women's lounge is finished entirely in plaster. It is equipped with ceiling fixtures and with lumiline wall brackets for the dressing tables. Chairs and settees are constructed of wood, with exposed portions finished in ivory and vermilion. They are upholstered in pale yellow fabrics. The walls are peach; the ceiling white. . . The men's lounge has plaster walls and ceiling. Walls are painted blue, the ceiling white.

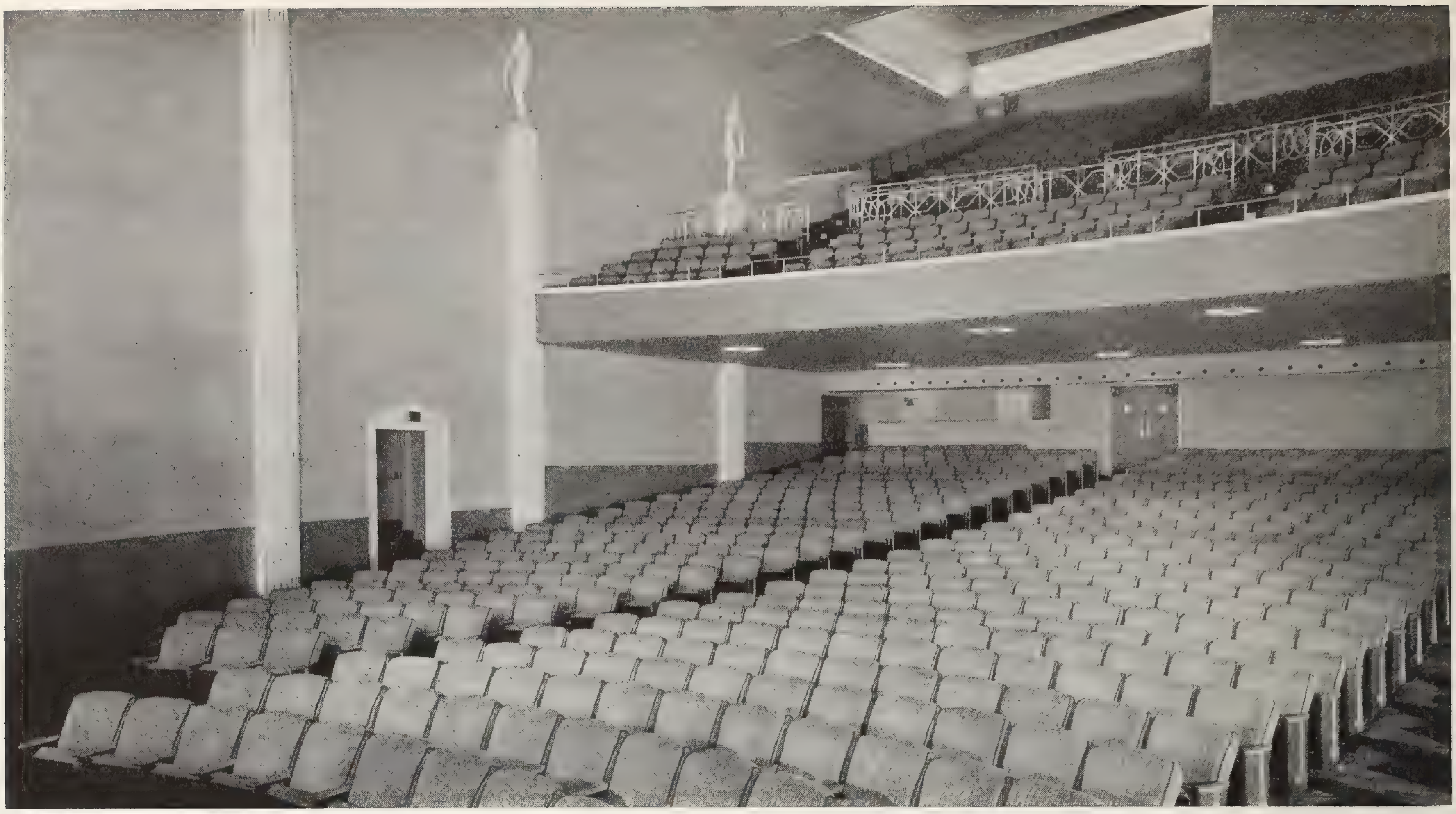


Above: AREA AT REAR OF AUDITORIUM AS REVISED

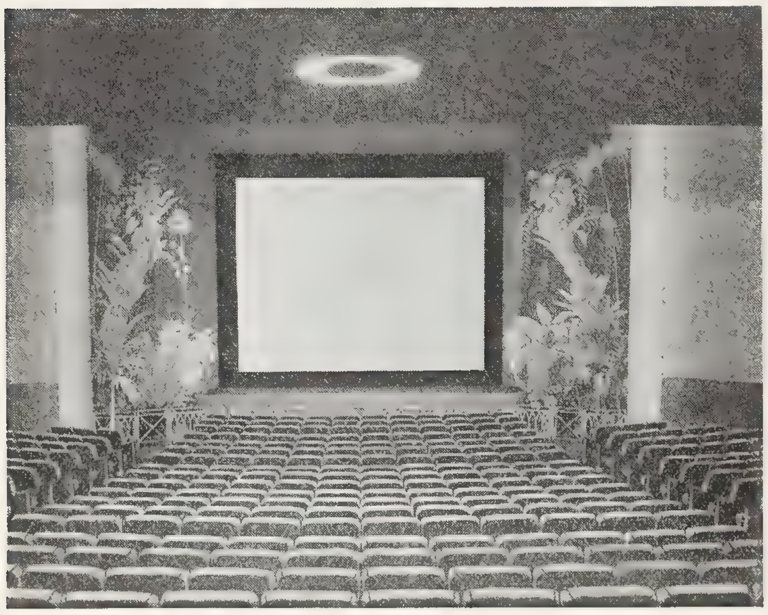


Above and below: LOBBY TREATED AS FOYER AREA

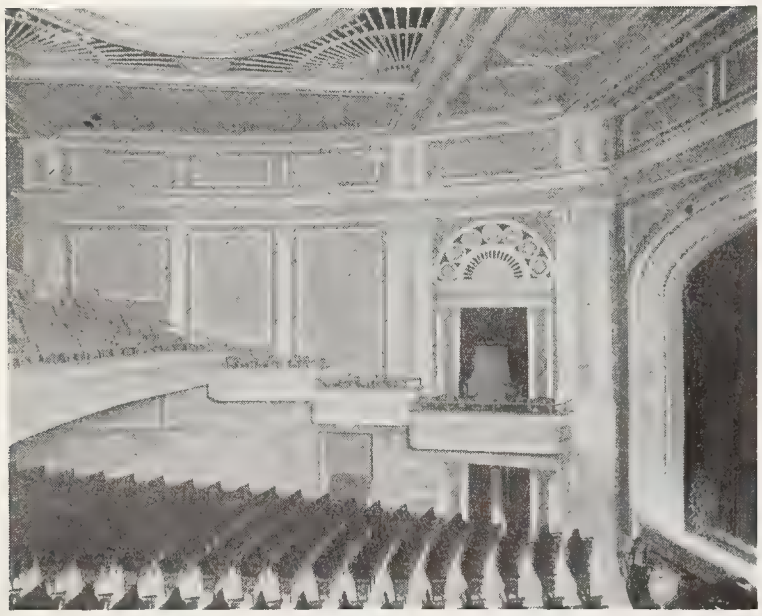




AUDITORIUM AFTER REMODELING



Below: AUDITORIUM BEFORE REMODELING



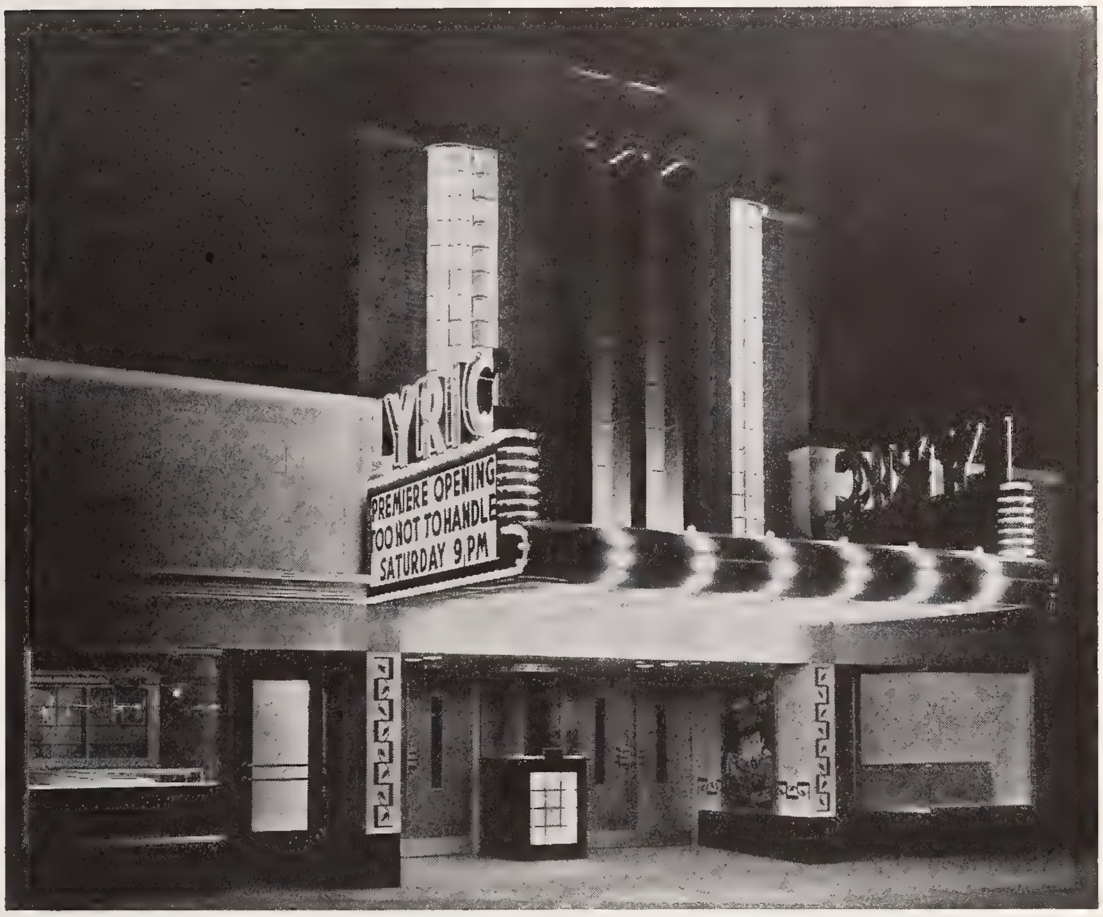
AUDITORIUM: In reconstructing, boxes, and ornamentation of every description, were removed from the old auditorium leaving only a shell which was then plastered over. The proscenium arch was replaced with a severely rectangular screen opening. Drapes are not used; formalized floral decorations ornament the front walls where they curve away from the screen. The backstage area, except for space devoted to the loud speakers, has been converted into work shops and into space for the art department. The wall separating these rooms from the auditorium is thoroughly sound-proofed. Side walls are pearl gray, with a vermilion dado. Fluted plaster pilasters topped with sculptured figures in low relief—contributing a classical effect—form the only ornamentation. The balcony parapet is of plain plaster, unornamented. The plaster ceiling is unbroken by lighting fixtures; concealed downlighting is used. The pilasters also conceal light sources, controlled by dimmers. Downlighting hidden in the ceiling produces light and shade hues of blue which illumine the sculptured figures that crown the pilaster ornaments.

The rear wall of the auditorium is equipped for concealed lighting at the main floor level and with a light cove at the rear of the balcony. This wall is treated with Acoustone-D for sound absorption. . . New chairs were installed throughout. The total seating capacity is 1,269, of which 503 are in the balcony. The distance from the screen to the front row of seats is 21 feet. A metal railing of classical design is interposed between the front seats and the screen platform. Seat spacing is 36 inches back to back; the majority of chairs are 21 inches wide. Chairs are upholstered in tan mohair and have red and white end standards. . . The balcony soffit light fixtures are integral with the anemostats, and mounted flush with the ceiling. . . The entire theatre is air-conditioned, the system employing the same distribution provisions and Carrier equipment installed in the old theatre.

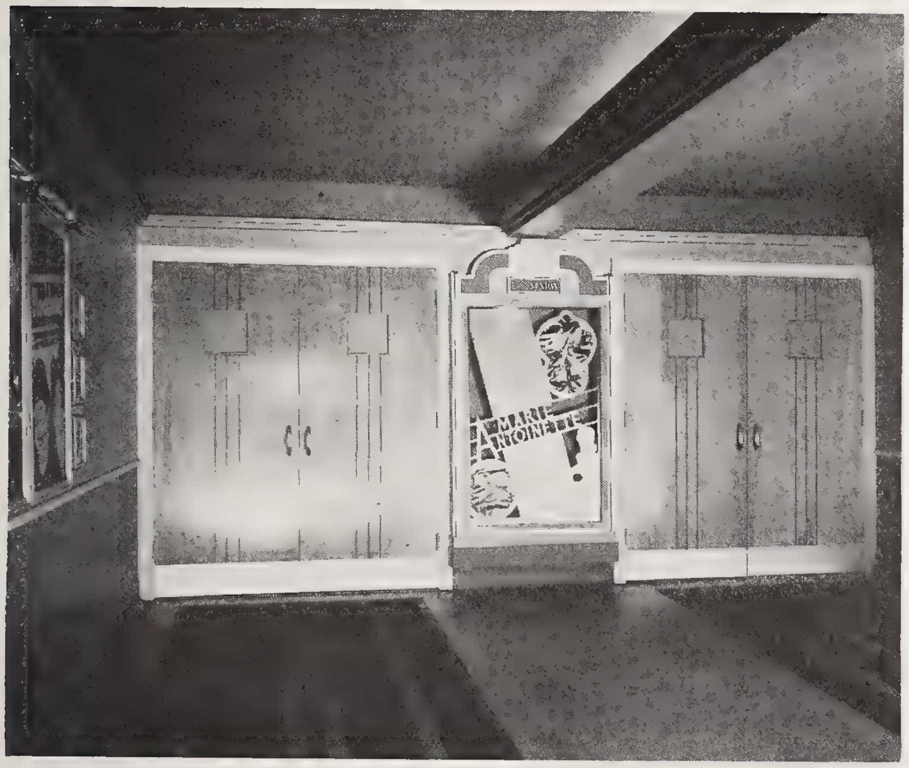
EQUIPMENT AND FURNISHINGS: Include marquee and signs by Flexlume Daniel Neon Company, Atlanta; Wagner attraction boards and letters; General Register ticket issuing machine, Brandt coin changer, Newman Brothers ticket chopper, Simplex E-7 projectors, Brenkert Enarc projection lamps, Forest magnesium copper sulphide rectifiers, Neumade rewinder and film cabinets, Basson & Stern changeovers, Simplex sound system, Bausch & Lomb Super-Cinephor projection lenses, lighting fixtures and equipment by Rambusch Decorating Company, Hub Electric Company and Ruby Lamp Company; switchboard by Royal Switchboard Company, auditorium chairs by American Seating Company, Alexander Smith Crestwood carpeting, and National Super-Service Company vacuum cleaners.

A 25-Year-Old Theatre Rebuilt at $94 a Seat

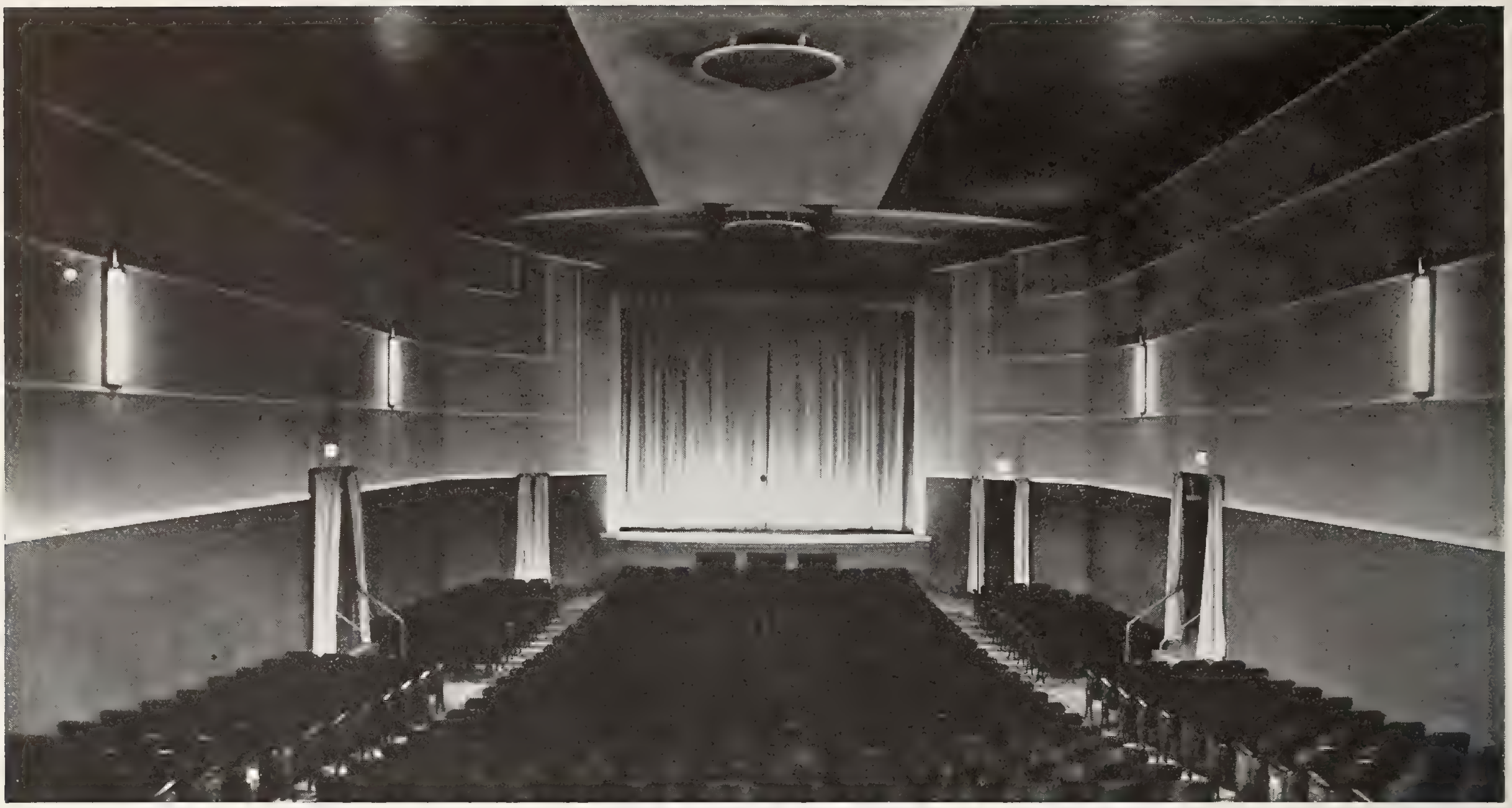
● Thoroughgoing modernization featuring vivid color schemes transforms Lancaster, Ohio's, 25-year-old Lyric. Hocking Theatre Company are the owners. Located in the business section of a thriving industrial city of 21,000 population, the Lyric also draws patronage from surrounding architectural territory. In addition to brick, steel, wood and concrete, black and ivory structural glass, terra cotta in three colors and pink Belgium glass brick were used in the reconstruction. The whole front of the building, totaling 44' x 85', is new. The auditorium has been enlarged by 40 feet. Its rear wall slants inward by about ten degrees to eliminate sound reflection. A one-floor, two-aisle seating plan provides 800 seats. F. & Y. Building Service of Columbus, Ohio, planned and carried out the reconstruction, at a cost of $75,000. An additional $15,000 was devoted to new equipment and furnishings.



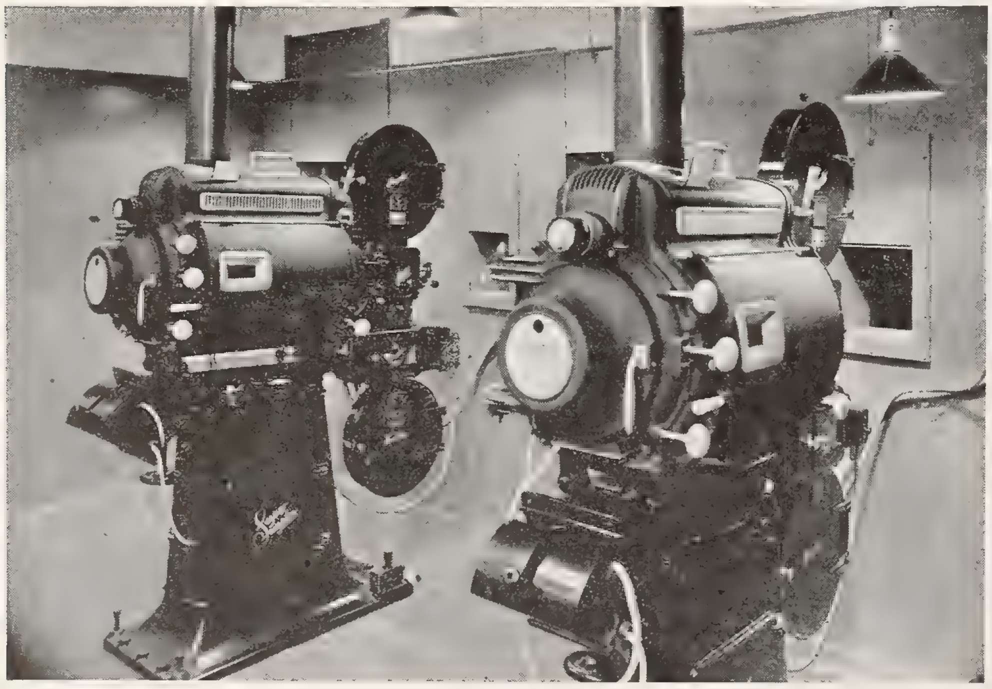
FRONT: The new Lyric theatre front features a curved tower effect above the marquee. The field of the tower is canary yellow terra cotta associated with three large, rust-colored terra cotta pylons. The purpose and effect are to add to the apparent height of the building. The rounded corners of the tower present a more startling appearance, and attract attention day or night. They are made of curved, pink, radium-cinder Belgium glass brick, illuminated from within by means of brilliant white lighting. All structural glass, terra cotta and Belgian glass brick were furnished by Business Boosters Equipment Co. of Columbus, O. The flat marquee, integral with the design of the front, is just below the outstanding tower. It is by Artkraft Sign Company of Lima, Ohio. It has streamline lighting and a three-line attraction board at each end. The name LYRIC is carried in white procelain letters outlined with neon. The ticket booth, just below the marquee, reproduces the tower effect with a panel of amber-colored Belgium glass brick also illuminated from within located just below the window. The window frame and speaking hole frame (as well as lobby door hardware) were supplied by the Cast Aluminum Push Bar Company of Columbus, Ohio. The vestibule is ornamented with black structural glass surmounted by ivory structural glass. The latter carries a continuous vine design, sand-blasted into it and inlaid with maroon-colored enamel. The vestibule ceiling is also glass. Lighting is provided by a series of concentric diffusers. The vestibule floor is bright-colored terrazo. Its doors are $2\frac{1}{4}''$ solid slab birch, having glass panels and aluminum push bars and kick plates. Lighted, polished aluminum attraction frames measuring 40" x 60" are set into the ivory structural glass at either side of the box office. Aside from these features, the front elevation of the theatre is further dressed by extensive use of torquoise blue terra cotta in contrast with granite-gray face brick.



LOBBY: Terrazzo in two colors, with Goodyear rubber mats colored to match, provides the flooring for the Lyric lobby. Walls are wainscotted in cadmium red with azure-cobalt blue above. The ceiling is finshed in three shades of alizarin crimson, and crossed longitudinally by a large lighting trough painted azure-cobalt blue. Double attraction boards, brilliantly lighted, are placed in each side wall. The doors leading to the foyer are natural birch, with aluminum hardware. Foyer lighting is by a continuation of the lobby trough.



AUDITORIUM: The auditorium walls of the Lyric are finished partly in velour of a delicate, flesh-colored tint, and partly in wainscotting of turquoise blue. The wainscotting is painted cement. Toward the front of the auditorium the velour is trimmed with wooden mouldings painted white. The ceiling is divided into three panels that run lengthwise with the auditorium. Of these, the center panel is finished in pale buff, while the outer ones have been painted ultramarine blue. The curtain, which is mechanically operated, is of egg-shell rippled rayon repp. The ceiling panels converge at the front of the auditorium, advancing in three circular "steps" towards the proscenium arch. These steps are plaster, and are painted in three shades of old rose. A special lighting fixture was designed for this auditorium. It tends to reproduce the striking feature of the outside tower, and of the special panel under the box office window, through the use of pink, radium-cinder curved glass brick, illuminated from within. The lamps used are standard 25-watt incandescents, set at about 4" spacing. In color, they alternate red, white and blue. They are controlled by dimmer rheostats. Acoustic control of sound quality is provided in some part by sloping the rear wall of the auditorium. It leans inward about 10 degrees all along its width. This forward slope begins at a height of roughly 8 feet above the floor. Sound reflected by this wall is thus thrown downward to be absorbed by the audience. Use of velour on the walls obviously provides further damping. Lastly, the long central panel of the ceiling is plastered in Sabinite, a sound-proofing material manufactured by the U. S. Gypsum Company. This was tinted buff color by spraying it with Texolite after it had ben laid down. To keep the house from sounding too "dead," on the other hand, the auditorium wainscotting was built of hard, smooth, painted plaster. The "steps" through which the ceiling meets the proscenium arch are likewise plaster, and painted plaster is used for both side panels of the ceiling. The auditorium floor is concrete. Existing chairs were retained in the older parts of the theatre, and the additional seating space provided by the new construction was supplied with new chairs specially made to match by Irwin Seating Company, and furnished through the Cincinnati branch of the National Theatre Supply Company. . . . The women's lounge is carpeted in light torquoise blue. Three of the walls are finished in ivory with a blue and yellow frieze; the fourth, in magenta, contains a full length mirror, with indirect lighting from above. Fixtures include glass shelves for cosmetic supplies, and ash trays.

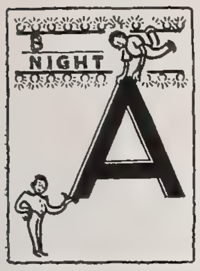


AIR SUPPLY: Complete air conditioning is provided for every part of the structure. There is no insulation, however, and the original cast-iron boiler and stoker are used for heating. The conditioning system is equipped with Aerofin coils for hot water heating and for cooling. The water supply is from a deep well, lifted by means of a centrifugal pump. Auditorium air diffusers, made of cast plaster and painted, were manufactured locally by a plaster contractor. The capacity of the sytem is approximately 20 cubic feet of air per person per minute.

PROJECTION: The projection room walls are built of 2" solid plaster on channel iron and metal lath. Ports are equipped with an automatic shutter system manufactured by J. T. Edwards Company of Columbus, O. Peerless Magnarc super high intensity lamps draw their current from a 65-138 ampere Magnarc Hertner Transverter. Throw is 125 feet to a Walker screen. The projector heads are Super Simplex, mounted on Super Simplex bases, equipped with Bausch and Lomb super cinephor lenses, and working at an angle of 4°. Sound is Simplex.

Tips on How To Satisfy All Patrons

By S. CHARLES LEE



ALL customers of motion picture theatres have different thoughts from time to time, of course, but at least when they start out for the theatre they usually make up their minds to wander, lost, in a sunny vale of Escapism. This is the general rule. But the theatre operator should understand that it does not apply to everyone.

Take a lawyer. (Neither do I, but this is just an example.) Now when a lawyer walks into a theatre, he does not have to be so very smart to find a reason to sue the average theatre owner for neglect of some kind.

In the first place, the average theatre operator neglects his wife; he sleeps all day and stays in his theatre all night. This is only petty neglect. (In the good old days of stage entertainment, neglect really was *neglect*.) If the lawyer cannot stir up any business between the operator and his wife, he will turn to more lucrative fields.

For instance, if there is a large hole in a carpet, there are attorneys who have clients with good-looking ankles who can conveniently trip over such an unguarded opening in the carpet and promptly sue for a year's rent. To build a theatre with uneven steps either going to the mezzanine or in the auditorium will gladden the heart of such an attorney because he does not have to have much more than a kindergarten education to prove to a jury that this was designed especially to trip his client into breaking her gongaroo.

There are other special classes of customers that the theatre operator should similarly try to please. Take bakers or restaurant owners. When they come into a freshly ventilated auditorium, their minds are distracted; therefore, be sure that your theatre is planned with the air intake facing towards the prevailing winds of the beanery next door, or, better still, have the air intake too close to the alley level and you will create a condition in which patrons can play "Guess the Odor."

There are many other special provisions which any architect or builder of sufficient inexperience can provide for you. But you'll have to give the sheriff a pass on "Bankruptcy Night."

Mr. Lee of Los Angeles, theatre architect and student of his fellow human beings.

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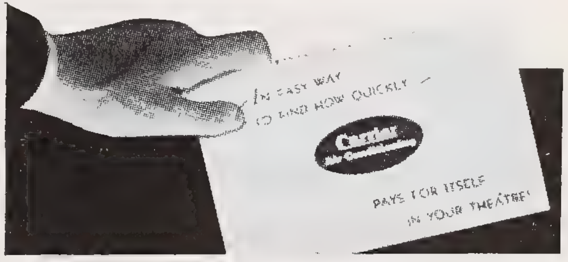
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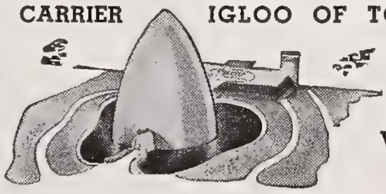

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. about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Granville MacPherson has disposed of his interests in the firm of MacPherson & Schelling, operating the Town Hall theatre at Quincy, Calif., to **J. C. Lee**.

William Ruffin has completed remodeling of his Palace at Newbern, Tenn. The house had been damaged by fire.

A. M. **Stafuss** has taken over the Cozy theatre in Ottawa, Kansas, from **Lee Sproule**.

Clyde Westbrook's Westco interests have taken over the Shelby theatre, Shelby, Miss. The house was formerly owned and operated by J. H. **Stafford**.

The Thompson theatre, which was destroyed by fire at an estimated loss of $20,000, is to be rebuilt, according to **Glen Thompson**, owner.

Harry Smith recently purchased the Holly at Cement, Okla., from **Jack Weiss**.

Under the direction of A. M. **Bowles**, district manager, boxed trees have been placed in front of the Warfield, St. Francis, and California theatres in San Francisco. This landscaped decoration is in line with a plan for a tree-lined thoroughfare for the Golden Gate City's Exposition year.

Fire recently damaged the building housing the Milton Theatre in Milton, Del. The blaze destroyed 25,000 feet of film and the projection equipment. The house belongs to Goodwill Motion Picture Theatre, Inc.

The Clabon theatre, formerly the Plaza, in New Orleans, La., has been reopened after being closed for remodeling that cost $10,000.

Morris Banovitz has installed a new box office, stage and draperies in his Plaisance theatre in Chicago, Ill. **Guercia & Barthel** handled the job.

The Normandy theatre in Normandy, Mo., has been taken over by **Fred Wehrenberg** and is to be operated in conjunction with the Studio theatre in Pine Lawn, Mo., which is also a Wehrenberg house. Until recently the Normandy had been operated by the **Harris** brothers under a management arrangement with Greenman Theatres, Inc., headed by **Harry Greenman**. The 699-seat house, which has been furnished with a new ventilating system and screen, will be under the managership of **Victor Vacarezza**.

The Surf theatre in Miami Beach, Fla., has been opened as the second unit of the Cameo circuit to be erected by **Herman Weingarten**. The new house seats 650.

Warren Pechner, who has been public relations director for the Paramount theatre, San Francisco, has been made manager of the Varsity in Palo Alto, Calif. In his new position, Mr. Pechner, at the age of 26, becomes one of the youngest executives in the Fox West Coast organization. He has been associated with the motion picture business for fourteen years, having begun as an office boy in the old Imperial theatre in San Francisco.

■ ■ ■

The Vogue theatre, operated by the Indiana-Illinois circuit, has been completely remodeled and will be reopened soon. The house has been redecorated at a cost of $75,000, under the supervision of **Joe Goldberg**.

Fire damaged the Star theatre in St. Louis, Mo. **Christian Efthins**, owner, estimates the loss at $5,000.

Ed Rowley, Jr., succeeds **William Simms** as head of the Robb & Rowley office in Memphis, Tenn. Mr. Simms moves to the company's offices in Dallas.

The Ritz, operated by Standard Theatres Corporation, in Oklahoma City., Okla., has been closed for remodeling. Renovations will include the installation of new seats and a ventilating system, according to **Dinty Moore**, general manager of the Standard circuit.

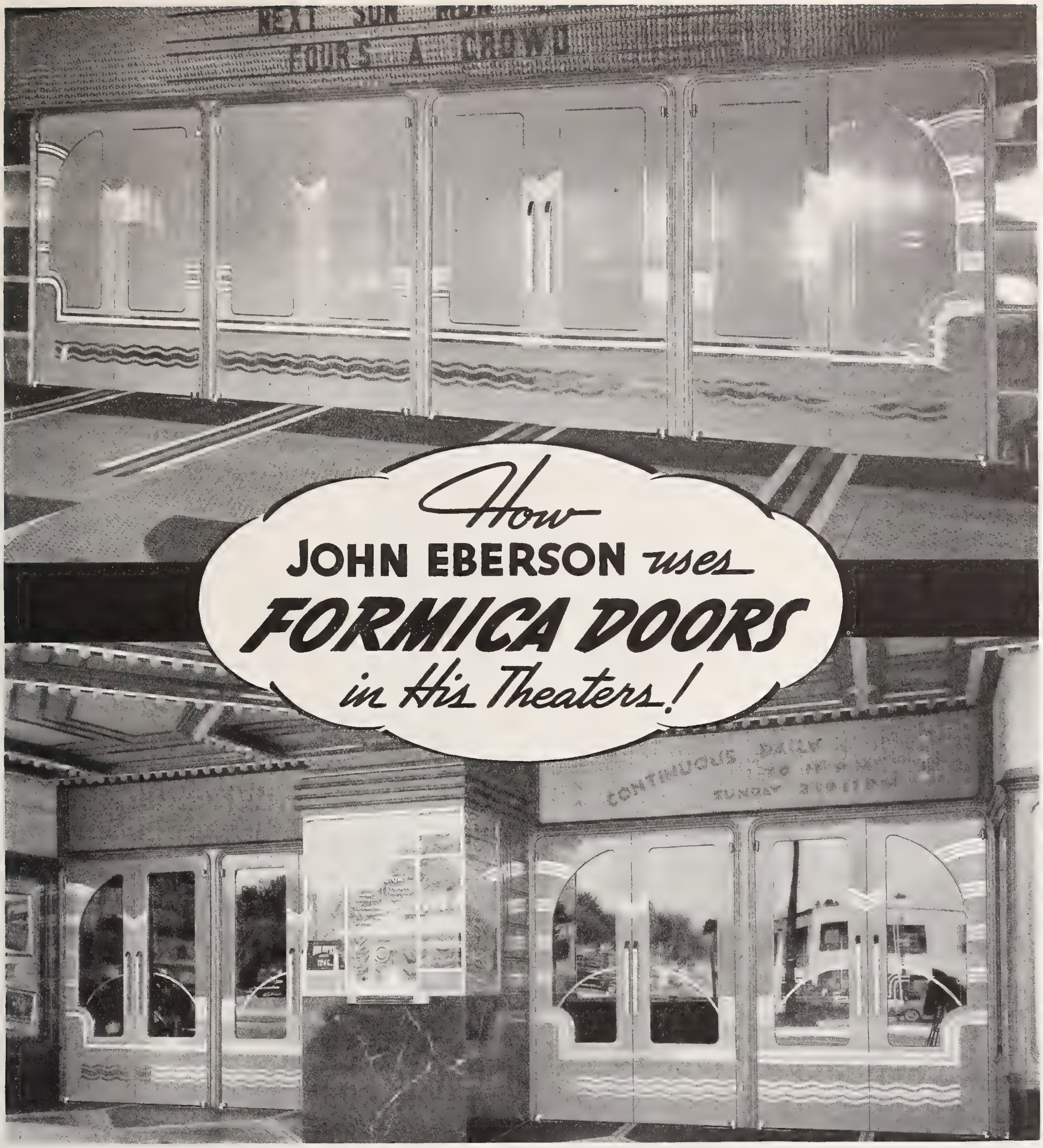
Orville Conrad has opened the Ritz theatre in Lincoln, Ark.

The New Ritz theatre, Hanford, Calif., has been taken over by Golden State and T. & D., Jr., Enterprises.

J. D. **Henry** of Hickman, Ky., is opening a new theatre in Union City, Tenn., to be called the Roxy. **Mr. Henry** is the former owner of the Ritz in Hickman.

The Riverview Theatre Company, which plans to erect a motion picture theatre in St. Louis, has been incorporated with an

Some of the foreign representatives of RCA who attended the export sales convention at the Camden headquarters in January. Harry L. Sommerer, RCA Photophone manager (second from right on second row) welcomed the delegates and introduced Van Ness Philip, RCA Photophone export manager (right end of second row), who presided. Other speakers were Max C. Batsel, chief photophone engineer, who explained the six new Photophone sound reproducing systems; Ovid Riso, export advertising manager; and David J. Finn, assistant advertising manager. Shown are (first row) C. D. Cushman, F. Leiva of Bogota; Ovid Riso; Miss J. M. Cargiulo, Philippine Islands; A. Bletterman of Panama Radio Corporation, Panama; N. M. Muscaro, export advertising department; F. B. McElmoyl, RCA advertising department; Charles Thaw, Photophone division; (second row) Harold Walker, chief engineer of Dominion Sound Equipments, Ltd., Canada; Lloyd W. Pearson, Dominion Sound Equipments sales manager; F. E. Peters, Dominion general manager; Mr. Sommerer; D. W. Lansing, Photophone Division, and Mr. Philip; (third row) J. L. McMurray, RCA Victor Company, Ltd., Canada; W. F. Garling, RCA Photophone, Ltd., London; E. Harris, sound engineer, Canadian Famous Players; Fernando Mier, National Theatre Supply Company of Cuba; Felipe Mier, Mexican motion picture producer and distributor of Photophone equipment in Mexico.



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authorized capital of $35,000. The incorporators were Nat Koplar and Elsie Probstein, both of University City, Mo., and Irwin J. Meyer of St. Louis.

The New Majestic in Green Forest, Ark., has been opened by Lester McCormick.

Robert Malek, Jr., has purchased the Uptown in Gladbrook, Ia., from Gene McLaughlin, who has bought the Dreamland in Bancroft, Ia., from P. A. Lonergan.

William Pereira, theatre architect of Chicago, has gone to the West Coast on a month's visit. While there Mr. Pereira plans to open offices and consider several theatre jobs pending on the Coast.

The Fillmore theatre, operated by Edwards Bros., at Fillmore, Calif., was recently damaged by fire.

Al Schulman, night club operator of New Orleans, La., has opened the new Best theatre in that city.

J. T. James has begun a modernization program on the New Theatre at Cotton Plant, Ark., which he recently took over from J. W. Crabtree.

A. F. Ramsey of Mansfield, Ohio, has reopened the Park theatre at Belleville, Ohio. Mr. Ramsey also operates the Attica in Attica, Ohio, while his son manages the Plymouth, Plymouth, Ohio.

M. D. Utterback, operator of the Rialto in Wellington, Kansas, recently installed 300 new Heywood-Wakefield chairs.

The Burbank Theatre Holding Company, Burbank, Calif., has been incorporated with a capital stock of $50,000, by A. F., Charles A. and Minnie Minor.

The State in East St. Louis, Mo., recently taken over by the Frisnia Amusement Company of Springfield, Ill., has been closed for repairs and improvements.

■ ■ ■

Frank R. Deakins, vice president of the RCA Manufacturing Company, who is in charge of all special apparatus sales, has returned from a month's trip to England, where he visited the studios and theatres using RCA Photophone equipment.

George Barber, owner of the Strand in Tuscola, Ill., has completely remodeled the stage of his house.

Ben and Vance Terry, who operate the Terry theatre in Woodward, Okla., are remodeling the house with the installation of new carpet, lighting fixtures and interior decorations.

Duffie J. Larson, veteran exhibitor of Hallock, Minn., has announced the sale of the Grand in that locality to Oscar Henriksen of the Strand theatre in Grafton, N. D., and Ray Walter of Minneapolis. The new owners plan to remodel.

The Community in Gardner, Kans., has been opened by Charles Reynolds. The house seats 400.

Maj. William M. Wood is operating the Wood, formerly the Lyric, in Excelsior Springs, Mo.

O. E. Dunbar has opened a new theatre in Boynton, Okla. The house seats 300.

The Finney Theatre Corporation of St. Louis, Mo., has been incorporated with 100 shares of no par value stock. Incorporators were E. L. Murphy of Webster Groves, Mo., James H. Arthur of St. Louis, and R. C. Wipfler of University City, Mo.

The American theatre in Guymon, Okla., has installed 400 new chairs from the Irwin Seating Company, supplied by the Oklahoma Theatre Supply Company, Oklahoma City. Funk Theatres, Inc., operate the house.

Russell Meyers, operator of the Delavan in Delavan, Wis., recently remodeled the stage of his theatre.

Harry L. Nace has acquired a controlling interest in the Lang theatre, Kingman, Ariz. The Lang Theatre Company has since been incorporated with a capital stock of $50,000.

Work has begun on the construction of a new Warner house in Chester, Pa. The new house has been designed by John Eberson, and building is being handled by the Golder Construction Company.

Herb Elisburg, former manager of the Woods theatre in Chicago, Ill., has been named supervisor of Essaness theatres in that city. Ed Nichodom succeeds Mr. Elisburg at the Woods.

Work is well under way in the construction of the new Sparks theatre in Ft. Lauderdale, Fla. Building cost is reported as $70,000. Roy A. Benjamin of Jacksonville, Fla., is architect.

The Pic theatre in Hoquiam, Wash., has been taken over by R. H. Ownsby. The house is being remodeled.

C. C. Rhodes, who operates the Roxy in Warsaw, Mo., has taken over the theatre in Buffalo, Mo.

Mrs. Bertha Barrett, owner and operator of the Ritz in Madill, Okla., has installed new Super-Simplex projectors and a new National Acme rectifier.

The Illinois theatre in Jacksonville, Ill., is being completely remodeled. A new cooling system, auditorium chairs, projection apparatus, carpets, wiring and lighting system have been installed. RALPH BARTLETT, Jacksonville manager for Fox Midwest, has set the opening for March 1.

JOSEPH W. FAITH, operator of theatres in Terryville and Collinsville, Conn., has opened his new Empress, Unionville, Conn. The theatre seats 500.

The Star, Fox Midwest house at Benton, Ill., which has been closed since sound was introduced, is being remodeled and redecorated for an opening on March 2. The house has a seating capacity of 550.

■ ■ ■

The firm of C. W. & GEORGE L. RAPP, Chicago architects, is completing plans for the erection of underground connections between Loop theatres and the new Chicago subway. The B. & K. Chicago, Roosevelt, State-Lake and United Artists theatres will have direct connections with the new subway when it is completed in 1941. The connecting tubes will have their own box offices leading into the theatres.

OSCAR MONTGOMERY, who has been manager of the Criterion theatre in Spartanburg, S. C., has been transferred to Salisbury, N. C., as manager of the Victory. SEVERN ALLEN, assistant manager of the Broadway in Charlotte, N. C., replaces Mr. Montgomery at the Criterion.

Fox Midwest has reopened the Royal at Mt. Vernon, Ill. HOMER MARVEL is manager.

The Ritz theatre at Muskogee, Okla., Robb & Rowley house, was reopened recently after extensive remodeling made at a reported cost of $35,000. The lobby was expanded and a double box office installed. New chrome modern furniture was installed in the foyer and lounges.

Opening of a new motion picture theatre at High Point, N. C., being erected at a cost of more than $100,000, is scheduled for February, according to HUGO J. SMART. The new house is being erected on the site of the old Orpheum theatre.

M. A. LIGHTMAN, JR., is the new manager of the Paramount and Pastime theatres in Helena, Ark., succeeding HAL HOWARD, who has taken over Mr. Lightman's former duties as manager of the circuit's theatres in Hope, Ark.

The Schine circuit has taken over the 500-seat Washington, and the 300-seat Hollywood, in Maysville, Ky., which were operated by JACK FRISCH and SAM KAPLAN. With another holding in Maysville, the Russell, 700 capacity, the company now has a dominating hold in that locality. Mr. Frisch will be city manager for the circuit, and ED MAY, formerly manager of the Russell, goes to Middlesboro, Ky., in charge of the three units which were recently acquired by the Schine interests there.

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Co-Ordinating Acoustics and Architecture in the Design of The Motion Picture Theatre

By C. C. POTWIN and BEN SCHLANGER

• A condensation by the authors of a paper which they presented before the Fall 1938 Convention of the Society of Motion Picture Engineers, and which is now made available with its publication in the February issue of the Society's Journal.

A CRITICAL distinction of modern architecture from prior technique lies in a more candid evaluation of *function. To be really modern or functional in architecture is to go straight to the purpose of a building, and to develop it in plan and structure according to an honest acceptance of that purpose, providing in the forms and devices that serve it a beauty that is inherent.*

When the ideal of functional efficiency and proper aesthetic quality becomes our guide in designing a motion picture theatre, the precepts of *sound, light* and *vision* supply the basis for fundamental planning. Correct vision, without obstruction, has been provided in a number of new designs. Lighting in the auditorium is now being given more study. Air-conditioning, proper seating, and general arrangement and appointments, are also receiving much more consideration; however, practically no attention has been given in previous design to the relationship that exists between acoustics and the fundamental plan of the theatre. This does not mean that the acoustical problem has received no attention. It has often received thoughtful treatment, but more specifically from what might be termed a *corrective* rather than a *constructive* point of view.

The corrective approach has become common practice because (1) the preliminary basic form of auditoriums has not been planned for best acoustics; (2) the total cubic volume of the auditorium structure has not been held down so as to fall within desirable limits, as it might have been in many new designs; and (3) the past tendency to follow tradition in architectural design practice has usually made it mandatory to utilize corrective methods.

There is one other reason that should not be overlooked. At the time speech and music were added to films, sound absorbing devices were required for many existing structures having poor acoustical conditions. Perhaps from force of habit, reliance upon these devices has extended into the planning of new theatres. As a result, basic acoustical design has been overlooked as one of the sources of effective architecture.

Acoustical materials for the treatment of motion picture theatres are in no wise to be regarded as unnecessary; such materials are commonly required for new theatres having very large seating capacities, for existing theatres having fixed forms which produce objectionable sound reflections, and for both new and existing structures which have excessive cubic-foot volumes per seat.

It is proposed in this paper to show that more efficient and more economical theatre structures can be built when basic acoustical requirements are co-ordinated with the other primary functions of theatre planning.

Acoustical Requirements

Two fundamental factors which must be considered as the first step in the functional acoustic planning of a motion picture theatre are: (1) the *preliminary outline* of the auditorium, establishing its proportions of length, width and height; and (2) the *volume,* or cubical content, of the auditorium structure relative to the seating.

Ratios of Width to Length

The most efficient control of sound reflections and the best distribution of sound energy can usually be obtained in theatre auditoriums where the ratios of width to length fall within the limits of 1:1.4 and 1:2. When the length becomes greater than twice the width, difficulties arise from a multiplicity of sound reflections occurring between the side walls. When the ratio of width to length is less than 1:1.4, the resulting design becomes an unfavorable one from the standpoints of proper sound distribution and vision. This design also creates an unusually large rear wall, which is often a source of objectionable sound reflections.

Height of the Auditorium Ceiling

The limits of ratios recommended above for the floor plan are not meant to suggest that a strictly rectangular outline must be adopted. These ratios also apply to the average dimensions for the width and length of an irregular basic outline.

Establishing the ceiling height in its most practical and best acoustical relationship to the horizontal dimensions is the next element to be considered in fundamental planning. Ceiling height is very important because it affects both the proportions and the structural volume of the auditorium.

From an architectural viewpoint, the determination of ceiling height is governed by three factors: (1) sightline requirements; (2) light projection to the screen; and (3) the general appearance of the auditorium.

Acoustical Factors of Height

From the acoustical standpoint, two other important factors determine ceiling height. These are (1) the proper relationship of the ceiling height dimension to the horizontal proportions; and (2) the optimum cubic-foot volume per seat required for a given design.

A ceiling height ratio cannot be fixed which will be adaptable to all designs. The best ratio can only be established by a study of the horizontal dimensions and by a preliminary analysis of the cubic-foot volume requirements for the initial control of reverberation time.

Study of Theatre Seating 900

The study to follow will show the variations in proportions and structural volume introduced in the planning of a theatre auditorium seating 900 persons, and how they can be minimized.

From an acoustical standpoint, the structural volume of an auditorium seating 900 persons should lie between 120 and 130 cubic feet per seat. These limits are determined by (1) the optimum or best time of reverberation at different frequencies for reproduced sound, and (2) the fixed and variable sound absorption required to produce these times of reverberation.

Fixed absorption means that absorption provided by theatre chairs, carpeting and interior surfaces of standard furred construction, finished in an ordinary manner. The *variable* absorption is that quantity normally provided by the audience. Optimum reverberation times are usually based on an audience condition of two-thirds capacity.

Auditorium Seating Factor

The chairs constitute the major part of the fixed absorption for a theatre initially planned to be acoustically functional in design. To ensure that the variable absorption—that is, the audience—will not effect a major change in the reverberation time, these chairs should be of an efficient upholstered type, such as one having a leather-covered spring bottom and a fully padded mohair or tapestry-covered back. In the 20-inch width, this chair has a sound absorption value equivalent to more than two-thirds that of the average person. The use of such a chair has been assumed for the study.

Visual Requirements

From the standpoint of vision, the proportions and cubic foot volumes of auditoriums vary for three different reasons. These are:

1. The types of seating arrangement used in the horizontal dimension of the auditorium determined by the number of seats and aisles to be arranged across the width of the auditorium.

2. The type of seating arrangement employed in the vertical dimension such as (a) all seats on a single level; (b) a single level with the rear portion of the seating area somewhat elevated, with a cross-over separating the raised portion from the remainder, known as a stadium design; (c) a modified stadium design in which the raised portion of seats is placed high enough to cover the cross-over; and (d) use of upper levels of seating which partially overhang the seating area of the main auditorium floor below.

3. The inclination or inclinations of the floor for the main or orchestra level such as (a) a steep downward inclination toward the screen; (b) a modified downward inclination toward the screen; (c) a modified downward and then upward inclination toward the screen; and (d) only a slight downward and then upward inclination toward the screen.

Affect of Floor Slope

The degree of the inclination of the floor in all cases is affected by the manner in which the seats are placed behind each other. When these seats are arranged in a staggered fashion so that the center of any seat is always directly behind the dividing armblock of the preceding seat, the amount of inclination of the floor is reduced by almost one-half. Variations in floor inclination design directly affect the height and inclination of the upper level seating portions, the placing of the projection room, and thereby the total height of the auditorium.

The Importance of Getting "Technical"

BASICALLY, the discussion which begins in adjoining columns, of acoustic factors in theatre planning, illustrates the significance of matters "technical" to the business of Showbusiness. Here, as in efforts in other fields, we have technologies being applied to the purpose of getting more for the same money or less money. A way to do that is really what Messrs. Potwin and Schlanger are talking about.

As a result of their studies, they contend that acoustics should not be dealt with separately, but in conjunction with the rest of the planning, as a matter bearing upon the design of a theatre quite as fundamentally as vision, projection, traffic, safety and so on. Vision, projection and the other elements of the theatre planning problem are also being restudied. The purpose of all these studies is definitely the same—to get more for the same money or less money. And such matters "technical" are Showbusiness — and any kind of business.

●

In the course of this discussion, which is to be continued in the March 4th issue, specific application is made of the system of employing angular or broken-up walls or ceilings to control sound. This system was patented by the Bell Telephone Laboratories in 1932.

It is understood that for practical application to new or virtually new theatres, this system can be made to function most efficiently when properly co-ordinated with basic outline, cubic foot volume, and "fixed" sound absorption of the auditorium structure.

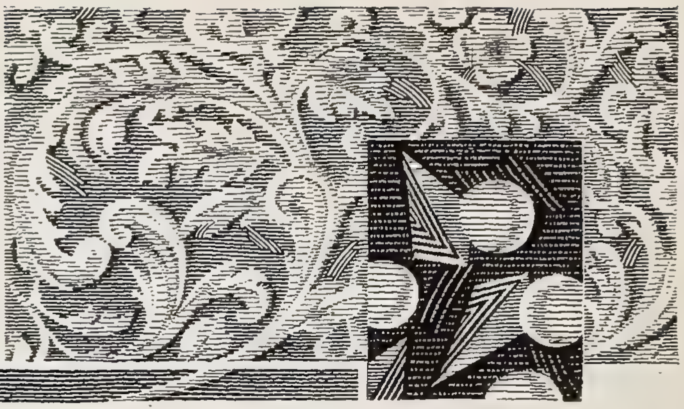
—*George Schutz.*

[*With the concluding installment of this paper in the March 4th issue of* BETTER THEATRES, *the authors will present drawings in which they have sought to show why acoustical defects are introduced in planning new theatres, and how design may eliminate these defects, thereby also contributing to economy in construction and to creative architecture.*—THE EDITOR.]

PERSONAL SERVICE ON PLANNING PROBLEMS: Inquiries from readers concerning the laying out and construction of theatres are invited. They are answered by mail as promptly as possible. Readers are asked to remember, however, that in some cases questions concerning a general plan may have to be referred to consultants in more than one field (as, for example, acoustics and air-conditioning), which is likely to require some time. It is further suggested that the problems be presented in the form of specific questions—this method permits a saving in time and also reduces the chances of misunderstanding.

CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.



Initial Considerations In the Selection of Carpet

• The first of a group of articles in these columns on first principles of theatre carpeting. Dealt with here are some of the practical problems of economical carpeting layout.

By NORMAN PATTERSON

IN PRELIMINARY contemplation of carpet needs for the new and old theatre a few suggestions will aid materially in making it possible for your theatre carpet dealer to give you his best assistance and advice. The long history of the carpet in the theatre is the best evidence of its fulfilling the function of a floor covering. In appearance, and in wear, it is yet to be successfully challenged and down through the years we have witnessed revolutionary changes in the employment of other materials, in the design and, now, even the function of theatres. The carpet alone has emerged unchanged except for the better in addition to the happy attribute of being the ideal floor surface for the acoustic problems of today.

Allocation of an arbitrary sum for your carpet requirements is a dangerous procedure. Whether it is too high or too low, you are only confining yourself and nobody else.

There is no set rule for determining costs and often mere knowledge of the sum total of the square footage to be covered has small bearing upon the price of the services and materials furnished. Certain patterns require more yardage than others for the same space. Widths of the carpet available also contribute to the ultimate determination of costs.

Availability of weave, of pattern, of width, limitations of layout and design, these are the major factors outside the all important selection of quality.

The quality of a rug should not merely be in keeping with the investment in the rest of the theatre. On the basis of showmanship alone, a cheap rug is a poor investment and a good carpet is always a good investment even in a poor theatre.

THE FOYER

The foyer floor is definitely a carpet floor and is an individual problem in layout and pattern in every instance. Aside from the necessity of achieving a harmonious balance with the rest of the theatre it should be borne in mind that the pattern is subordinated to the layout in order to obtain a maximum tailored effect, and the layout is submerged by the pattern to effect maximum continuity in design. This is distinctly the expert theatre carpet man's problem and should be treated so after grade, color and pattern have been selected and even then you are well repaid in accepting his suggestions in these matters for the foyer is the piece de resistance of the entire theatre floor area.

You can and should make advance preparation for the proper placement of rubber mat recesses at those places where extreme wear occur such as water fountain, rest room entrances, front and sides of candy concessions, in some instances at the foot of stairs and last but not least, in front of all doors used primarily for entrance into the foyer. Anticipating these needs will save you much money in carpet yardage and layout. The color and design of these mats should be determined after the carpet pattern has been selected and should be so treated as to render them inconspicuous against the carpet background.

THE LOUNGES

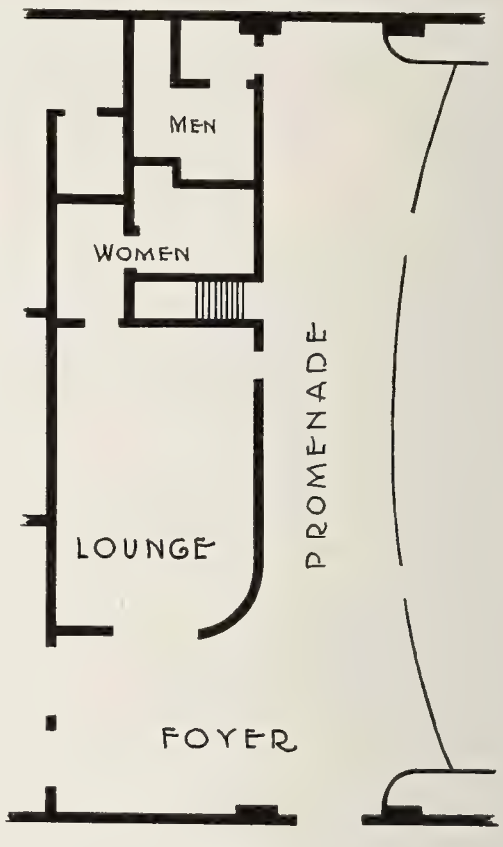


Figure 1

Where the lounge must be evolved from foyer space proper, and there is a partition between the foyer and auditorium, the lounge furniture can be grouped on a predetermined area covered with either rubber or asphalt tile which will save wear and tear and can be easily mopped as conditions warrant. Care should be taken to have the pile surface level with the height of the carpet tile and the use of a brass separating strip is necessary.

A judicious inclusion of another color carpet in the body of the main foyer covering can also be used to indicate the lounge.

In those instances where the lounge is set off from the foyer proper or where the creation of a definite lounge area is desired, it is not necessary to use a completely similar carpet coverage. A well defined difference helps to accentuate the function of the lounge.

Should the lounge offer a situation such as is shown on theatre plan *Figure* 1, utility can be combined with economy by arranging for a rubber tile or asphalt floor with provision in the center for a standard size rug to be sunk in a well provided therefor. In this particular instance the area involved is 15 feet wide by 22 feet long. By having tile 3 feet wide along each side and 3½ feet wide at each end, the furniture can be grouped at the sides and ends off the rug. Taking the area before the men's and ladies' rooms into consideration a major source of wear, friction and abuse conditions is eliminated, not to mention a considerable reduction in rug physical and maintenance investment.

THE AISLES

In the aisles, especially, attention should be given to traffic and wear hazards. Theatre carpeting is generally used throughout the house in either ¾ (27 inches) width or 4/4 (36 inches) width. For this reason, in new construction, provision should be made for keeping the aisle walk areas confined to carpet sizes that will insure a minimum of carpet waste and labor. Three-quarter (27 inches) carpet in single width should be avoided in aisle use as it is unsatisfactory as an aisle walk area even in the minimum 36 inches between seats aisle space. It is not only dangerous but the skimpy effect achieved nullifies the original intent of the investment.

In a 36-inch wide aisle, 4/4 (36 inches) carpet can be used as there is sufficient selvage attached to allow for turning under for fastening purposes. Where ¾ carpet is being used not less than 3′ 3″ of aisle area should be provided. This width is especially recommended because it can be made up from 1 and ½ widths of ¾ leaving 40½ inches to cover 39 inches and allowing 1½ inches for turning under for fastening purposes. The remaining half width from the cut ¾ piece can then be combined with another full ¾ width and the process is repeated in the next aisle. There are other economically practical dimensions and a brief phone call, consultation or letter to your carpet man will eliminate many layout difficulties that should and can be avoided.

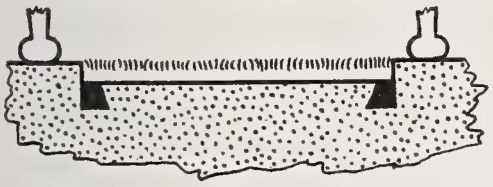


Figure 2

In new theatre construction, after the proper aisle walk area has been determined, provision should be made for a sinkage ⅜-inch deep in the pedetermined carpet width in the concrete aisleway. By sinking the carpet flush with the seat floor level, tripping over the carpet edge is eliminated and the increased safety factor contributes materially to reductions in insurance costs. In addition, the removal of the exposed carpet edge wear-factor is something every theatre owner can appreciate.

Another tried suggestion that will more than pay for itself in aiding the installation of the carpet and the permanency of the set is as follows: A wooden strip, trapezoidal in cross section, is embedded at the time of pouring, flush into the concrete. The strips to be run parallel and adjacent to the ⅜″ shoulder provided by the sinkage of the aisle as shown in *Figure 2*. The square cross sectioned wood strip occasionally used is unsatisfactory due to springing if warpage occurs. The trapezoid section with its broader base eliminates this problem. The desired shape can be easily obtained by sawing the wood strips from 2x4-inch stock. A diagonal cut as shown in Figure 3 will produce the desired results. Integration of the wood with the concrete eliminates drilling for plugs for fastening and is a further blessing when occasion demands that the carpet be stretched. If concrete is used for base flooring this method is recommended for use wherever practicable even where no sinkages or recesses are employed.

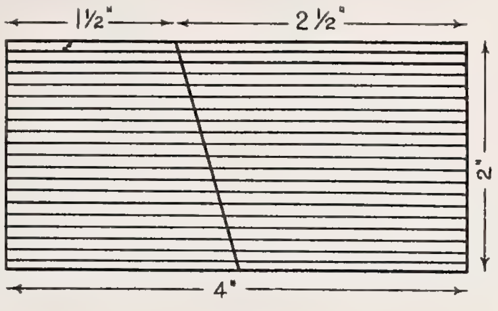


Figure 3

STAIRWAYS

Whenever possible, balcony aisle, mezzanine, or similar steps should also be sunk ⅜″ to receive carpet. It is on the stairs that additional problems are encountered. There are further complications due to the unusual tensions caused by peculiarities of attachment and traffic. The wood strip procedure for aisles is especially advisable here with the addition of another strip inserted flush with the face of the stair tread and laid snugly parallel to the riser.

It is manifestly unfair to your carpet supplier and his manufacturer to ask them to furnish you with a pattern dropped years ago. Reweaving of a pattern in small quantities is sometimes more expensive than replacing the whole layout. A word to your dealer and he will gladly determine the approximate additional yardage needed for reserve.

Should the theatre owner have a situation where just the foyer-auditorium walk area is worn and his pattern has been dropped and is not available from stock it is a good idea, in conjunction with the carpet house, to replace this worn area with a definitely contrasting carpet so laid out as to ostensibly serve the purpose of a functional walk area.

[The author has specialized in the floor covering problems of theatres and similar buildings. He is associated with the Greater New York Carpet House, New York City.]

Rubber Nosings For Reducing Stairway Hazards

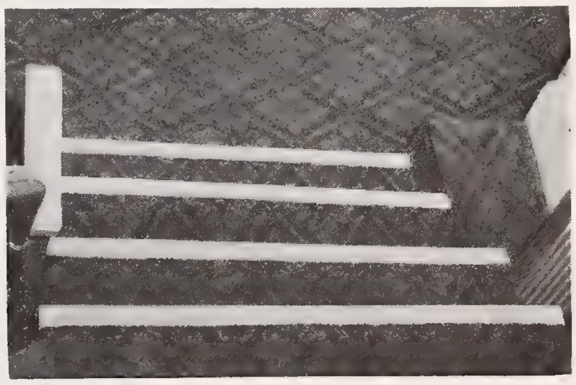
TO COMBAT wear of stairway carpeting and the hazard of stair accidents, rubber nosings are available in various colors. The installations illustrated here are in the Paramount theatre, New York, and were made by the Greater New York Carpet House.

On darkened stairways, especially balcony stairs, a light-colored rubber is selected, white, or yellow, or whatever tone will show up best in contrast with the carpet under the running illumination of the house.

Light-colored balcony nosings.

In well-lighted portions of the theatre, as in lobby stairways, the nosing is used for reduction of wear only, and the rubber may be chosen in a color harmonizing with the carpeting.

Each nosing is cemented to heavy gauge duck strips, these strips being of sufficient width to take care of one thread and one riser. Before installation, carpet is either sewn or stapled to the duck strip along the edge of the nosing. The duck is then tacked to the stairs.



Looking down, emphasizing hazard factor.

The nosing colors are not a surface application; the rubber metrix is pigmented. The nosings are readily cleanable with a damp cloth.

THEATRE ACCOUNTING

by WILLIAM F. MORRIS
(Certified Public Accountant)

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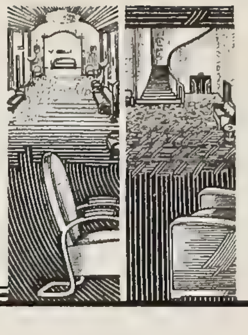
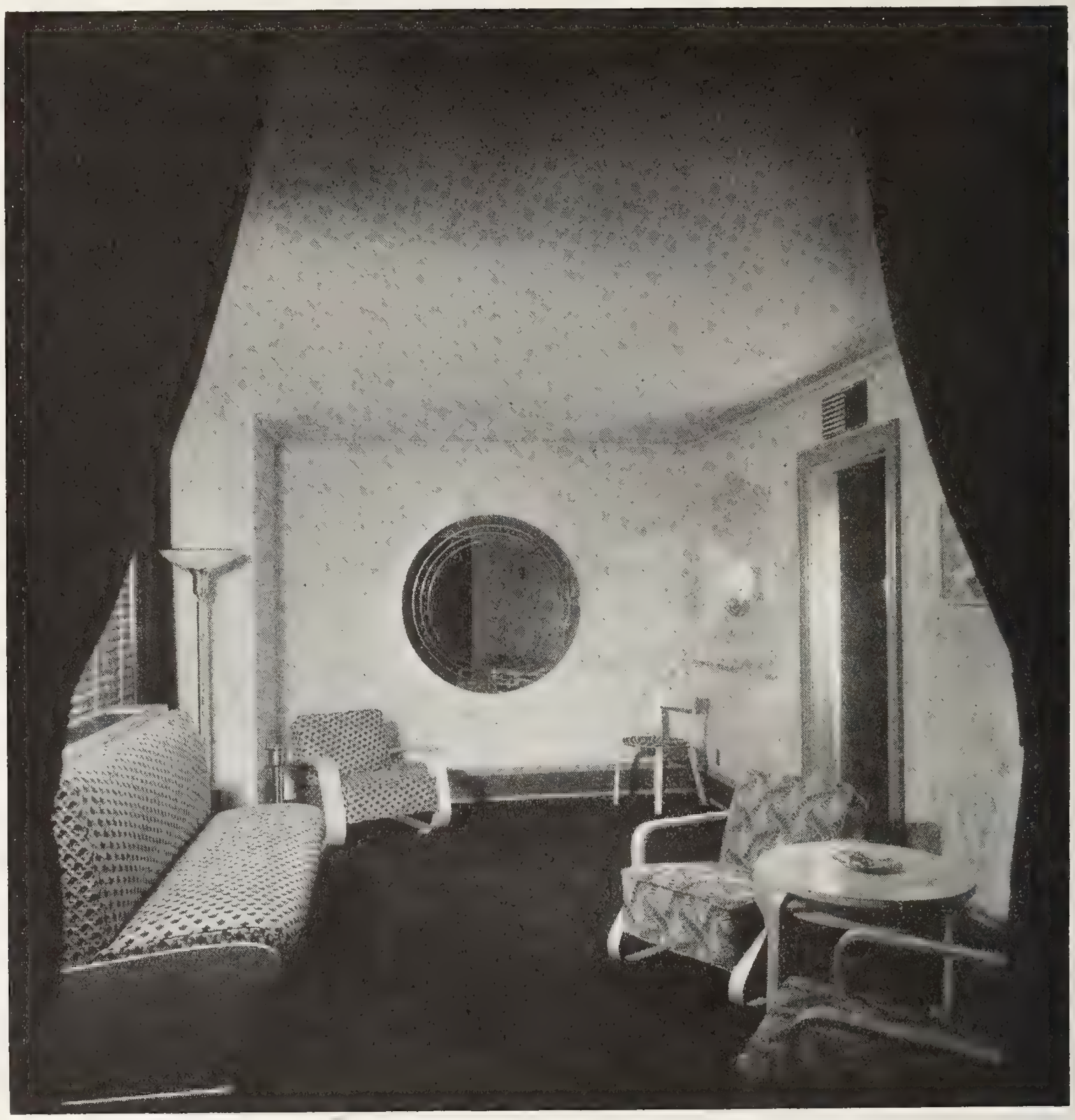


Combining Built-In and Single Pieces in Natural Woods

A HOME-LIKE warmth and informality characterize the lounge area of the intimately designed Radio City Newsreel theatre, recently opened up at 50th Street near New York's famed Music Hall. Designed by John Eberson, this little house has an unusual lounge arrangement on the second level, reached directly from the lobby. The stairway turns to take the patron into a narrow area above the lobby and rear of the auditorium. Though narrow, its length provides considerable lounge space in a compact, necessarily limited section of an office building.

This entire upper level is treated as a lounge, and all of it in the same basic pattern. Chairs and tables are of Swedish design and construction, all in natural maple. Against radiators, structurally acting as radiator chambers, settees have been built in, with the exposed wood parts also finished in natural maple.

Fabrics are of stitch tapestry material representing a mixture of rayon and cotton. Fabrics run to browns and blues, entering into a color scheme contributed to by red drapes adjoining Venetian blinds, jade green drapes elsewhere, neutrally papered walls and painted ceiling, and carpeting in gray, tan and dark blue.



Women's lounge of Radio City Newsreel theatre. (Photograph by Joseph W. Molitor)

by BEN SCHLANGER
Theatre Architect
and Consultant

■ ■ ■

Theatre PLAN & FORM

DURING THE years in which theatre owners and managers were becoming convinced of the truth in the slogan "Better Projection Pays," a tremendous amount of money was being expended on unproductive—and now obsolete—architectural embellishment of theatres. In other words, the *projection* of the picture was being given more and more serious attention, while attention to what we may call the *reception* of the picture amounted to no more than the rudimentary requirements of placing a screen at one end of the auditorium, the projection room at the other, and as many seats as possible between. The attention given the auditorium was confined to ornamentation, while the real function of the auditorium—that of *completing* the exhibition process which merely *begins* in the projection room—was largely unrecognized.

Better "Reception" Pays, Too!

If most of the desire for "artistic effect" were concentrated on achieving both *better projection* and *better reception, by the audience, of the projected picture,* the function of the theatre would be better served.

Improved electro-mechanical equipment now available makes it possible for most, if not all, theatres to have better projection, and it does seem that exhibitors generally are now conscious of the need for such equipment. Good *reception* of the projected picture however, is not obtainable by the mere purchase of standard equipment, hence the difficulty of putting across the idea that "Better Reception Pays" too.

In a sense, of course, the auditorium is a mechanism which will provide for better reception of the picture, even though it cannot be purchased already assembled from a single responsible establishment ready for installation.

Engineering Is Basic

In the past the motion picture theatre builder has depended on the architect for the design according to which the auditorium mechanism would be produced. The extent to which the auditorium is vitally concerned with such matters as sound, light, vision, heat and comfort would indicate that actually the physicist and the engineer were intimately connected with the basis of an effective design. It is entirely possible that a motion picture auditorium design of the near future will be the product more nearly of laboratory research than of the artist and architectural draftsman working essentially in terms of materials.

To meet the new consciousness in practical theatre operation, of advancing technical standards in theatre planning, these columns have been estabilshed as regular features. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

Maximum Capacity In Limited Area

IT is not unusual to find readers submitting problems in which the remodeling of commercial buildings and the placing of a maximum number of seats in a very limited area are major considerations. Because of the physical limitations usually involved extremely careful planning is necessary both from the architectural and acoustical standpoints. Following is a typical problem of this type recently presented:

The owner of a two-story commercial building has approached me relative to remodeling it with the inclusion of a theatre. He plans to retain the second floor for apartments and, if possible, to utilize the first floor for the theatre. The present ceiling height of the first floor is 11 feet, 6 inches. An additional 6 feet, 6 inches can be gained by including the basement. I would like to have your advice as to what might possibly be done without using both the first and second floors for the theatre. The dimensions of the building are 36x90 feet. I would like to know the ideal ceiling height and the floor layout possibilities, bearing in mind that an ideal projection room is the first consideration, with additional facilities for a lobby, foyer, two rest rooms and a manager's office. Between 400 and 450 seats are desired, with approximately 30-inch spacing.

Allowing the ideal space for the projection room and the maximum possible space for the other necessary facilities, 370 seats can be placed on the single floor, spaced 30 inches back-to-back. A spacing of 32 inches is more desirable, reducing the capacity to 350.

The closest approach to an ideal ceiling height for this single floor layout would be approximately 16 feet, which would necessitate using the present basement space. In order to increase the seating capacity to 400 or 450, an upper level of seating would be required. This would involve utilizing a portion of second floor space also.

Should it be decided to adopt the single floor plan, using the second floor for apartments, careful consideration must also be given to sound isolation to prevent the excessive transmission of sound between the theatre and the apartments. —*B.S. and C.C.P.*

ACOUSTICS in Form & Decoration

■ ■ ■

by
C. C. POTWIN
Consultant in Acoustics

ACOUSTICS IS too often classified as an "extra" in the planning of new theatre structures. Observations indicate that in a number of recent design projects a specific amount of money has been set aside in the budget to allow for the purchase and installation of sound-absorbing materials. In one sense this is a desirable indication because it shows that acoustics is not being entirely neglected in the planning of new theatres. Yet in how many cases does the exhibitor or his architect *first* determine whether or not he must make this expenditure in order to achieve proper acoustical results? *Does he consider the important part that the design of the auditorium must play fundamentally in controlling sound, or does he overlook the design problem entirely and think of acoustics solely in terms of "sound-deadening" materials?* If he overlooks design, he is not only developing a less efficient plan but he is also leading away from, rather than toward, economy in construction.

Acoustics and Auditorium Purpose

When we consider that the size and shape of the theatre auditorium are major factors contributing either to good or poor sound reception, does it not become axiomatic that acoustical design must form a basis for auditorium planning? If we classify acoustics as an extra or as something to be added to a pre-determined design, we cannot hope to achieve maximum efficiency or economy in providing for sound control.

Acoustical planning should begin at the time the original sketches of the theatre are drawn. Together with vision and projection it should form a basis for the determination and development of the complete auditorium design. When this planning is done correctly, the auditorium structure itself becomes our primary medium of acoustical control—not the "sound-deadening" materials. Such materials are used secondarily and then only to overcome unavoidable defects in structure, if such defects do present themselves in planning.

In considering the "eye-appeal" of the auditorium, experience has proved that designing for good acoustics offers a new source of effective architecture and pleasing decoration. Actually, it represents in every respect such a vital phase of the new technique in theatre planning that it should be a foremost consideration in the mind of the reader if he is contemplating the construction of a new theatre, or the extensive reconstruction of an old one.

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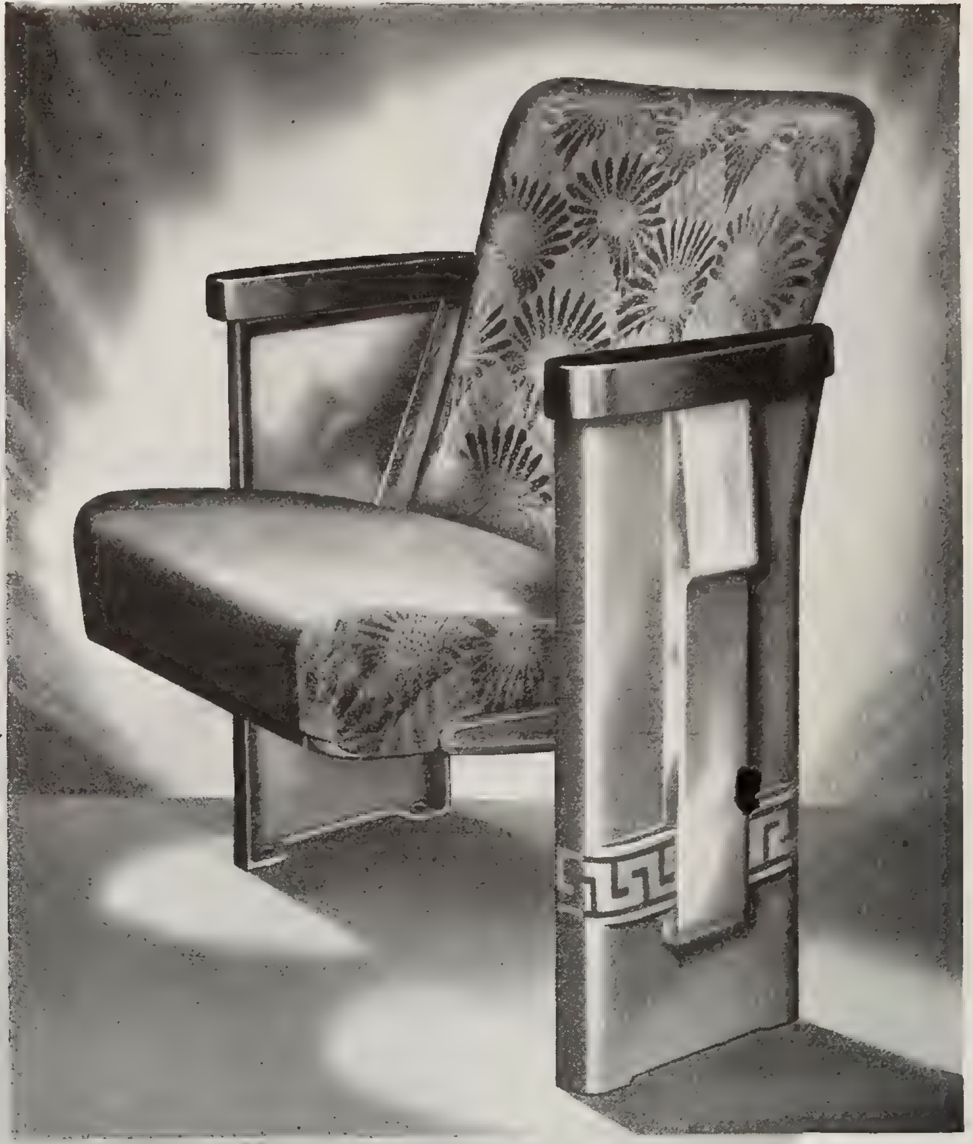

to the right, one of the new O.C. 992 series of Heywood Chairs. This one has a swanky double-light aisle standard.

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OBSERVATIONS

of the editor

THE THEATRE'S PART IN SELLING THE SCREEN AS A RECREATIONAL MEDIUM

IN making a few observations concerning television in the January issue, we referred to the normal competition of the home. Whenever something new comes along for people to do at home, operators of enterprises offering amusements outside the home are in general quick to point to it as competitive. But is it (except possibly at the beginning)? After the novelty is worn off, isn't the new pastime itself merely a part of the normal competition of the home, which has always been there and always will be?

During certain hours each week many people prefer to stay home to listen to the radio. But similarly there are times when they prefer to have a few friends in for bridge—or even lotto (wonder if anyone plays parcheesi anymore). In many a community Monday would be a better day for the theatre if it weren't for the weekly wash. And many a family has stayed home from the movies on Saturday night for no other reason than that the missus couldn't rouse the old man out of a good old-fashioned after-supper snooze on the sofa. The home has always been loaded with competition for the motion picture theatre, but the motion picture industry has grown bigger and bigger just the same. Last year the number of paid admissions to motion picture theatres in the United States alone was almost 35 times the population of the nation, including possessions, babes in arms and Charlie McCarthy.

■ ■ ■

The theatre does not need to have more than the normal regard for the home as a competitor, now or any other time. It is what people may choose to do when they feel like getting out of the house that the motion picture theatre must be alert to. When the wife says to the husband, "I've been in the house all day," the theatre has at least two potential customers.

Similarly, there's business for the theatre in immediate prospect when Ma meets the "girls" at Gumble's to look at hats (and aren't they terrible this year!). The shopping trip could be made to include a "movie."

But of course if conveniently accessible theatres are not attractive; if the general run of theatres have such standards that the movie-going habit is discouraged, these people are going to find other things to do.

There are a lot of things for people to do when the go-somewhere mood comes on. Many of them are as inexpensive as "the movies." Quite a few serve approximately the same immediate interests. It is highly important that the motion picture theatre maintain itself in a position of such prominence that it is certain to be among those recreational activities which get first consideration every time—with as much in its favor as possible.

■ ■ ■

One way to do this is obvious: Have Hollywood produce every year at least 104 pictures each having the ballyhoo possibilities of, say, "The Birth of a Nation," "The Four Horsemen of the Apocalypse," "Cavalcade" and "Snow White."

Even were this possible, and it definitely is not, there is good reason to doubt that the immense audience required to make such pictures profitable could be maintained. People have a way of getting used to the best (who was the guy that said the best is merely something better than something worse?). Some of us can remember how wonderful the first gas lamps were. Now we're annoyed when we blow a fuse.

Regardless of the calibre of pictures, the theatre as a building, and as a mechanism both for reproducing the film and for creating the appeal of The Theatre as a recreational medium, is a tremendous factor in the showmen's scheme. The attractiveness of the exterior, the atmosphere of the interior, the effectiveness of the equipment and furnishings to give the best show possible under the most comfortable, sensuously satisfying conditions—these are as well worth their price as the picture.

And when one considers the limitations of the available story and star material, one realizes how often this significance of the theatre itself is greatly extended. There can be no standards of exhibition plant maintenance too high for the selling job to be done.

—*George Schutz*

Electricians

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" . . . light is a first tool of showmanship."

Lighting the Marquee

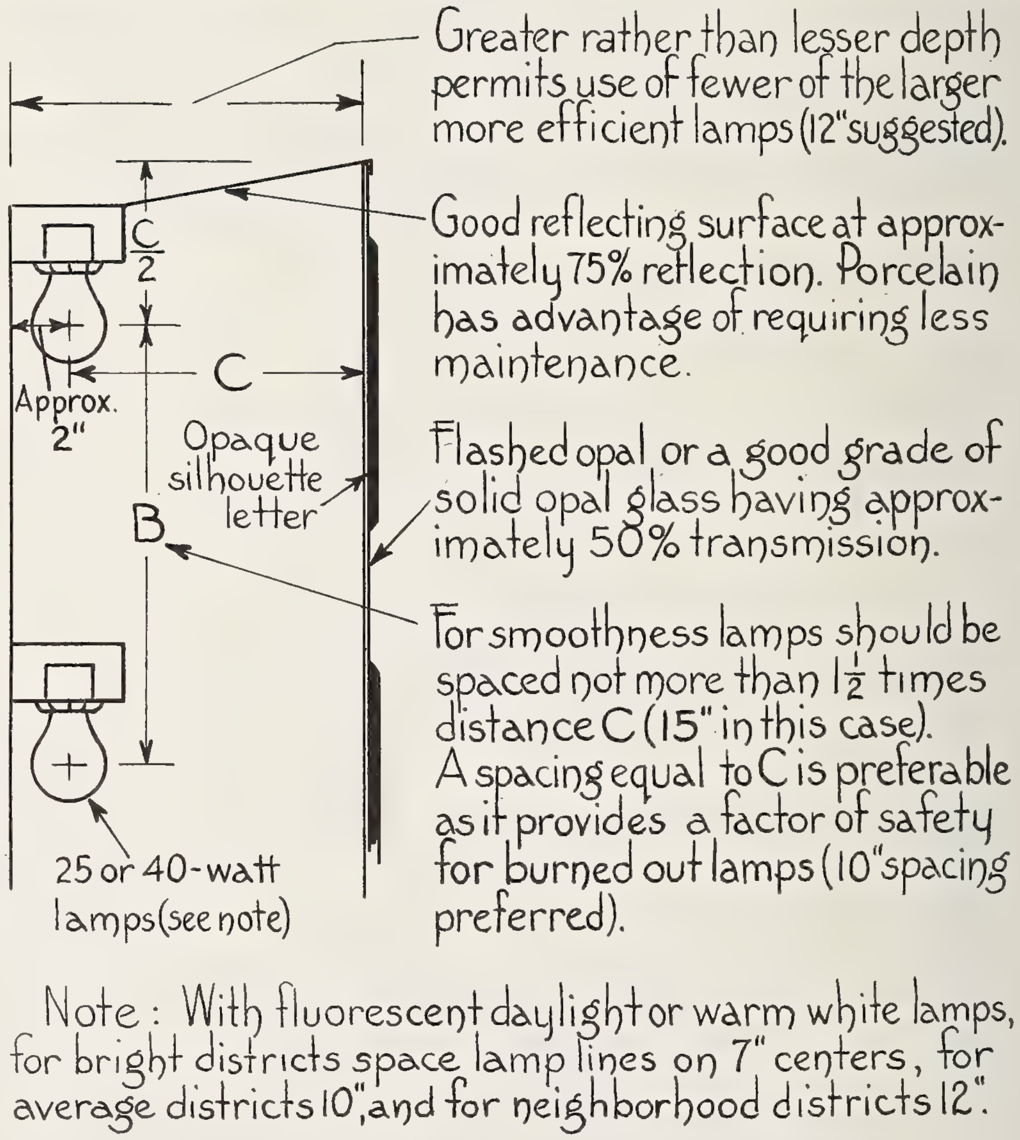
(*Continued from page* 9)

letter signs, which are of such great value in "bulletining" unmistakably the presentations to be found within.

Because the ends of the marquee are most valuable as changeable letter space, and because the length of these ends is usually limited, it is generally desirable to provide for three rows of changeable attraction letters. Standard types of changeable letters are available in both the luminous letter type or with luminous backgrounds and silhouette letters. Selection is largely a matter of personal preference. Some practical factors are important. The silhouette type features larger areas of luminous surface and in some cases more efficient diffusing glass which results in greater brightness for a given wattage of lamp.

Letters of either type are available in 8, 10, 12 and even 16 inches. Larger letters have the advantage of legibility at greater distances and they also command greater attention. Ten-inch letters are suited to most average locations. The silhouette type should have approximately 15-inch of luminous background, thus requiring a total height of approximately 45 inches from the three rows. This panel also permits the use of the new method permitting letters of various sizes to be used in the same panel, which is a very desirable feature.

The principal lighting requirement for attraction letter signs is uniformity of brightness and the elimination of spottiness. This makes for legibility and quick reading; spottiness causes variable irradia-


Greater rather than lesser depth permits use of fewer of the larger more efficient lamps (12" suggested).
Good reflecting surface at approximately 75% reflection. Porcelain has advantage of requiring less maintenance.
Flashed opal or a good grade of solid opal glass having approximately 50% transmission.
For smoothness lamps should be spaced not more than 1½ times distance C (15" in this case). A spacing equal to C is preferable as it provides a factor of safety for burned out lamps (10" spacing preferred).
C/2
C
Approx. 2"
Opaque silhouette letter
B
25 or 40-watt lamps (see note)
Note: With fluorescent daylight or warm white lamps, for bright districts space lamp lines on 7" centers, for average districts 10", and for neighborhood districts 12".

Lighting arrangement for a typical changeable attraction letter sign.

tion with resulting blurring and distorting of the letter outline. A suitable grade of diffusing glass should be used, either a good grade of flashed opal glass (a thin layer of opal on crystal glass) of approximately 50% transmission, or the highest grade of solid opal glass (often the ordinary grade of opal glass has a transmission of only 20% or 25%, thus requiring greater illumination for equal brightness).

The Advantages of Well-Designed Cavity

The size, shape and type of cavity housing the lamps is the most frequently misunderstood of any of the marquee lighting problems. For equal brightness, a poorly designed cavity will require several times as much wattage as a well-designed cavity. The principles which apply are as follows:

1. *Select a depth of cavity of at least 12 inches, or deeper, rather than accepting the routine lesser depth.* This requires fewer of the larger, more efficient types of lamps with consequently increased efficiency, and a reduced first cost, operating cost, and maintenance cost. The lamps should be placed so that filaments will be as close to the background (rather than to the glass surface) as practicable. This is usually 2 inches.
2. *Provide an efficient (75% or 80%) reflecting surface for all parts of the cavity.* Porcelain-enamel provides a high initial reflection value and one which is easily kept at a high value. Casein paint also provides a high reflection value and one that does not discolor with light, with lack of light, or with heat, although periodic repainting is necessary.

Determining Best Spacing of Lamps

Lamp spacing depends on the depth of cavity available. The principles to be considered are as follows:

1. *In restricted cavities, lamps should be placed on their sides, thus permitting filaments to be located approximately 2 inches from the background.*
2. *The lamps should be spaced so that their filaments are no farther apart than 1½ times the distance of the filament to the glass.* For example, if the filaments of the lamps are 6 inches from the glass, the lamps may be spaced up to 9 inches apart. If the filaments are 10 inches from the glass (with a 12-inch cavity) the lamps may be spaced up to 15 inches apart. Staggering is unnecessary, providing these spacing ratios are followed.

Although the above recommendation is good practice, spacing the lamps on centers equal to the distance of filament to glass (in the latter case 10 inches rather than 15 inches) provides a desirable factor of safety by assuring smoothness of panel even though a few burned-out lamps are not immediately replaced. This 1 to 1 ratio is recommended.

With a 48-inch width of cavity, five rows of lamps can be used with a spacing of 9¾ inches, or four rows, with a spacing

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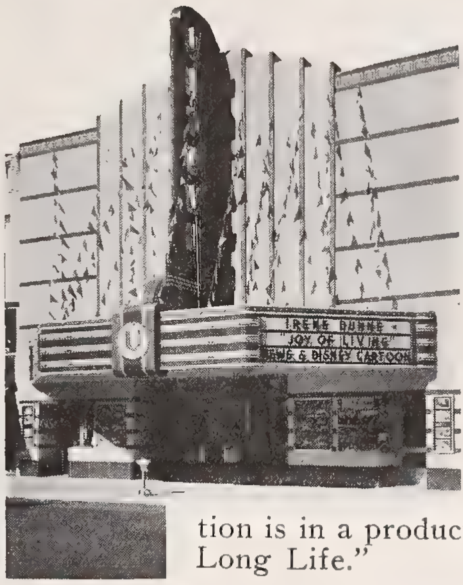

A showman's selling job is not done just during the hours that the box office is open. It's a 24-hour job that is never completed. And the day of putting out a one-sheet and expecting to break records is gone forever.

Successful operators today know that an attractive sign, a modern front, and adequate poster frames are essential to the proper merchandising of the show at the point of sale.

These elements ALWAYS should have the appearance of newness. Naturally you cannot well afford constant or frequent replacement. The only solution is in a product by Artkraft, manufacturers of "Signs of Long Life."

Here are 8 contributing factors to this long life:

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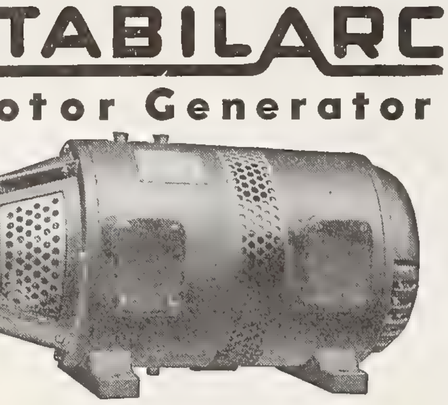

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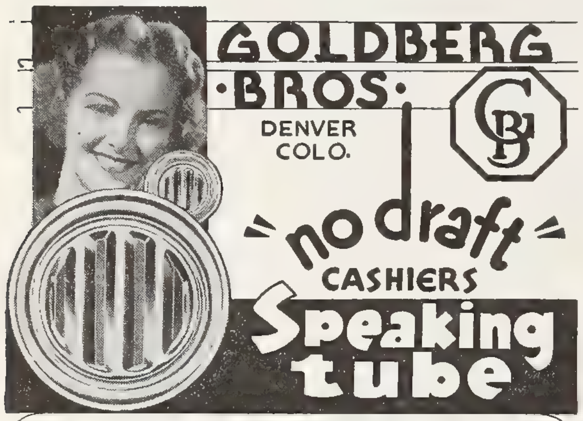

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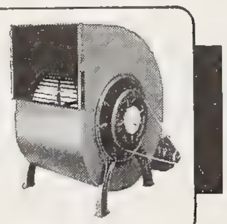


of 12 inches. Five rows are selected to retain the advantage mentioned above.

Light Levels and Lamp Size Selection

The brightness of the luminous background should be planned depending upon surrounding street illumination and the brightness of competing displays. Illuminating engineers have found that lamp sizes to provide the needed brightnesses are as follows:

Centers of large cities: 200 footlamberts—40 watts; *average business district*: 150 footlamberts—25 watts; *neighborhood districts*: 100 footlamberts—25 watts. (A footlambert is a unit of brightness representing one lumen per square foot, reflected or emitted; or foot-candles times the reflection or transmission factor.)

Substitution of Fluorescent Lamps

It is also possible to take advantage of the increased efficiencies and color variation obtainable from fluorescent lamps. Except in severely cold climates, the protection afforded by the enclosed cavity assures satisfactory operation.

The lamps should be placed along the lines of letters near the rear surface of the cavity. The 36-inch, 220-volt lamps are most satisfactory because they are lowest in cost due to the use of but one auxiliary and two sockets for 36 inches of length.

With the daylight or warm white lamps, the spacing of rows for brightnesses previously selected are as follows:

Centers of large cities: 7 inches; *average business districts*: 10 inches; *neighborhood districts*: 12 inches.

In this case, it is not necessary to go to as much depth as 12 inches. The desirable depth is equal to the spacing of the rows of lamps plus the extra 1½ to 2 inches required for the sockets.

Green lamps having twice the light output of the warm white or daylight lamps will provide twice the brightness, or half the number of lamps may be used providing the desirable spacing ratios are maintained. The gold, blue and pink lamps have approximately 66% the light output of the daylight and warm white so that approximately 33% more lamps must be used for equal brightness.

Modern Methods of Lighting Name Signs

It would be difficult to exhaust the possibilities of "name" signs in an article of this length, especially as this feature must be considered in relation to the entire theatre front. Several factors, however, should be remembered. It is often desirable that the name sign be of the vertical type, to provide a suitable size of letters to reach key traffic parts, to provide dominance, and perhaps even more important, to aid in providing a sizable luminous effect to impress people with the full importance of the theatre to be found within. This latter consideration is too often overlooked, with the result that at night the theatre front dwindles to a mere entrance.

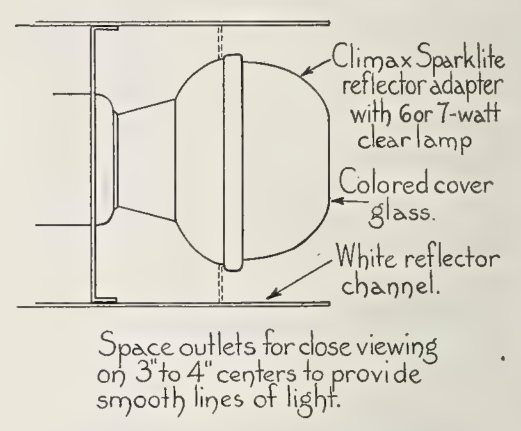
Many methods of illumination are available for name signs: (1) *luminous glass letters,* (2) *silhouette letters,* possibly using the "wedge" sign principle, and (3) *exposed lamps.* The exposed lamp is always effective because it provides high brightness and sparkle and motion where desired. Spacing the lamps on 3- or 4-inch centers assures pleasing smoothness. For motion use a 4-circuit flasher wired so as to produce a twinkling effect.

Lighting of Borders

Animation for the marquee is readily provided by low-wattage lamp borders on a 4-circuit "running" flasher. Here again, close spacing of lamps—3 or 4 inches—is desirable. "Climax" reflector adapters can also be used to advantage in these borders; they have the following advantages:

1. Collection of "backward" light ordinarily wasted and redirection of this light down the street.
2. Better initial color efficiency than with ordinary lamps because of the use of clear glass roundels.
3. Greater operating efficiency because of lesser blackening of clear lamps.
4. The use of low priced, long-life lamps available in 3-, 6- or 7-watt sizes.
5. Greater sparkle.

In new construction, it is of advantage to recess the reflectors so they will be flush with the sign surface. A low channel is an aid to confining the light.


Climax Sparklite reflector adapter with 6 or 7-watt clear lamp
Colored cover glass.
White reflector channel.
Space outlets for close viewing on 3" to 4" centers to provide smooth lines of light.

An arrangement to permit flush-mounting of reflector adapters, for marquee border designs of interest and sparkle.

Methods of Lighting The Marquee Soffit

The most obvious, the simplest, and often the best method of lighting beneath the marquee is to use low-wattage exposed lamps in the marquee soffit. The purpose they serve, logically, is to create a festive spirit by their sparkle and brightness.

Some systematic arrangement or geometric pattern of lamps is desirable. Such a pattern aims particularly to be pleasing, coupled perhaps with a motif directing attention to the entrance. An arrangement of symmetrical studding of regular inside-frosted lamps, combined with lines of light from lumiline lamps, is very effective.

The new fluorescent lamps have the added advantage of pleasing colors which can be arranged in desired combinations very readily. Maintenance is simplified and additional sparkle is obtained by using enameled metal backgrounds in white or light tints.

Other possibilities are the use of flush-mounted reflector units with silvered-bowl lamps for high-level lighting beneath the marquee, combined with lines of exposed lamps on 6-inch to 8-inch spacing to introduce brightness when viewed from down the street.

In some instances the entire soffit of the marquee has consisted of a large luminous glass panel; but often this does not present sufficient brightness unless combined with exposed lamps either as a soffit edging or by the abundant use of exposed lamps in the vertical sign and attraction sign borders.

Luminous elements, properly lamped for smoothness, or with fluorescent lamps, provide many other possibilities, as do also the polished corrugated metals [*These devices were illustrated in the October,* 1938, *issue of* Better Theatres]. The corrugated metal multiplies the reflections of lamps to provide many sparkling sources.

[*The author has specialized for many years in theatre lighting and has frequently contributed to* Better Theatres.]

Improvements Discussed

A two-day meeting of distributors and salesmen of the International Seat Corporation was held at the factory in Union City, Ind., January 23 and 24, to discuss new improvements in International auditorium seating. Meetings were presided over by C. C. Koontz, president, assisted by W. J. Fannin, vice-president, and E. J. Fitzmaurice, secretary. The following representatives and distributors were present:

John T. Beasley, Chicago; George W. Carr, Detroit; Elmer W. Foster, Minneapolis; P. F. Masucci, New York; J. E. Watson, Dallas; J. N. Gelman and J. Kuhn of the Midwest Theatre Supply Company, Cincinnati; F. L. France, West Middleton, Pa.; Arthur Marrone and Vincent Josack of the Superior Motion Picture Supply Company, Pittsburgh; C. P. Packard, Minneapolis Securities Corporation, Minneapolis; E. C. Leeves, Kansas City, and Ben Poblocki, Milwaukee.

Theatre Plants Described

Central air-conditioning plants of the various types suited to theatres are included in the data and descriptions given in a catalog just issued by the Carrier Corporation on its air-conditioning equipment. Each type is described according to application, function, operation and installation. Office, store and home units are also dealt with. The catalog contains 16 pages, including covers, is printed on coated paper, and all of the equipment is illustrated in halftone.

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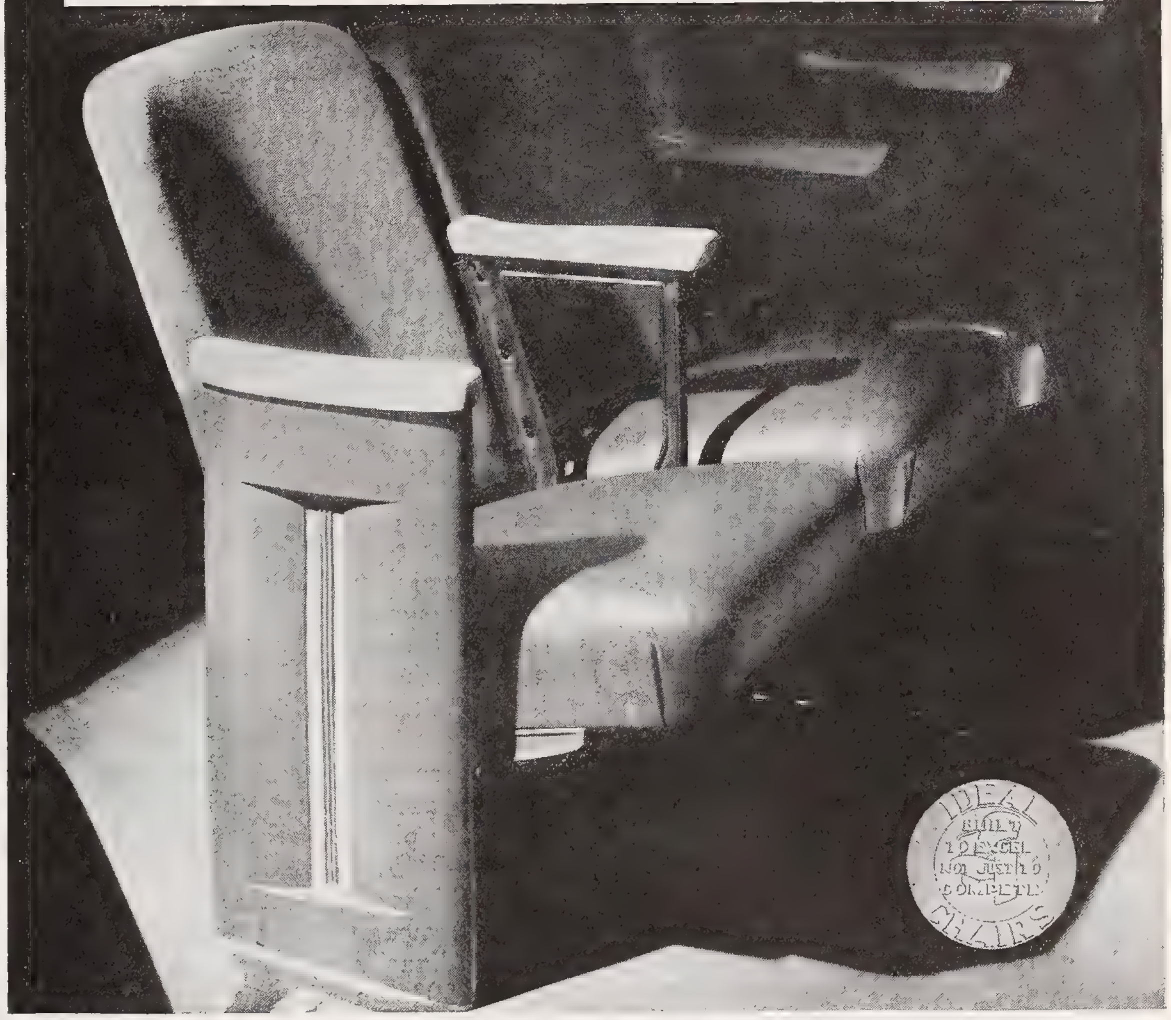

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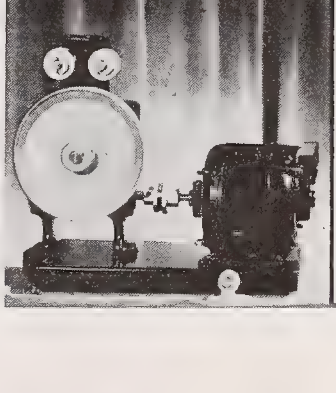

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F. H. RICHARDSON'S BLUEBOOK OF PROJECTION

The sixth edition of F. H. Richardson's Bluebook is now in its second printing, for which it has been extensively revised. In addition to revisions in text, it contains a supplementary chapter devoted to developments which have become important in projection room technique and servicing methods since the first printing.

The revised edition includes 722 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency.

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Condensation on Cold Water Lines

■ ■ ■

A THEATRE operator recently wrote that he was having considerable trouble due to condensation on a cold water line. He stated that the pipes had been covered twice within two years with an anti-sweat covering made of wool felt. The felt was rotting and had to be replaced. The temperature in the room was about 75° F. The pipe carried city water, which he called "quite cool."

Cold water lines are ordinarily insulated with either ice water thickness cork pipe covering, or one of the many grades of felt used for this purpose. Tar-lined wool felt is most frequently used, although there is considerable use of wool felt just wrapped around the pipe, and also of air cell covering made up of a type of corrugated paper. These are the cheapest commercial insulations. High grade cork covering is generally used where one wants a good lasting job. Cork usually costs more in the first place than any of the various felt types.

It might be well to point out that there is a sharp line of demarcation between sweating and frosting. Sweating can occur where the pipe temperatures are as high as 50° or 60° F. Sometimes the temperature is even higher, depending upon the humidity and temperature conditions in the room. It is ordinarily manifest upon lines from 40° to 50°, under what might be termed normal conditions. for this type of work the cheaper insulations are usually sufficient.

When the temperature of the line is that of "ice water," as, say temperature below 40° and above 35°, the line will almost invariably sweat, and it is here that cork finds its most usual application. Cork does not rot or warp. It does not move over to one side like felt and some of the cheaper insulating materials. When properly installed it does not even become moist. Regardless of the temperature of the cold pipe, whether it is 100° F. below zero, or even lower, and regardless of the room temperature, whether it is 75° F. or higher, and regardless of the humidity in the room, with properly insulated high grade cork there will be no sweating or frosting on the line. Of course, where the temperature is exceedingly low, commercial thicknesses are not sufficient; special insulation must then be designed. In fact, special insulation must be designed for all temperatures below minus 10° F.

15-Ton System Housed in Cabinet

A FIFTEEN-TON compact air-conditioning unit, suitable for small theatres of several hundred seats, has been brought out by the Westinghouse Electric & Manufacturing Company. Under certain conditions, several of the units can be used in combination for larger size theatres.

The new unit is designed to form a complete system in one cabinet.

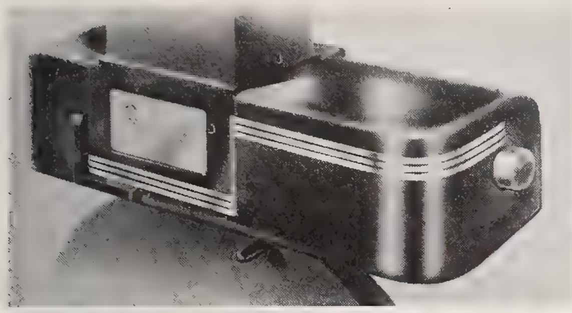
Eliminating the hazards of refrigeration-cycle installation, all that is necessary for operation are power, water and drain connections. Requiring a minimum of floor space, every unit can be carried through a 3-foot door opening.

The new unit employs the Westinghouse hermetically sealed compressor. Two switches permit flexibility of operation; one controls the entire cooling mechanism, and the other the blower motor so that air circulation may be provided when cooling is not necessary.

Emergency Devices Features of New Sound Equipment

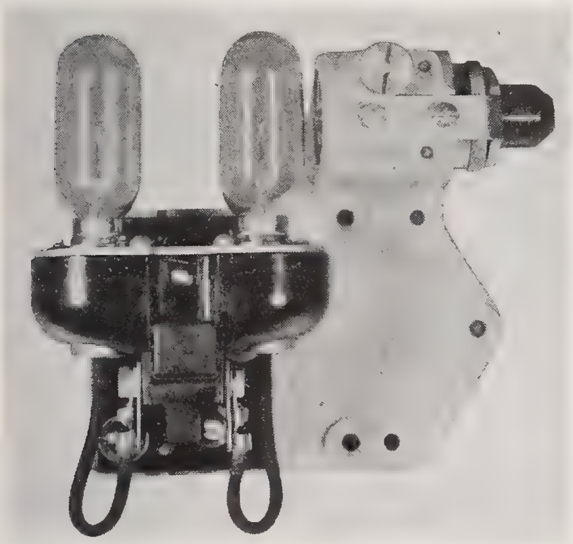
REVISED AMPLIFYING arrangements, and a novel soundhead design directed toward elimination of oil troubles and gear troubles, feature the line of six new sound systems recently announced by RCA. These systems range in power output from 8 watts to 120 watts, meeting the power requirements of theatres from 800 to 7,000 seats.

Functional styling has been built into the apparatus housings, providing a streamlined appearance intended to add to the pride projectionists will take in their equipment and therefore to the care and cleanliness with which it will be operated and maintained.



Streamlined soundhead housing

A feature of the larger equipments is the use of a new monitor amplifier designed with sufficient gain and power output to work directly from the photo-cell, and to supply the screen speakers in case of failure of the main system. The permanent wiring is arranged to allow switching the monitor amplifier over to such use in any emergency, providing what is essentially an inexpensive double-channel system. This monitor amplifier, coded as MI-9375, develops 105 db. gain, giving an output of 6 watts at 5% distortion. This is not intended to be enough power for good reproduction with proper emotional effect,



New prefocused exciter lamps

(*Continued on page* 35)

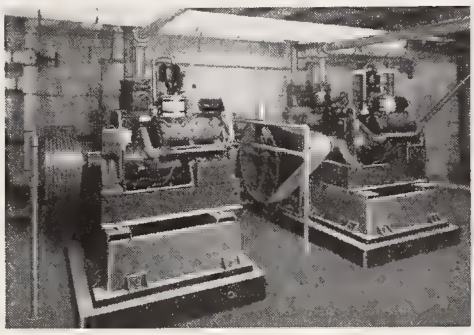
BAKER SYSTEM AIR CONDITIONING
PLUS FORD V-8 MOTOR

DOUBLE FEATURE BOX OFFICE SMASH IN DETROIT THEATRE

Detroit, Michigan—Here's a double feature that's really packing them in!

Recently the Beverly Theatre installed BAKER System Air Conditioning for the comfort of its summer patrons. In checking power costs, the Simplex Engineering Company of Detroit found that substantial savings could be realized by using Ford V-8 motors for power. Accordingly two V-8 85 engines were installed to operate the two 60 H.P. BAKER 4-cylinder compressors, with the result that the Beverly's power costs have been less than half as much as that of similar installations using other forms of power.

Thus is demonstrated again BAKER'S adaptability to special factors that mean extra economy, with no reduction in efficiency, for users of air conditioning equipment. Not every installation offers such dramatic savings as the one in Detroit, but in every instance, BAKER engineers study carefully the problems and possibilities of the particular installation involved. Then, from BAKER'S complete range of sizes, they can select just the right unit for maximum performance at minimum cost. Write for full details.



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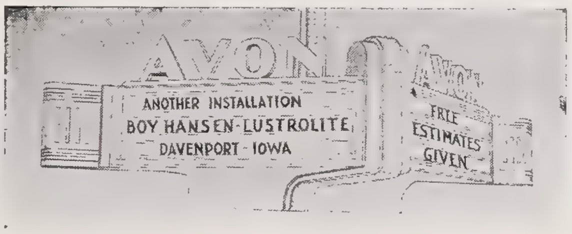

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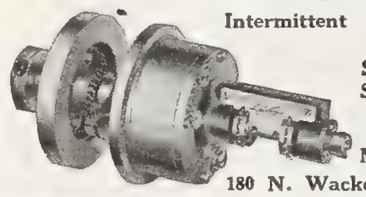

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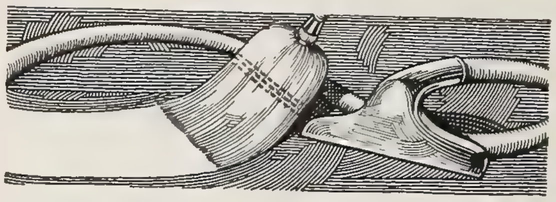


■ ■ ■ including
DEODORIZATION
AND SANITATION

The Cleaning of Asphalt Tile Floors

NEW AND different cleaning compounds should always be tested on a small scale before they are used on any flooring of the tile or asphalt type. The easiest test is to rub a hidden corner of the flooring with a white cloth that has been moistened with the cleaner. If the floor color shows on the cloth, that particular compound is not good for that particular floor.

If the wrong cleaning material is used a floor of composition material may be literally washed away or dissolved in the oils or solvents of the cleaning compound. How long the floor lasts under those circumstances will depend chiefly on how often it is washed. Harsh abrasives will in time scratch such a floor away.

Neutral soap and tepid soft water are the safest cleaners for such surfaces. If scrubbing machines are used, they should have soft brushes.

Plastic flooring is often waxed, but some floor waxes contain oils or volatile organic solvents which also tend to dissolve away the floor material. Waxes of that kind, in addition to being injurious, will not hold well. The water-emulsion waxes are safe and will cling.

Buffing, sweeping or dry mopping will keep them clean. Strictly neutral soap and tepid soft water may be used to scrub them at long intervals.

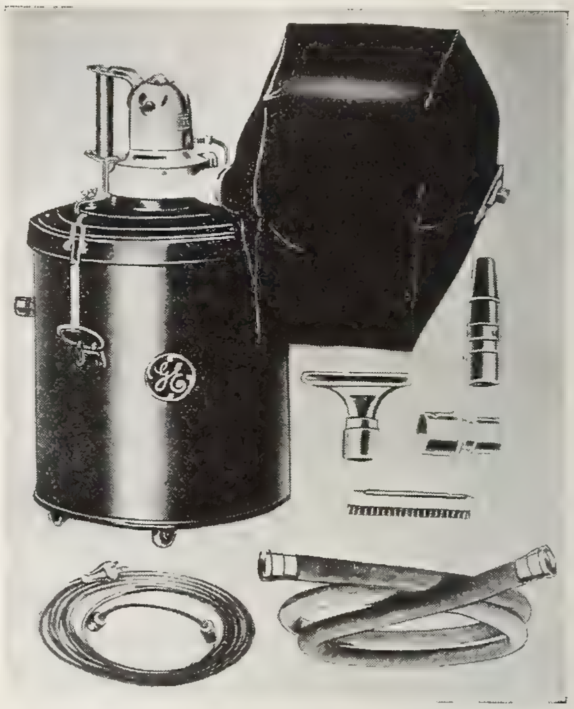
Compact Theatre Vacuum Cleaner

A NEW all-around vacuum cleaner of compact design has been brought out by General Electric with standard and special accessories adapting this unit to the cleaning of theatre floors, carpets, chairs, upholstery, drapes, walls and the projection screen. The metal container is equipped to separate light dust from hair pins, cigarette butts and other larger objects picked up by the nozzle.

The driving motor, of universal type for use with either a.c. or d.c., develops 5/8ths horsepower, which is used to create a vacuum rated at 35 inches water lift. The motor is of the sealed, permanently-lubricated type, air-cooled to prevent overheating. Its action can be reversed, to provide blowing power equal to the suction in intensity.

The container, with a capacity of 1¾ bushels, is fitted with a bag into which fine dust is drawn, while larger rubbish drops to the bottom of the metal can. Can and motor, weighing 50 lbs. all told, are mounted on ball bearing swivel casters. The motor can be detached from the tank, and carried by the operator with the help of a shoulder strap.

Portable accessories include a small dust bag and clamp, large and small cleaning nozzles and a liquid sprayer. Upholstery brushes and nozzles, extension cords and extension hose, are included as standard equipment.



Ozone Generator

A MACHINE for generating ozone, of simplified design, has been developed by the National Ozone Machine Company of Indianapolis. It is of electric discharge type.

A series of small electrical discharges, taking place within the ventilated metal container, convert the oxygen of the air into the highly active, ozone form, which rapidly attacks those air-borne traces of chemical impurities that cause objectionable odors of all kinds. Close and stuffy portions of the theatre, imperfectly ventilated toilets, and other unsanitary or unpleasant breathing conditions are effectively treated by ozone in sufficient quantities.

The new Ozonators, which are designed to produce this effect at lower cost than hitherto possible, are available in three self-contained models, ranging from 5,000 to 50,000 cubic feet capacity. It is claimed that they produce no electrical interference in such apparatus as radio or sound equipment.

Revised Photophone Sound Equipment

(*Continued from page* 33)

but it will provide audibility, even in a very large house, and will keep the audience seated and entertained until repairs can be made.

Repair work is facilitated by the physical design of the equipment. Rack panels unlock and hinge forward, making all wiring and practically all parts instantly accessible from the front of the rack.

Soundhead Design

The new soundhead, MI-9050, is equipped with a mounting plate that is grooved to collect oil drippings from the projector head, and channel them into a removable container, keeping the soundhead entirely clear of waste oil. This plate mounts on top of the soundhead, and the projector in turn mounts on the plate. The plate is adjustable to provide quick and easy mesh between drive gears, facilitating projector head replacements.

The entire sound drive, including the two sound sprockets, has been redesigned to constitute an integral, removable unit, in which all sound gears are completely enclosed and operate in an oil bath, with an external indicator to show when additional lubricant is needed. A new mechanical arrangement in the gear train, taking the projector drive from the holdback sprocket, provides steadier film motion.

The rotary stabilizer is also built as an independent unit, separately removable.

Pre-focussed exciter lamps are used with the new heads. Lamp replacements consequently do not require individual adjustment for focus. The optical system is designed for easy re-focussing in the projection room, and equipped with a positive lock mechanism to hold the focus.

Additional soundhead features include provision of a thoroughly shielded compartment in which the photo-cell socket transformer and connections are mounted, protecting them against both hum and oil; a light shield located between the film and the photo-cell to minimize possibility of sprocket-hole hum, and a flywheel and brake to provide slower starting and quicker stopping of the drive motor.

Amplification System

The new amplifiers are equipped with reverse feedback circuits to minimize distrotion. Frequency response of all amplifiers is rated at plus or minus 1 db from 30 to 10,000 cycles.

Amplifier power ratings are from 8 watts at 2% distortion for the smallest system, to 120 watts at 2% for the largest. The latter, however, being designed for Class AB operation, can provide up to 280 watts amplifier output, with, of course, some increase in distortion.

The RCA 5-watt system, PG-105, has been retained and added to the new line because of the acceptance it has found in theatres of 500 seats or less.

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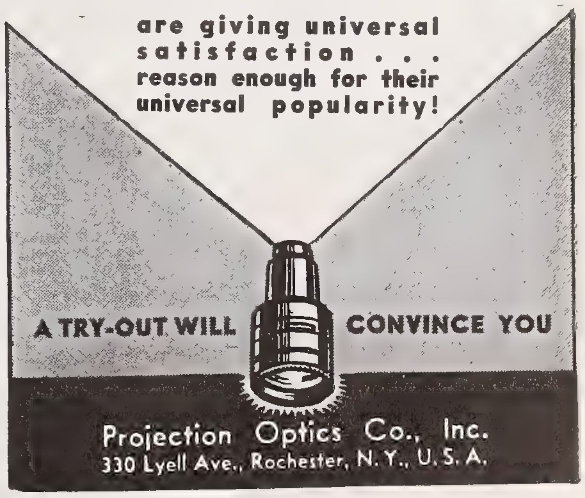

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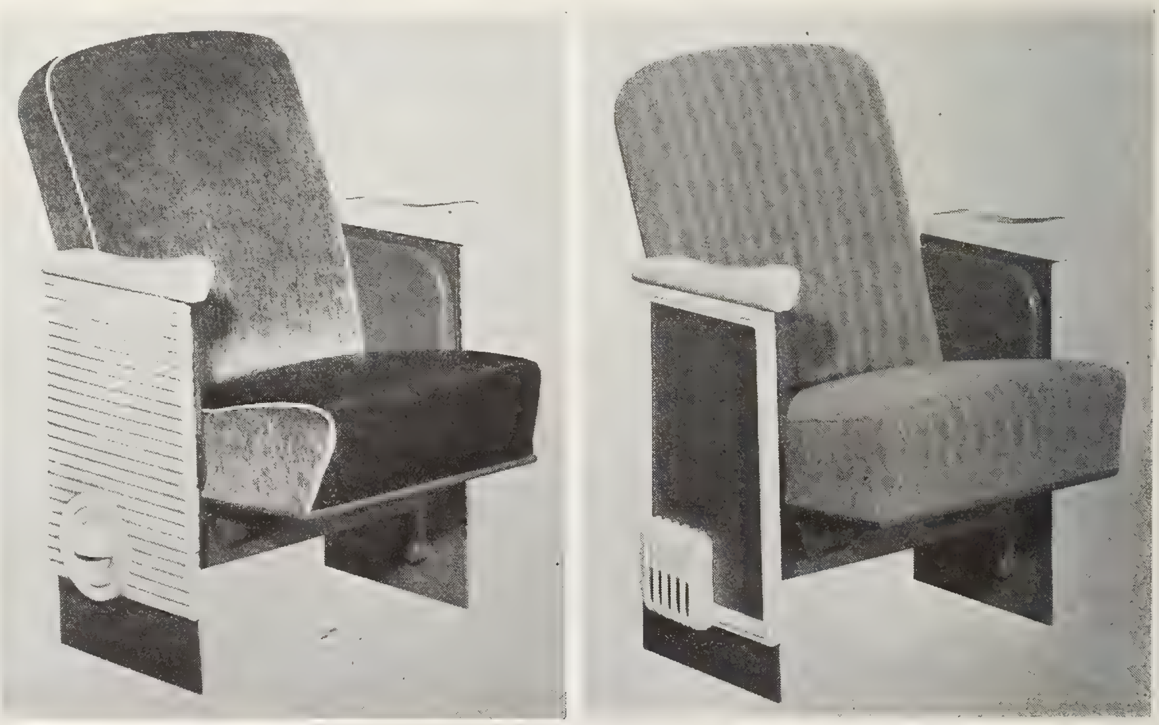
Retracting Seat Chairs

AUDIENCE ANNOYANCE resulting from patrons entering or leaving during the course of a show has presented exhibitors with a problem that has been much discussed ever since entertainment first became continuous. In recent years picture theatres have attempted to reduce the annoyance by sacrificing floor area in favor of greater spacing between rows of seats; in a fair number of houses today chairs are installed with 36" separation between rows. Retractable seats constitute one solution that has long been discussed. The current Kroehler retractable chair here illustrated is equipped with a seat that draws backward automatically when the occupant goes through the preliminary motions of rising. The patron finds that without actually standing up, but merely by preparing to do so, he has increased the passage room in front of himself by approximately six inches.

This action results from a principle of construction designed to cooperate with the necessary changes in human posture that take place in the act of standing. In that action a seated person allows his shoulders to come forward, and brings his feet back under himself. When the weight of the shoulders is removed from the back of the chair illustrated, a spring action causes the chair back to move forward, pursuing the shoulders. In so moving, the chair back leaves room under itself, into which the seat can slide. The installed spring cooperates with the natural changes of body pressure in the act of rising to withdraw the seat accordingly. The internal mechanical action takes place by means of two sets of levers in a fully enclosed, permanently lubricated construction. The spring action holds the seats permanently in retracted position when they are not occupied.

External metal parts of the Kroehler retractable chair, the seat plate, back plate and intermediate standards, are made of stamped steel, assembled by electric welding. End standards are supplied either in stamped steel or cast iron as preferred. Seats are of full spring construction, 6½" high, using burlap, sisal and cotton under the cover fabric. Choice of backs extends from the inserted panel type to the full spring variety.

In the installation recommendations of the manufacturer, 32-inch spacing is suggested, the retraction being said to provide effective spacing equivalent to 38-inch for passing. Since the seat retracts under the chair back, there is no appreciable intrusion into the space behind, leaving these chairs entirely suited also to stadium type floors. Mounting is effected by the usual two floor bolts per standard.



Kroehler chairs with retracting seats in two models of modern standard design. The seat retraction is by means of four compensating levers operating on bearings permanently lubricated by graphite-impregnated bushings, which are totally inclosed. Chairs with this mechanism are available in a variety of standard designs, spring-edge seat construction, padded inserted panel type backs, or spring backs, and with the usual choice of standard coloration and fabrics. Back plate, seat bottom, and all moving parts are of stamped steel.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

What Dirty Screens Cost—and Why

• Deterioration of the screen is so gradual it commonly proceeds unnoticed. Then the box office is threatened. Or the amperage is hiked up. But does that really offer a solution?

By JOHN J. SEFING

ALTHOUGH THE screen is a vital factor in determining the degree to which any motion picture is effective—and with the pictorial values and dramatic detail got onto the film today, this is truer than it ever was—it is probably lost sight of more often than any other element. This is doubtless due to the fact that persons connected with the theatre, who see pictures projected on the same screen quite a good deal every day, are not able to note the gradual impairment of the screen image.

Unfortunately this vital part of a theatre's implements deteriorates faster than even fragile decoration or furnishings; it wears out sooner than almost any other well-made item of apparatus. Far from being a permanent fixture, it is a highly replaceable one that needs constant watching. No way has ever been found to prevent, or even to slow up materially, the process of screen disintegration. The best screens, made with the utmost care and knowledge, and incorporating the most satisfactory materials available, are not really useable, under good standards of exhibition, for more than about eighteen months, even with resurfacing. After that time, attempts to keep the screen in service result only in wasting electricity in a futile effort to maintain adequate illumination under impracticable conditions.

Moreover, screens deteriorate more rapidly than ever in theatres using modern sound equipment with the two-way horn systems having directional baffles placed close to the screen. The speakers act as powerful pumps and blowers, sucking dirt through the perforations, and forcing it back again, into both the apertures and fabric pores.

To offset deterioration as far as possible, sound screens today are made with painstaking care from specially selected materials. The cotton base is woven to order to assure uniformity. Three coatings are applied, the surface coating being closely packed and smoothed to eliminate all pores or small irregularities, presence of which would promote collection of dust and dirt. The perforations to allow passage of sound are made by automatic machinery which so spaces them as to avoid rows or lines of perforations that would appear to the audience as dark streaks across the film image on the screen.

How the Dirt Forms

The first step in the aging of a screen in use is the collection on its surface of a fine layer of dust. In about six months, traces of smoke or volatile grease, always present in the atmosphere, condense on the screen surface to form a very thin greasy film in which dust particles become imbedded. A film of this nature is a kind of non-drying paint, since it consists, like paint, of fine particles dispersed in an oily medium. At first adhering only to the surface, this coating slowly penetrates, while at the same time additional dust and grease deposit and thicken the "paint" layer. There is no effective way of removing this coating which does not also remove part or all of the reflecting surface. about two years of use in an average location, the screen has lost 50% of its reflecting power, and the theatres is either losing that much light (paying for it and not getting it), or else buys twice as much arc electricity as needed in an effort to maintain the original illumination. In most theatres, a compromise is struck in which the audience is given a partially dulled picture, while the theatre at the same time uses excess arc current, though never enough to overcome the acquired dullness of the screen surface.

Other Deterioration Factors

The new loudspeakers accentuate this process, since they produce more concentrated and more powerful beams of sound. Also, they are located closer to the screen than was sometimes the case in the past. Sound is only a motion of waves of air, and loudspeakers are quite literally pumps which suck air in and drive it out through the screen perforations. Increased quantities of dust, and of volatile grease or grease particles, move through the screen with the increase in the masses of air that are moved, and soiling proceeds just that much faster.

While foreign accumulations are the largest single factor in screen deterioration, they are not the only factor. The binder or surface material in which the original white, reflecting pigment is embedded, itself deteriorates chemically with age. This is a natural process accelerated by ultra-violet light from the arc. On aging, the binder tends to turn yellow, losing some of its reflecting power, and also loses some of its hold on the pigment, which then lumps up or "chalks."

BETTER PROJECTION PAYS

Otherwise satisfactory screen materials that will not act in this way have either not been found or else present off-setting disadvantages. Fully satisfactory ways of cleaning or resurfacing have not been found, except for temporary improvement. The screen as it exists at present remains inherently a highly perishable item of replaceable equipment.

On a recent visit to a theatre whose manager complained of excessive carbon consumption, the writer found the projection equipment in perfect order, except that 48 amperes were used with 7 x 12 and 6 x 9 suprex carbons, in place of the 40 amperes that had served when the screen was new. The projectionists had done the only thing they could do in response to complains of poor illumination. Lamphouses, reflectors and lenses were in good condition.

A light meter test showed that the screen, then eighteen months old, had lost 40% of its reflecting efficiency. The additional arc current, which made up for exactly half the difference (being only a 20% increase over the original 40 amperes) was costing the theatre $96 a year in increased power bills. There was further a "hidden" cost of $96 a year for power bought and lost at the screen, since even with the increased current, picture brightness was still down 20% from what it had been originally. Lastly, the increased carbon consumption (this was the original cause of the complaint) brought the total cost of an inefficient screen up to $211 a year. When these facts were laid before the management, a new screen was installed, and the arc current brought back to 40 amperes.

Another very recent experience of the writer was a visit to an elaborately redecorated and re-equipped theatre whose management had installed a reconditioned screen represented to be as good as a new one. In this case also the complaint was inefficiency of the lamp. A light-meter test showed that screen efficiency was down to 35% below normal (after only four months of use) and was therefore little better than that of a new screen after eighteen months service. In this case the manager was not impressed by light meter readings, the nature of which were not very clear to him, but he was readily convinced when a piece of cheap white tissue paper was pinned to the screen and showed up whiter than the theoretically "reflective" background. His reconditioned screen was wasting arc current at the rate of $116 a year.

When a screen is purchased, it is wise to provide a piece of the screen for keeping where it will not get dirty. This piece can then be compared from time to time with the installed screen and the degree of deterioration (not accurately, but perhaps sufficiently) determined. It is important that some check-up be made regularly, to make sure that the theatre management and projectionists are not missing defects in the image that their patrons are becoming aware of (at least by subconscious comparison with the picture projected in other theatres), and to make sure that the light sources are efficient. Such check-ups, the writer has found, have usually shown natural screen deterioration to be the culprit.

[The author, a mechanical engineer, has had extensive experience in the installation and maintenance of theatre equipment and furnishings. A part of his work has consisted in the investigation of faulty conditions for the purpose of recommending correction.]

Directionalism in Microphones

IN THE previous discussion [*January 7th issue*] we dealt with the characteristics of the "ribbon" microphone. We now turn our attention to the "diaphragm" or "pressure" type microphone. The pressure type microphone differs fundamentally from the ribbon type and consists of a movable membrane or diaphragm closed off on one side by a hollow case as illustrated in Figure 1. This type works something like a barometer instead of a cake of soap. When the sound pressure goes up at the outside surface, the diaphragm will *move in.* Because pressure on the outside, *regardless of the direction* from which it comes, causes the motion, the direction of the sound does *not* influence the action.

Suppose then that we connect a diaphraghm type microphone in series with a ribbon type but "pole" the wires so we buck the two. Effectively, we get no output at all. But since the ribbon reverses its direction of motion as the source is moved through the plane of zero response, the diaphragm microphone, which does not change, can no longer buck the other response loop but aids it. *See Figure* 2.

As to the choice of the particular kind of microphone to be selected for combination in our new unit there are several possibilities. As already pointed out the ribbon is the simplest of the pressure difference class and has been widely used for bi-directional work. The dynamic, on the other hand, has proved the most popular of the diaphragm types, because of its small size and relatively high efficiency. It appears logical then that a combination ribbon and dynamic structure should prove quite convenient.

Practically, the problems that beset an engineer in such a design are numerous, principally because neither type follows the simple assumptions made in the above explanation. In the first place, the physical size of the elements, for the sake of sufficient output level, is so large that the assumption that the dimensions are small compared with the wave length is not met. In the second place, the outputs are not the same over the whole frequency range so that cancellation of one response loop of the ribbon type cannot be achieved in sim-

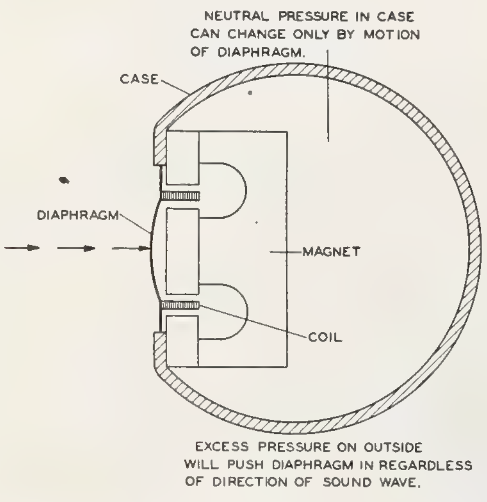

NEUTRAL PRESSURE IN CASE CAN CHANGE ONLY BY MOTION OF DIAPHRAGM.
CASE
DIAPHRAGM
MAGNET
COIL
EXCESS PRESSURE ON OUTSIDE WILL PUSH DIAPHRAGM IN REGARDLESS OF DIRECTION OF SOUND WAVE.

Figure 1. Schematic representation of the principle of operation of a pressure microphone.

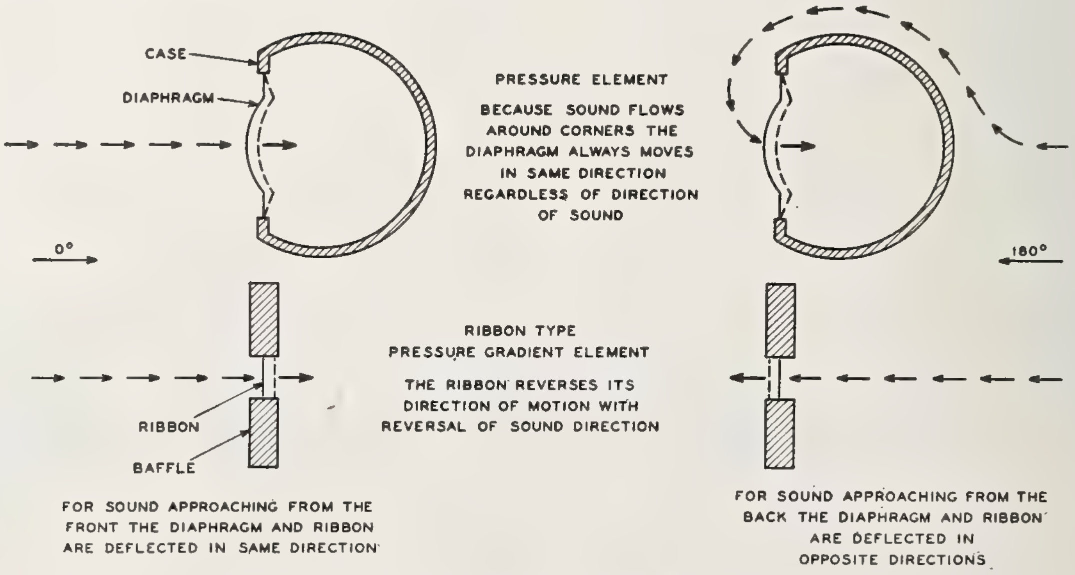

CASE
DIAPHRAGM
PRESSURE ELEMENT
BECAUSE SOUND FLOWS AROUND CORNERS THE DIAPHRAGM ALWAYS MOVES IN SAME DIRECTION REGARDLESS OF DIRECTION OF SOUND
0°
180°
RIBBON TYPE PRESSURE GRADIENT ELEMENT
THE RIBBON REVERSES ITS DIRECTION OF MOTION WITH REVERSAL OF SOUND DIRECTION
RIBBON
BAFFLE
FOR SOUND APPROACHING FROM THE FRONT THE DIAPHRAGM AND RIBBON ARE DEFLECTED IN SAME DIRECTION
FOR SOUND APPROACHING FROM THE BACK THE DIAPHRAGM AND RIBBON ARE DEFLECTED IN OPPOSITE DIRECTIONS

Figure 2. Schematic representation of the principle of operation of the cardioid directional microphone.

ple fashion. The solutions of these problems are so tangled that space prevents the complete unravelling of the story. After all it is results that we are interested in so we will only glance at the highlights of the design problem.

A compact dynamic unit was already available in the form of the Western Electric 630A or 633A microphones. The problem of getting the diaphragm of the dynamic unit in close proximity to the ribbon so as to minimize any "out-of-step" differences caused by the distance of separation and at the same time prevent any distortion in either unit due to the presence of the other, was finally solved by the electro-mechanical structure shown in Figure 3. A special ribbon magnet structure was developed using a high efficiency permanent magnet steel, which permits a fairly open arrangement. The housing of the dynamic unit was reshaped and streamlined so that its presence does not seriously affect the operation of the ribbon. The result is the microphone shown in Fig. 4—a compact instrument smaller than the usual ribbon microphone of comparable efficiency. It may be noted that the size of the device is dictated largely by the ribbon element which, because of the wide air gap to accommodate the ribbon, requires heavy permanent magnets. Moreover the ribbon is susceptible to air current and must be surrounded by a cloth screen a few inches away, which reduces the flow of air through the instrument and yet has a negligible acoustical effect.

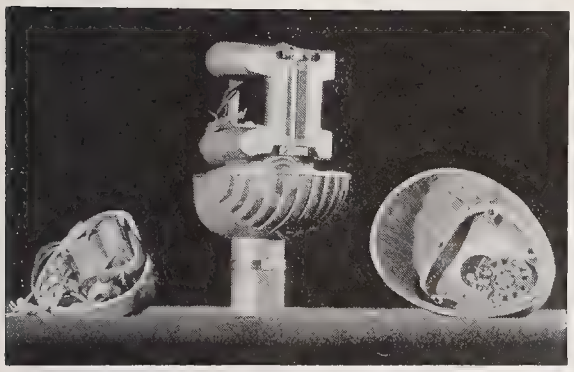


Figure 3. Sections of the cardioid microphone, showing coupling network assembly (left) for correcting and combining output characteristics of pressure and pressure-gradient elements to give smooth cardioid response; mechanical relationship between ribbon and diaphragm structures; and (right) rotary selector switch assembly for converting the microphone for use as mono-directional, bi-directional, or non-directional pickup. (Actually, parts from two microphones are included in the photograph to give different views.)

In spite of protective wind screens, ribbon microphones in the past have not been satisfactory under windy conditions because of the noise produced by the fluttering of the ribbon. Therefore this problem was also tackled in designing a new ribbon type element in order to provide an instrument without limitations of use. From the standpoint of wind noise, thicker ribbon material results in a stiffer ribbon and greater stability. Offhand, since it can be shown that as the ribbon is made thicker, the sensitivity falls away, it would seem that a thicker ribbon would result in too high a loss. But associated with the thicker ribbon is a reduction in its electrical resistance and practically this permits a higher step up ratio in the matching transformer between the ribbon and line impedance, which tends to offset the loss due to the heavier ribbon. A compromise was selected in the form of a ribbon ten to fifteen times as stiff as those normally employed in ribbon microphones and yet causing a loss of only *one* decibel.

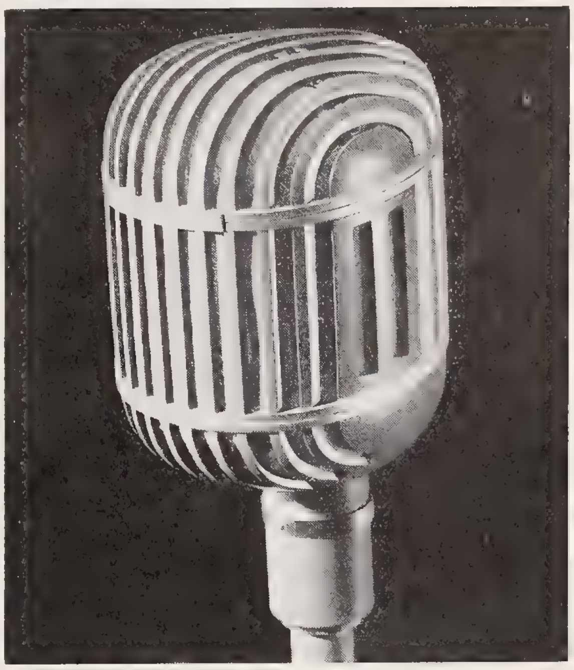
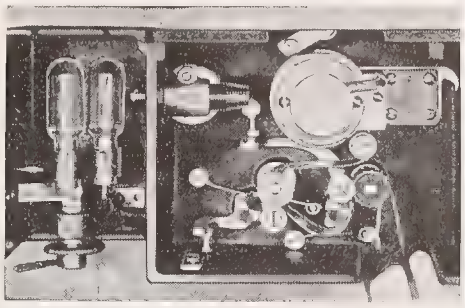


Figure. 4. The fully assembled cardioid directional microphone, shown on a normal mounting for general use. The wide-angle pickup makes tilting unnecessary. This is a rear view, which shows the three-way switch.

Such a thick ribbon, however, formed with corrugations over its whole length, a form commonly used for thinner ribbons, has a tendency to vibrate in sections much like a piano or violin string. This problem was solved by a unique ribbon form perfected by W. R. Harry of Bell Telephone Laboratories. The ribbon is given a cylindrical curvature over most of its length and is corrugated at each end so that the action is more like a bar with a spring at each end.

This stiff ribbon reduces wind noise to a level approximately 10 db *lower* than that encountered with usual ribbon microphones. This is of considerable importance, particularly when the new instrument is used for sound picture recording on location, since it permits the microphone to be used more freely outdoors where breezes are often unavoidable. Also there is less likelihood of damaging the ribbon by exposure to a sudden gust of wind, especially since mechanical steps are provided which prevent motion of the ribbon beyond the elastic limit of the material. This does not mean that the ruggedness of the dynamic type has been matched, but it does assure a wider field of application for a ribbon element than has been possible heretofore.

[*The concluding article, in the March 4th issue, will discuss practical operating techniques in the use of the cardioid microphone.*]



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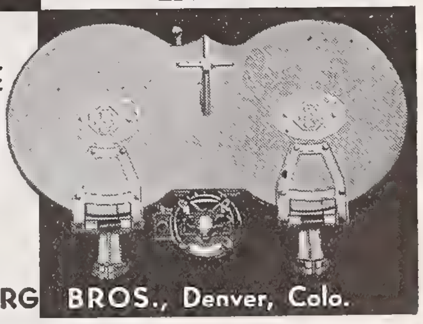

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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

THE ONE-MAN ROOM AND A WAY TO GET RID OF IT

CONTRARY TO many warnings, projectionists refused to remain beside the working projector constantly while it was in operation. Few if any unions took adequate steps either to induce or compel their members to do so. Very few locals seemed to realize what the logical outcome of failure in this respect certainly must be in the end. It was only natural that when managers went to the two-man room time after time and found both men away from the projector, the question arose: Why have two men? If a man beside the projector is not necessary all the time, why cannot one man use his spare time performing other tasks incident to the work of projection—threading the idle projector, rewinding, etc. Nor was such a conclusion in the least unreasonable, under the circumstances.

So at last exhibitors and managers, under stress of economic conditions, rebelled and in many instances succeeded in establishing one-man rooms. Today we have a large, constantly increasing number of one-man projection rooms.

But the fact is, the one-man projection room is far from representing the best condition. It does not represent even a really acceptable fair condition. Why? There are many reasons, some of which will be considered here.

First, it is highly questionable that the one-man room is, in the end, a "paying proposition." Maximum safety to both audience and property requires that a competent projectionist be stationed beside the working projector every moment it is in operation, alert and able to act instantly if something goes wrong. With a very highly inflammable substance moving past an intensely hot spot of light, the hazard factor without a man beside the projector seems to me substantially increased. The trained projectionist becomes accustomed to a certain rhythm of sound from a properly working projector. When those sounds suddenly change, his attention is attracted. At the start of trouble he *hears* rather than sees it.

Then there's the matter of operating economy. For example, there's an enormous loss of light (hence waste of electric power) due to excessive spot diameter, If the projectionist be stationed constantly at his post beside the working projector while it is in operation, he will be able, by frequent slight adjustments, to carry a spot of very much less diameter than would be possible, without risk of screen illumination discoloration, if he is absent from his post beside the projector from time to time; hence, the constant presence of the projectionist beside his projector should tend to reduce power bills materially.

With a spot 1.5-inch in diameter, only 57% of the total light is available to the aperture. If the spot diameter be increased to 2.25-inch, the light available to the aperture sinks to a mere 19% of the total. The spot is brightest at its center, true, but 81% of the area of a 2.25-inch diameter falls upon the cooling plate, and while its brightness per unit area decreases progressively toward the outer diameter, its area increases proportionately, so that the one very nearly compensates for the other (as *Figure* 41, page 126, of the Bluebook of Projection and accompanying tabulations show).

Nor does it appear logical, or as representing good practice, to permit anything to distract the attention of the man who is reproducing before paying audiences photoplays which have cost hundreds of thousands of dollars to produce. The reproducing system, for both image and sound, is complicated in construction and delicate in adjustments, and it just does not seem like sensible procedure if this system does not have the immediate and constant attention of a competent attendant. And so I might proceed at considerable length, pointing out other cogent reasons why the one-man room not only is hazardous and against the interests of good showmanship, but also may add its bit to operating costs.

Naturally the question arises: What should be done about it? The answer seeming rather obvious, though it will appear objectionable to some union men because it possibly would tend to lessen the number of expert projectionists employed. However, before remonstrating too vigorously, those men should consider the number already thrown out of employment by the one-man room.

During the progress of projection there are certain chores that must be performed, the doing of which requires the absence of the projectionist from the working projector. Trimming the idle projector lamp,

Alex Defobis (farthest in background), chief projectionist of Ferd Midelburg's Logan and Midelburg theatres in Logan, W. Va., with his assistant at the Logan in the projection room of this new theatre. The equipment includes Simplex E-7 projectors on Simplex pedestals, Simplex sound system, Peerless Magnarc lamps supplied by a Hertner HI 65-130 motor-generator, Bausch & Lomb Super Cinephor lenses, Weaver changeovers, and Walker screen, supplied through the National Theatre Supply Company.

rethreading the projectors, making emergency splices are a few of them. All these chores may be performed efficiently *under the supervision of a competent projectionist* by any intelligent man after a little training. Call it apprenticeship or what you will, the logical procedure, as I see it (except in those theatres which have more complicated equipment and are able to have two competent projectionists for all shows) to employ one thoroughly competent projectionist and a *helper*. That is one solution of the present muddled situation. The one-man room is an abomination.

I have discussed this suggestion with two gentlemen well known to you all. Both occupy high and authoritative positions and are deeply interested in, and of course expertly conversant with projection affairs. Both approve of what I have said here. The comment of one of them is, "Certainly efficient operation of projection equipment using nitrate film requires that a man be in constant attendance at the projector." And of the other, "I read your article carefully. I can see in it nothing but the truth."

There'll be "raps," I know. That is why I have not named the men whose approval I cite. As for me—well, let's have your comment, even if you are agin it.

WORDING OF LICENSE EXAMINATION QUESTIONS

EVERY FEW days letters arrive from persons preparing to take an examination for projectionist license. Usually they contain questions purporting to be asked as part of the examination. The letters request correct answers, which request is always refused. To comply would obviously be to assist in defeat of the law. It would in effect be assisting the applicant for license to "stuff" instead of study for examination.

The other day one came, no matter from where, containing eleven questions that presumably would be part of the examination the correspondent was about to take for first-class projectionist license. Some of them were perfectly legitimate questions, well worded; some were legitimate, but so worded that the meaning was ambiguous. Others I regarded as questions unfit for such an examination. Here is one of the latter:

1. *What is the ignition point of film?*

I regard this question, as worded, improper, though in another form it is both proper and important. After considerable search in a rather complete library of technical and practical projection works I have myself been unable to unearth any authoritative statement that would enable me to answer that question. But why should I, or an applicant for projectionist license, be able to answer it? Had it been asked this way it would be both important and practical:

For what length of time may film remain stationary in the projector aperture before ignition takes place?

To this question it is reasonable to expect that the applicant for a projectionist's license should know the answer. A satisfactory answer to this question is as follows:

When a nitrocellulose motion picture film becomes stationary in the aperture of an average projector it will ignite within one or two seconds after such stoppage. The exact time of ignition, of course, will depend somewhat on the amount of light concentrated on the aperture area. The actual ignition time for a straight high-intensity arc is, as a matter of fact, somewhat less than for some types of light sources of less power.

FILM WOUND TAILS-UP ON WOODEN REELS

A PROJECTIONIST in New Zealand writes a friendly letter of considerable length, excerpts from which are as follows:

"Through reading your books and articles I feel I have known you for years. I have the third edition of your handbook, published in 1916; also the sixth edition of your Bluebook. I am anxious to procure all other editions. I asked a responsible organization for a recommendation of books suitable for projectionists. Of the five it recommended, four were yours. Can all editions be obtained?

"Quite recently it has become necessary that projectionists be licensed and it has become evident that the chief inspector is basing his examinations upon your sixth edition. The examinations call for written answers plus oral answers.

"Incidentally, I have followed arguments for and against films being shipped to theatres wound 'tails out'. Your conditions must differ from ours. For years our exchanges have shipped prints mounted on 2,000-foot wooden reels, wound tails out. We would not want it done in any other way. Such reels of course cannot be used on projectors, hence we are perforce obliged to rewind them upon theatre spools before use. Another requirement is that a report of mechanical condition of prints be made out and mailed to the exchange before the prints are used for projection.

"The wooden spools are of three-ply wood and quite strong. They cannot possibly bend out of shape, as metal ones will. After the last projection film must of course be rewound upon the shipping (wooden) reels, hence the exchanges always receive them heads out.

"Another item of possible interest to your readers: Evidently in your country all spools fit all projector magazine spindles. Over here, because many Continental-made projectors are used, we have two diameters of magazine spindle to contend with, hence each theatre must have spools to fit its own projectors. Moreover, some projector magazine spindles revolve clock-wise, and some the other way. It therefore is evident that we could not have either a standard spool or method of winding film."

I not infrequently receive requests for earlier editions of the Bluebook. However, they are entirely out of print and can no longer be obtained. I was myself unsuccessful in a recent attempt to duplicate my own collection of them.

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Lamps, incandescent projection
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M

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Microphones
Motor-generators
Motors (specify purpose)
Music stands

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Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R

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Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket choppers
Ticket issuing machines
Transformers

U

Uniforms
Upholstery fabrics

V

Vacuum cleaners
Vending machines
Ventilating systems

BETTER THEATRES 12-10-38
Rockefeller Center, New York
Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1. .... 6. ....
2. .... 7. ....
3. .... 8. ....
4. .... 9. ....
5. .... 10. ....

Remarks (or any items not listed above): ....

....

....

Name .... Theatre .... City ....

State .... Seating Capacity ....

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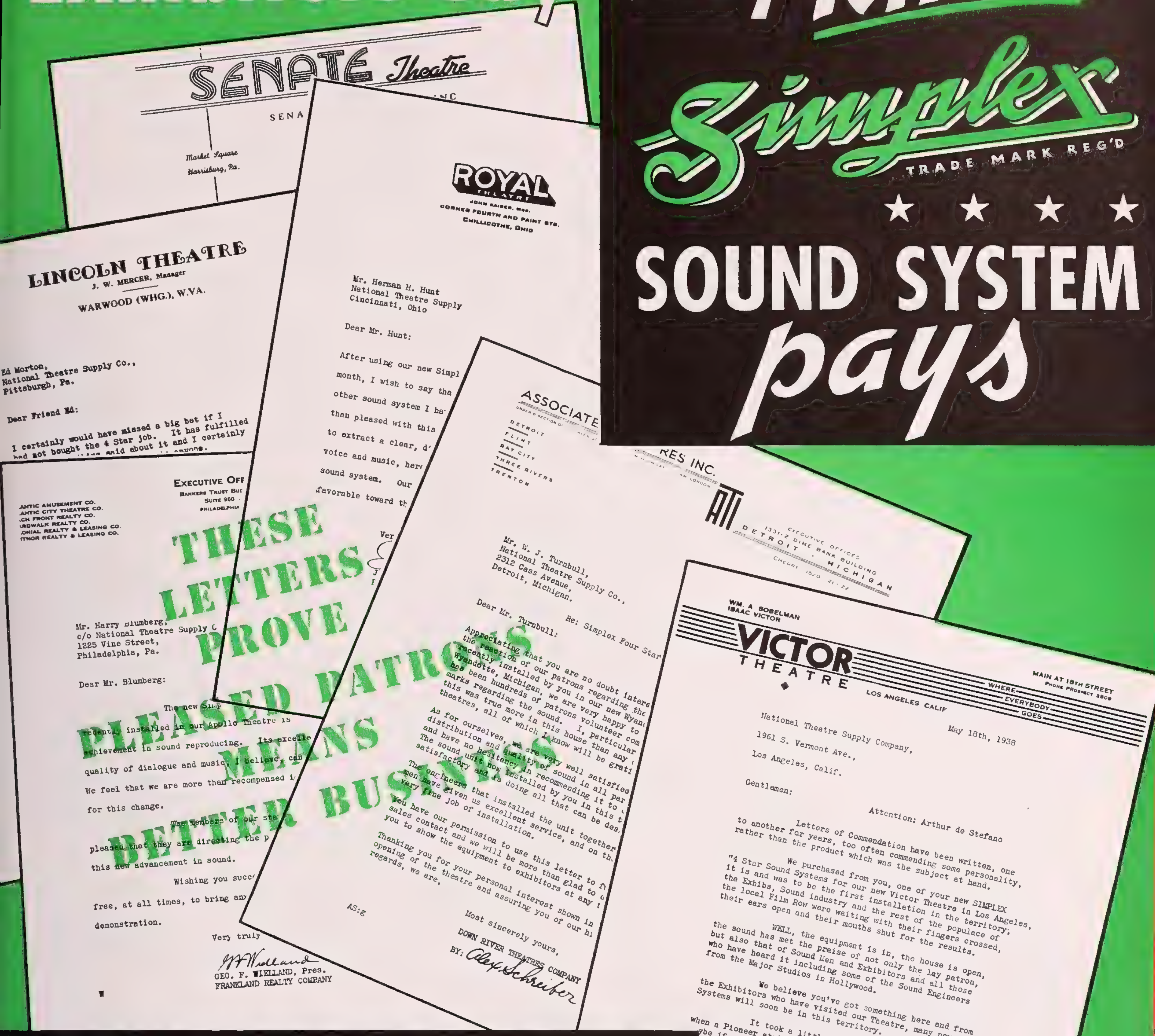
Exhibitors say they know

Simplex

TRADE MARK REG'D

★ ★ ★ ★

SOUND SYSTEM pays



SENATE Theatre

INC

SENA

Market Square
Harrisburg, Pa.

ROYAL
THEATRE
JOHN KAISER, MGR.
CORNER FOURTH AND PAINT STS.
CHILLICOTHE, OHIO

Mr. Herman H. Hunt
National Theatre Supply
Cincinnati, Ohio

Dear Mr. Hunt:

After using our new Simpl
month, I wish to say tha
other sound system I ha
than pleased with this
to extract a clear, d
voice and music, her
sound system. Our
favorable toward th

Ver

J
F

LINCOLN THEATRE
J. W. MERCER, Manager
WARWOOD (WHG.), W.VA.

Ed Morton,
National Theatre Supply Co.,
Pittsburgh, Pa.

Dear Friend Ed:

I certainly would have missed a big bet if I had not bought the 4 Star job. It has fulfilled … said about it and I certainly … anyone.

EXECUTIVE OFF
BANKERS TRUST BU
SUITE 900
PHILADELPHIA

ANTIC AMUSEMENT CO.
ANTIC CITY THEATRE CO.
CH FRONT REALTY CO.
RDWALK REALTY CO.
ONIAL REALTY & LEASING CO.
TNOR REALTY & LEASING CO.

Mr. Harry Blumberg,
c/o National Theatre Supply C
1225 Vine Street,
Philadelphia, Pa.

Dear Mr. Blumberg:

The new Sim
recently installed in our Apollo Theatre is
achievement in sound reproducing. Its excelle
quality of dialogue and music, I believe, can
We feel that we are more than recompensed i
for this change.

The members of our st
pleased that they are directing the p
this new advancement in sound.

Wishing you succ
free, at all times, to bring an
demonstration.

Very truly

GFWielland
GEO. F. WIELLAND, Pres.
FRANKLAND REALTY COMPANY

ASSOCIATE
DETROIT
FLINT
BAY CITY
THREE RIVERS
TRENTON

RES INC.

ATI

EXECUTIVE OFFICES
1331-2 DIME BANK BUILDING
DETROIT, MICHIGAN
CHERRY 1520-21-22

Mr. W. J. Turnbull,
National Theatre Supply Co.,
2312 Cass Avenue,
Detroit, Michigan.

Re: Simplex Four Star

Dear Mr. Turnbull:

Appreciating that you are no doubt intere
the reaction of our patrons regarding the
recently installed by you in our new Wyan
Wyandotte, Michigan, we are very happy to
has been hundreds of patrons volunteer com
marks regarding the sound. I, particular
this was true more in this house than any
theatres, all of which I know will be grati

As for ourselves, we are very well satisfied
distribution and quality of sound in all par
and have no hesitancy in recommending it to
The sound unit now installed by you in this t
satisfactory and is doing all that can be des

The engineers that installed the unit together
men have given us excellent service, and on th
very fine job of installation.

You have our permission to use this letter to f
sales contact and we will be more than glad to
you to show the equipment to exhibitors at any

Thanking you for your personal interest shown in
opening of the theatre and assuring you of our hi
regards, we are,

Most sincerely yours,

DOWN RIVER THEATRES COMPANY
BY: Alex Schreiber

AS:g

WM. A. SOBELMAN
ISAAC VICTOR

VICTOR THEATRE

MAIN AT 18TH STREET
PHONE PROSPECT 3809

WHERE EVERYBODY GOES

LOS ANGELES CALIF

National Theatre Supply Company,
1961 S. Vermont Ave.,
Los Angeles, Calif.

May 18th, 1938

Gentlemen:

Attention: Arthur de Stefano

Letters of Commendation have been written, one to another for years, too often commending some personality, rather than the product which was the subject at hand.

We purchased from you, one of your new SIMPLEX "4 Star Sound Systems for our new Victor Theatre in Los Angeles, it is and was to be the first installation in the territory; the Exhibs, Sound industry and the rest of the populace of the local Film Row were waiting with their fingers crossed, their ears open and their mouths shut for the results.

WELL, the equipment is in, the house is open, the sound has met the praise of not only the lay patron, but also that of Sound Men and Exhibitors and all those who have heard it including some of the Sound Engineers from the Major Studios in Hollywood.

We believe you've got something here and from the Exhibitors who have visited our Theatre, many new Simplex Systems will soon be in this territory.

It took a little guts on our part and naturally when a Pioneer strikes it he feels a sense of pride and ybe if you please just a touch of ego.

Just have anyone in the market come and hear the d in our Theatre and you can save the expense of a sman. However, we are not for unemployment so don't im off.

Sincerely yours,

VICTOR THEATRE
Isaac Victor

THESE LETTERS PROVE PLEASED PATRONS MEANS BETTER BUSINESS

PATRONS TELL OWNERS
OWNERS TELL US

They like Simplex Sound

Let us send you facsimile copies from theatre owners who tell us that Simplex Four Star Sound System, Reproducing Sound as Recorded by Hollywood, is a profitable investment.

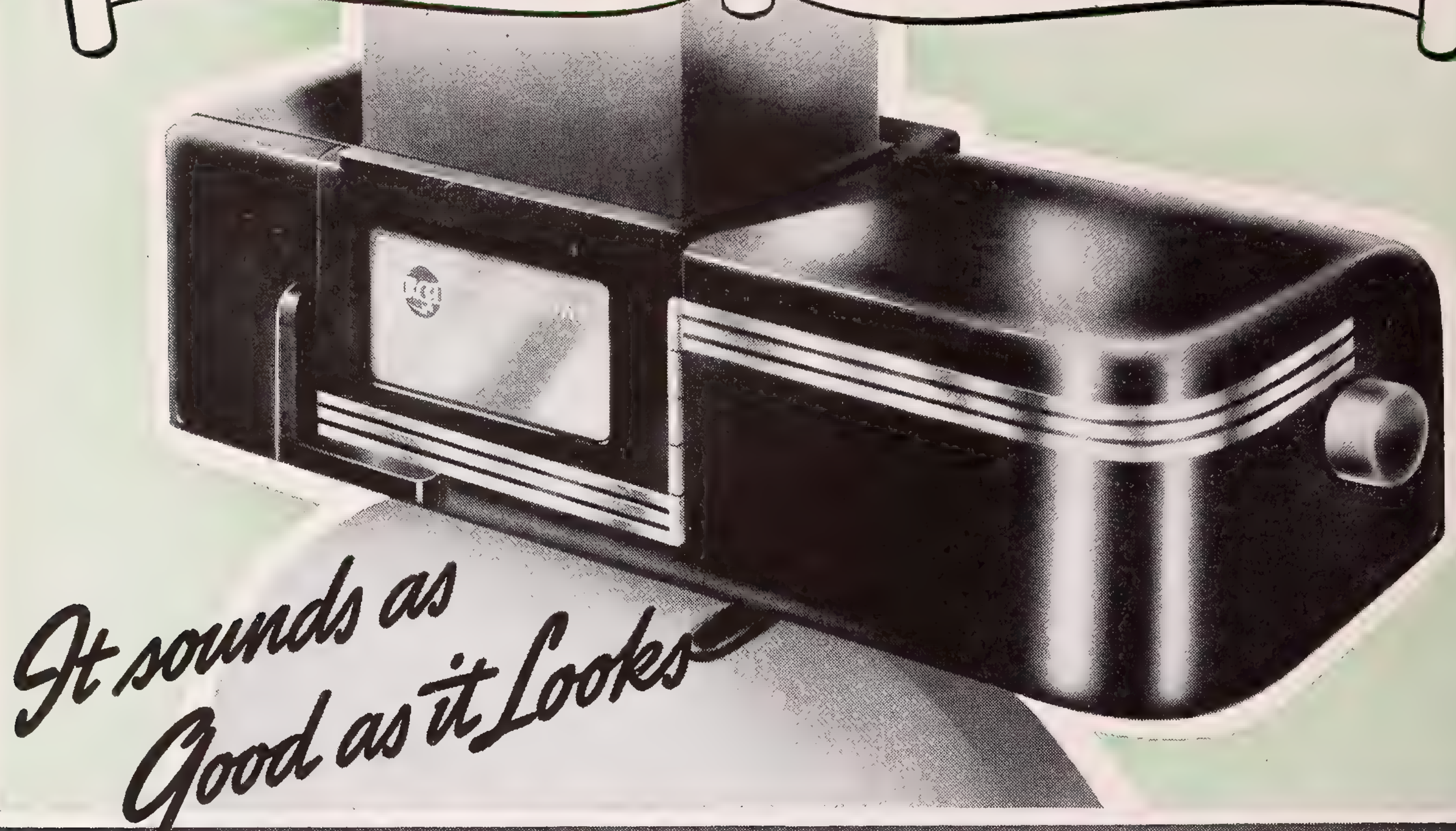
MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION

Simplex SOUND AND PROJECTION System

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY COMPANY

"It's Great!"

That's what you'll say when you see it!



NEW MAGIC VOICE OF THE SCREEN —WITH ROTARY STABILIZER

Plus Shock-Proof Drive!

Here's the finest movie sound in the world—created by RCA Photophone engineers for you! And you don't have to take our word for it—just ask anyone who's seen it—or, better yet, see it yourself!

It *assures* constant film speed by adding the ingenious new Shock-Proof Drive as a "partner" for the great Rotary Stabilizer. It offers new styling... new convenience...new protection...new added reserve power!

And that's not all! Look at the many other features at right! Add them all up and they mean sound such as you never before have been able to present to your audiences! The kind of sound that spells the biggest box-office ever! Get full details from your RCA Photophone representative!

New Magic Voice of the Screen—designed for theatres of every size—is the only movie sound equipment that offers all these features!

1 Push-pull adaptability
2 High frequency cellular speakers
3 Large size, low frequency speakers
4 Emergency stand-by
5 Tube testing meter
6 Pre-focused exciter lamps
7 Front wall volume control
8 Accessibility
9 Simplified inner apparatus oiling
10 Economical operation
11 Low cost maintenance—liberal service
12 Easy payment plan

RCA presents the Magic Key every Sunday, 2 to 3 p.m., E.S.T., on the NBC Blue Network

Better sound means better box office—and RCA tubes mean better sound

RCA Photophone's Service Organization has a low cost theatre service plan in which you'll be interested

Remember—more than 5,000 theatres from coast to coast use

RCA *Photophone*

MAGIC VOICE of the SCREEN

RCA Manufacturing Co., Inc., Camden, N. J.
A SERVICE OF THE RADIO CORPORATION OF AMERICA

FILE COPY
DO NOT REMOVE

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

ON PICTURE
HERALD

Quigley Awards go to Illinois and Oklahoma managers for Outstanding Showmanship of year

U. S., in circuit pact, calls "Divorcement" its big aim

World theatres increase by 5,719 in year

Hollywood crosses fingers on stars' radio shows

VOL. 134, NO. 6 FEBRUARY 11, 1939

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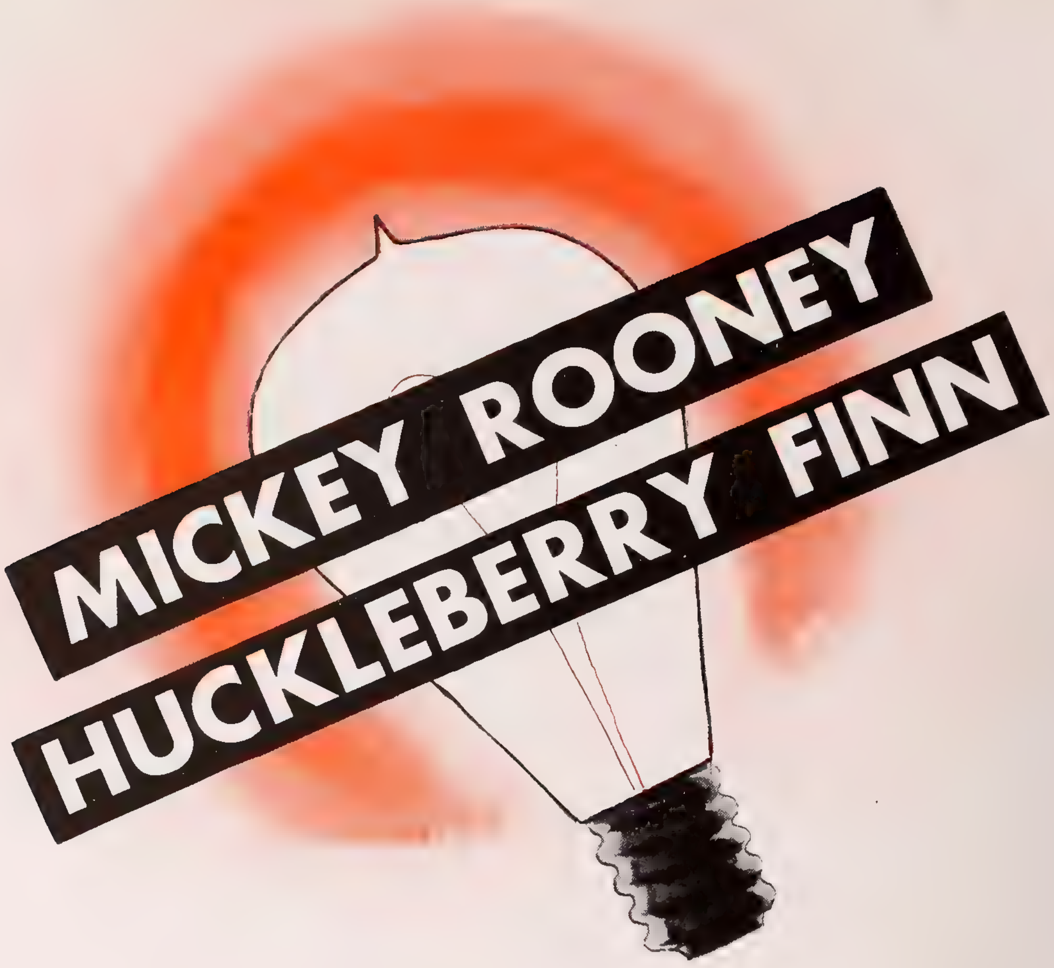


it's going to look great in your electric lights . . .
because 75 MILLION READERS including all your customers will see it first in full page M-G-M ads in the national magazines:

Saturday Evening Post
Good Housekeeping
Scholastic Magazine
Boy's Life
American Boy
The Instructor
Junior Scholastic
American Magazine
Popular Mechanics
Open Road for Boys
Catholic Boy
Grade Teacher
Young America
Newsweek
Life
Liberty
Look
Collier's
Time
Parent's Magazine
Red Book

Look!...it's
HUCKLEBERRY FINN

Mark Twain's
HUCKLEBERRY FINN
starring
MICKEY ROONEY
with WALTER CONNOLLY
A Metro-Goldwyn-Mayer Picture

MICKEY ROONEY'S
"*Huck Finn*"
WILL LIVE LONG
IN YOUR MEMORY

MARK TWAIN'S
Huckleberry Finn
starring
MICKEY ROONEY
with WALTER CONNOLLY
WILLIAM FRAWLEY REX INGRAM LYNNE CARVER JO ANN SAYERS
Screen Play by Hugo Butler Directed by Richard Thorpe Produced by Joseph L. Mankiewicz
A METRO GOLDWYN MAYER PICTURE

"*Look*... it's Huckleberry Finn"

Mark Twain's
Huckleberry Finn
starring
MICKEY ROONEY
with WALTER CONNOLLY

A glorious heritage of memories
that belongs to every American

Mark Twain's
Huckleberry Finn
starring
MICKEY ROONEY
with WALTER CONNOLLY
WILLIAM FRAWLEY REX INGRAM LYNNE CARVER JO ANN SAYERS
Screen Play by Hugo Butler Directed by Richard Thorpe Produced by Joseph L. Mankiewicz
A METRO-GOLDWYN-MAYER PICTURE

Here comes Huckleberry Finn...straight into your heart...

Huckleberry Finn
starring
MICKEY ROONEY
with WALTER CONNOLLY
WILLIAM FRAWLEY REX INGRAM
LYNNE CARVER JO ANN SAYERS
Screen Play by Hugo Butler Directed by Richard Thorpe
Produced by Joseph L. Mankiewicz
A METRO-GOLDWYN-MAYER PICTURE

Just to give you an idea of the giant campaign. All are full page smashes!

New Product Featured In Week's News

'WINGS' TAKES THE AIR on the C. B. S. Kate Smith hour when nation hears George Brent made honorary Commander of the U. S. Naval Reserves by Comm. Lieut. Rolland Kaufman as reward for his spectacular work in 'Wings of the Navy', Warner Bros.' new standout success in wide pre-release this week.

RED BOOK'S PREVIEW SELECTION for the most important screen event of this season is release of Bette Davis in the role all 'rush' viewers report as her career's most brilliant, in 'Dark Victory'.°

HIS OWN DAWN PATROL aids Errol Flynn through hordes of early morning greeters upon arrival in New York after completion of Warners' Technicolor saga of America's frontier, 'Dodge City'.

THE BRIGHT LIGHT in stardom's sky, John Garfield, will be seen again shortly in 'Blackwell's Island',° the follow-up to his successful star debut in 'They Made Me a Criminal'.

'THE OKLAHOMA KID' takes Jimmy Cagney to the west's last badland, obviously a flourishing climate for an Angel with a dirty face. Credit Warners with another entry for their impressive current list.

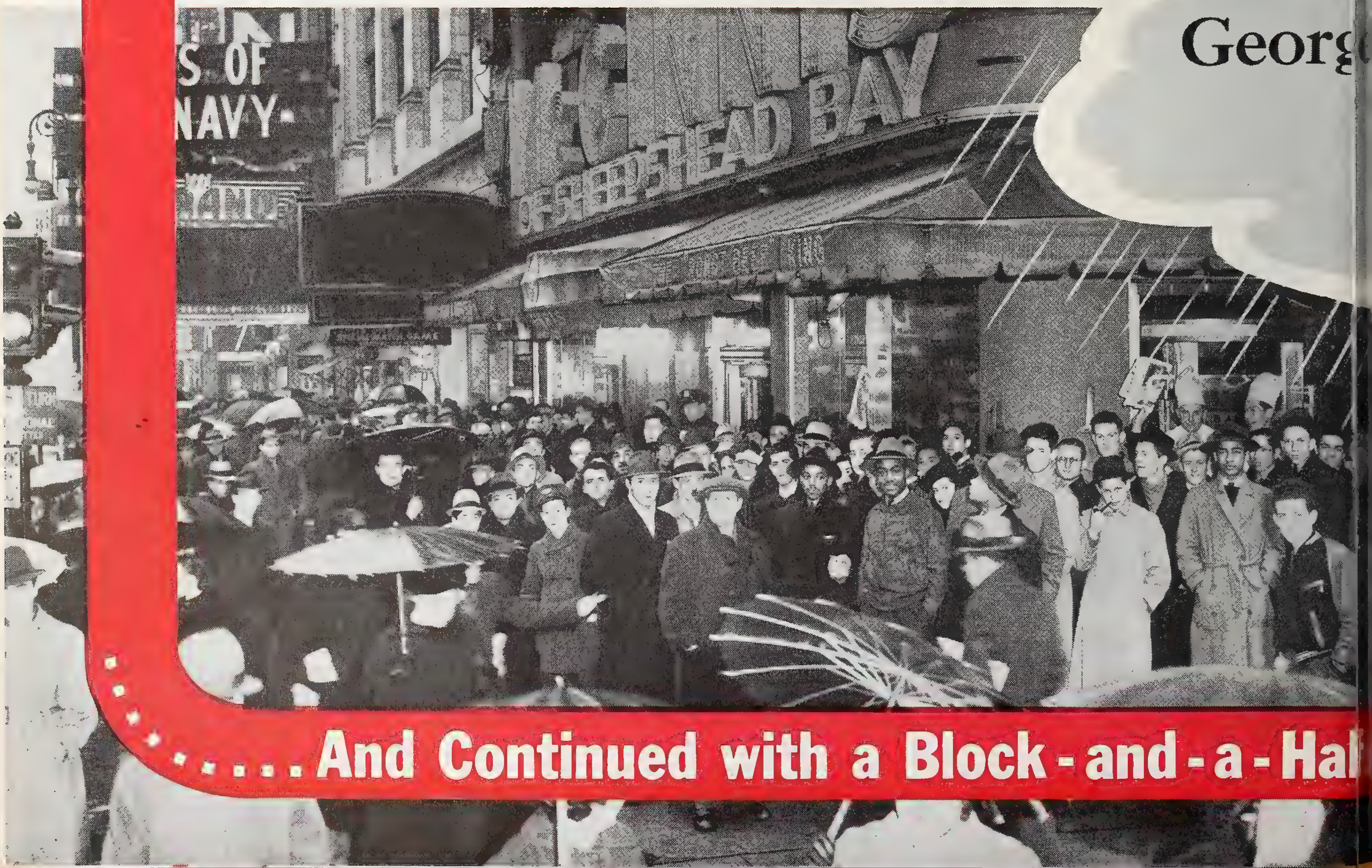
ON THE DOTTED LINE for another long term with Warner Bros. goes the name of Wm. Keighley (*at left*) whose latest directorial deed, 'Yes, My Darling Daughter', this week brought high plaudits at press preview. Hal Wallis signs, seals and delivers the documentary evidence.

°*A First National Picture*

THE RAIN BEAT DOWN–AND THE CROWDS BEAT DOWN THE DOORS!

FRIDAY FEB. 17
THE SEASONS GREATEST

The N.Y. Strand Lines Started Here...


S OF
NAVY
SHEEPSHEAD BAY

....And Continued with a Block-and-a-Hal

Ready! As

W

T

NOW PLAY

Georg

vertised! Warner Bros: Next Holdover Sensation!

INGS OF
IE NAVY

TO BIGGEST GROSSES SINCE 'FOUR DAUGHTERS'!

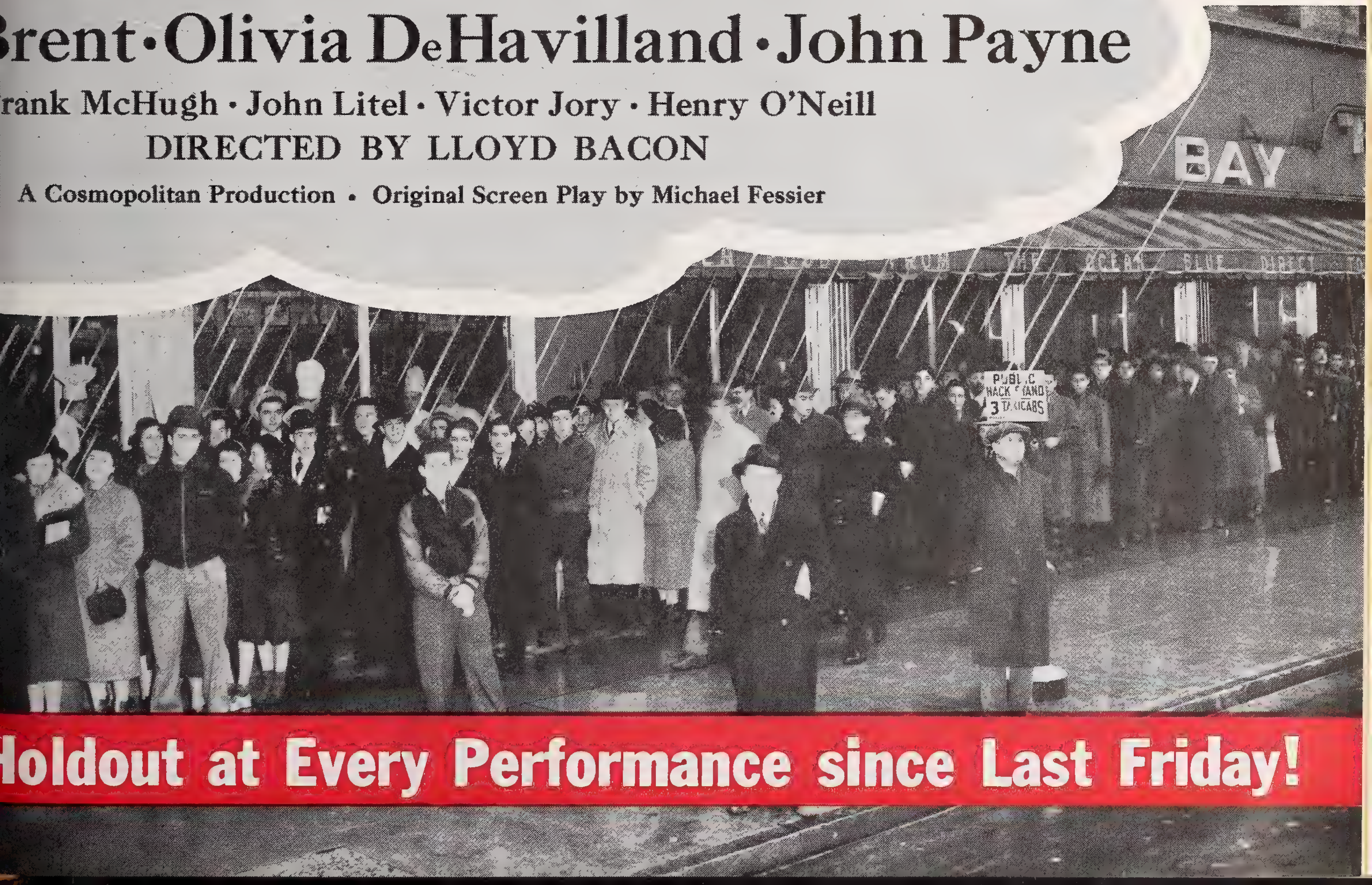
ving start for the epic of America's Flying Fleet . . . with

Brent · Olivia DeHavilland · John Payne

rank McHugh · John Litel · Victor Jory · Henry O'Neill

DIRECTED BY LLOYD BACON

A Cosmopolitan Production · Original Screen Play by Michael Fessier



Holdout at Every Performance since Last Friday!

WHO SAID IT?

Certain characteristics of style appear in the reviews of every paper. The smart showman can detect them. Below are excerpts from reviews of The Hollywood Reporter, Daily Variety, Los Angeles Examiner, Los Angeles Times, after their critics had seen "THE THREE MUSKETEERS":

"A really funny picture. Another hit from 20th Century-Fox and Darryl F. Zanuck!"— — ?

"Novel treatment will find favor with theatregoers. Songs, dances and comedy sprinkled freely throughout."— — ?

"Swell! It's sure-fire entertainment that breeds word-of-mouth ticket selling. Heavy grosses in any territory!"— — ?

"Contains all the ingredients for boxoffice success. Will do much for Don Ameche and the Ritz trio."— — ?

DON AMECHE
THE RITZ BROTHERS
in
A Musical Comedy Version of
ALEXANDRE DUMAS'
THE THREE
MUSKETEERS
with
BINNIE BARNES
LIONEL ATWILL
GLORIA STUART
PAULINE MOORE
Joseph SCHILDKRAUT
John Carradine • John King
Miles Mander
Douglas Dumbrille
Directed by Allan Dwan
Associate Producer Raymond Griffith • Screen
Play by M. M. Musselman, William A. Drake and
Sam Hellman • Special material by Sid Kuller
and Roy Golden • Music and Lyrics by Samuel
Pokrass and Walter Bullock
Darryl F. Zanuck In Charge of Production

See if you are an up-to-date showman and can tell which paper said which about—

"THE THREE MUSKETEERS"

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 6 February 11, 1939

FIRE CRACKERS

PURSUANT to its ancient custom of annually erecting a publicity occasion under the title of "the annual conference," the National Board of Review of Motion Pictures this year sought headlines by attack on the American industry's machinery of self-regulation and other social agencies.

The New York *Times* summarized the first volley:

"Immediate abolition of the Will Hays office, the motion picture production code, the Legion of Decency and all other censorship organizations 'would be a good thing' for the American cinema industry, Professor Sawyer Falk, director of the Civic University Theatre and dramatic activities at Syracuse University, told delegates. . . ."

In sequel came the annual board luncheon at which the keynoter was Mr. Langdon Post, member of the executive committee of the board. The New York *Herald Tribune* reported him as saying:

"The responsibility of the board . . . is to prove to the industry that it's handing a lot of 'drivel' to the public. . . . The board should attempt on a nation-wide scale to prove to the public that it really wants a better class film than it is getting. . . ."

The essence of Mr. Post's idea seems to be to have the board tend to everything, to dictate to both manufacturer and consumer and tell them both what they want. It would be too much to expect that he might know how presumptuous he is, but one might hope that he could get a glimmer of how funny his ambidextrous position is.

MEANWHILE down in the Greenwich Village environs of the National Board headquarters it is said there is a feeling that the speakers who were cocked and primed for the publicity fireworks and headline hunting had in a fashion been a bit too heavily charged. It seems it was not the intended strategy to take in quite so much territory.

That the firing seemed a bit abandoned is indicated by a paragraph in the New York *Times* story beginning "In a statement amplifying his views . . .", which is memento of the fact that the reporter decided to check-up and tack down the platform assertions.

It is of interest to observe that neither Professor Falk, nor other speakers, indicated in what manner existing regulations of the motion picture mechanism inhibited the possibility of productions of any intellectual status or quality whatever.

It is a curious position which says that decency must be dumb, that intelligent expression is not possible under the mores of decent America.

Meanwhile, such considerations are really not relevant, since the purpose of the board's program of utterances is an address at the growing problem of keeping the board in existence through more years of futility.

△ △ △

STARTING WITH POWER

EXHIBITORS are being considerably impressed by the announcement from Mr. Darryl Zanuck of the withdrawal from the air of Mr. Tyrone Power that radio may not be competing with the screen presentations of this glamourous young star. The move and the forthright announcement of it have so much of the approbation of the showmen of the box office that they will be found waiting, with eagerness, extensions of application of the policy in directions where there is much conspicuous opportunity for it. This is, the showmen feel, a notable beginning.

△ △ △

"SETTING BOGUS"

IF you were a reasonably successful first-run exhibitor in France there would be a government checker in the box office tonight, and every night, and at the close of business he would take from 27 to 30 percent of the gross ticket sale as tax, leaving a neat and formal receipt.

Exhibition is an intricate operation in France. There is, for instance, that curious procedure by which the theatre opens at 1:45 o'clock, while the show does not go on until 2 P.M. That is to give time to get rid of the legally required presentation of a vaudeville act, so-called, or a concert, so-called. And that, interestingly enough, costs the exhibitor nothing but the time. The law requires that the cinemas present either vaudeville or music for a minimum of 45 minutes a day. The theatre is however, permitted to deduct from the daily receipt taxes the total sum paid for the act or musicians. That puts the cost on the government, to the total sum of many million francs a year—reminiscent somewhat of the process by which our own WPA writes books no one will read and builds roads from nowhere to nowhere.

Since no one wants to hear the music or see the acts, in the picture houses, they are presented in a manner not to interfere with the show. The British used to run domestic quota pictures that way, too.

THE origin of the French theatre law concerned had its entertaining aspects. It seems that in the parliament, a year ago, there was a deadlock at the closing session with the Leftists making demand for two special enactments, one requiring that cinema theatres employ idle musicians on the theory that sound recording on film had made them idle, the other that business men be permitted to put their wives on payrolls on equal terms as the law permitted the employment of mistresses. In the compromises that brought the session to an end the wife measure was lost and cinema-musician employment won.

Just incidentally the result of the enactment was not to spread employment or wages among the musicians, as there was no mandatory provision for that. The consequence is that the cinemas have their required 45 minutes filled handily by orchestras from vaudeville houses, cafes or other conveniently adjacent institutions.

But if all this made-work and its consequent contradictions seems to be just something funny from overseas, consider the fact that in the big American newspaper offices there has been for several decades a practise based on union requirement for the complete composition, proof reading and lock up of advertising received in plate or matrix form. Commonly this is done days or weeks after the advertising has appeared. The composing room parlance calls it "setting bogus."

—*Terry Ramsaye*

This Week

Still in the Making

The "revised" program of the large companies for self-regulation of distribution and exhibition is still in the making. Lawyers for the companies are continuing with the rewriting of the original draft to clarify its legal language and to include additional concessions requested by exhibitor groups.

With the return this week of S. R. Kent, Twentieth Century-Fox president, and William R. Rodgers, Metro-Goldwyn-Mayer sales manager, to New York, from vacations, the distributors' key negotiators now stand ready to carry the pact from the lawyers to the committees of the MPTOA and various independent state exhibitor organizations for final conferences. No dates, however, have been set for meetings.

Allied States' version of a plan of self-regulation was received in New York Wednesday by William F. Rodgers, Metro-Goldwyn-Mayer general sales manager, as the chairman of the distributors' trade practice negotiating committee.

The proposals first will be studied by the majors' attorneys, who probably will report their recommendations to their distributors' committee next week. No procedure beyond that immediate likelihood has been set.

Immediately after submission of the plan Mr. Myers undertook to change the arbitration clause at the request of distributor attorneys.

Significant developments elsewhere this week touched importantly on the subject of distribution-exhibition practices. In Washington, the Department of Justice announced an agreement with major defendants on the companies' circuit activities pending trial of the U. S. trust suit, but assistant attorney general Thurman Arnold tied a bombshell to the announcement in a statement that the Government definitely seeks to divorce exhibition from production-distribution.

Kansas this week got a legislative proposal to outlaw distributors from theatre operation—another "divorcement" bill.

In Congress, Senator Burton Wheeler appointed a committee to steer the Neely anti-block booking bill.

See page 15.

Silver and Bronze

A committee of judges including executives of circuits and distributing companies known for accomplishment in the field of advertising and exploitation, this week selected the winners of the 1938 Quigley Grand Awards. John Burhorn, manager of the Gayety theatre, Chicago, a unit of the Indiana-Illinois circuit, was voted the Silver Plaque and the Bronze Award went to George Limerick, city manager of the Griffith Amusement Company in Enid, Okla., and former manager of the Yale theatre, Cleburne, Texas.

Story on page 14; *pictures,* 12 *and* 13.

Congress and Radio

Establishment of the new federal radio control agency urged by President Roosevelt within the next fiscal year was indicated in Congress this week when the House Appropriations Committee decided to make no provisions for the present Federal Communications Commission.

In New York the American Federation of Radio Artists and the committee for the advertising agencies reached a closed shop agreement ending the dispute which for a time threatened to result in a strike of radio talent.

Both developments are reported on page 18.

Earhart Film

Gabriel Pascal, British producer of Bernard Shaw's "Pygmalion," said this week in New York that he will make a film in Hollywood next season on the life of Amelia Earhart, woman flier who was lost at sea. Mr. Pascal is working on the script with George Palmer Putnam, husband of Miss Earhart; and has engaged Leopold Stowkowski to do the music. Mr. Pascal sails Friday to confer with Shaw in England on the script of "Doctor's Dilemma," MGM release on which work will start late this month in Hollywood.

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, Ste. 811, 21 Dunas Sq., Toronto, Ontario, Canada. Allister Grosart, representative. Montreal Bureau, Press Bureau, Windsor Street Station, Montreal, Canada. Colin R. Haworth, representative. London Bureau, 4, Golden Square, London W 1, Hope Williams, manager; cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 21, Rue de Berri, Paris 8, France, Pierre Autre, representative, cable Autre-Lacifral-8 Paris; Rome Bureau, 54 Via Della Mercede, Rome, Italy, Joseph D. Ravotto, representative; cable Ravotto-Stampestera, Rome. Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17, Archbold Rd., Roseville, Sydney, N.S.W., Australia. Lin Endean, representative. Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Budapest Bureau, Szamos-utca 7, Budapest 1, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, Hiromu Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Río de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna, VII, John Lorant, representative; Prague Bureau, Uhelny trh 2, Prague 1, Czechoslovakia. Harry Knopf, representative. Copenhagen Bureau, Rosengaarden 14, Copenhagen, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1939 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

Move for Dismissal

Following the taking of depositions on both sides this week defense attorneys in the suit filed by independent theatre owners in Chicago against Balaban & Katx and distributing companies planned to move for dismissal of the suit before Federal Judge James Wilkerson on Friday. The move will be based on the claim that no special damages have been shown by the plaintiffs. A secondary move, it was indicated, would attempt to force the independents to present their books for examination. The taking of depositions opened with testimony given by Abe J. Kaufman, booker for B & K who was ordered to appear by the court over defense objections. He defined the clearance arrangements in use in the Chicago territory. Other depositions were set forth by Clyde Eckhardt, 20th Century-Fox branch manager, and Jack Osserman, RKO branch manager.

A second suit filed by the federal Government against B & K and the major distributors, will open February 15th before Federal Judge Woodward when a defense motion that the Government be made to file a bill of particulars will be argued.

British Independents

Independent exhibitors in Great Britain not only are finding their voice changing into a booming basso but they're beginning to sound forth together in what may become their own glee club. Up to the present they were singing rounds, with one lone voice taking up at a time, more or less. But now the London and Home Counties Branch of the Cinematograph Exhibitors Association has instructed its executive to consider the formation of a subcommittee of non-circuit members, and the Scottish branch has discussed organization of a separate section within the Association.

These and other developments are discussed by Aubrey Flanagan in his article on page 26.

Paramount Changes

Barney Balaban is now president of Paramount Theatre Service Corporation, as well as president of Paramount Pictures, under a realignment of the corporate structure of Paramount and its subsidiaries. Y. Frank Freeman, who late last year was placed in charge of studio activities, had headed the Theatres Service company. J. J. Unger, eastern division manager, and Charles Reagan, western division manager, were promoted to the board of directors of Paramount Pictures Distributing Corporation, succeeding Mr. Freeman and Walter Cokell. Van Alen Hollemon, secretary of Paramount Theatres Service Corporation, has been succeeded by Edith Schaffer.

Favor Arbitration

The annual midwinter convention of the Motion Picture Theatre Owners of Virginia, held this week at the Hotel Shoreham, in Washington, D. C., resulted in the adoption of a resolution favoring arbitration as a means of settling industry disputes, following an address by Harry Brandt, president of the Independent Theatre Owners of New York, reelection of all officers, and a protest against appearance of stars on the air.

Mr. Brandt declared depression was caused by "poor pictures"; that the trade practice program now being formulated should include restrictions against discrimination, and against the deliverance of "B" pictures where "A" pictures were promised. He said that the major companies were now convinced that arbitration was the best policy, and declared the legislative program advocated by Allied States Association was "too expensive."

Speakers, other than Mr. Brandt, were Morton G. Thalheimer; Colonel Robert T. Barton; president William Crockett; Representative Jennings Randolph, of West Virginia.

The officers reelected were William Crockett, president; Benjamin T. Pitts, vice-president; Harold Wood, secretary; Sam Bendheim, Jr., treasurer. The new directors are F. B. Stover, Ellison Loth, Leonard Gordon.

Studios Answer NLRB

The major studios named in the National Labor Relations Board's complaint as violators of the Wagner Act, charging failure to bargain collectively with the Screen Writers Guild, on Tuesday, entered a denial of the charges. They requested that the allegation of coercion and intimidation of Guild members be stricken from the complaint and demanded a full bill of particulars. The answers were handed to Bernard Alpert, special NLRB attorney, who next Monday will open a hearing on the complaints issued last week by the national board in Washington. In the answers the studios challenge the constitutionality of the Wagner Act's provision that the NLRB has authority to decide what units are appropriate for collective bargaining.

Production Cost

The Bureau of Census, reporting its biennial survey of industry income, indicates that for 1937 motion picture production costs, 90 per cent of which centered in Hollywood, totalled $197,741,358, a new post depression high. The expenditure covered 83 companies. The figure compares with $151,864,842 spent in 1935.

The statistics are analyzed on page 20.

Reelect Schenck

Joseph Schenck, chairman of the board of Twentieth Century-Fox, was reelected president of the Association of Motion Picture Producers Monday night. Frederick W. Beetson was reelected executive vice-president and secretary, and Jack Warner and Edgar Mannix were named first and second vice-presidents, respectively. Mr. Mannix, Samuel Goldwyn and Y. Frank Freeman were added to the board of directors.

Mr. Schenck named an executive committee, consisting of himself, Jack Warner, Mr. Goldwyn, Mr. Freeman, Mr. Mannix and Harry Cohn, presumably to act as a steering committee in handling negotiations with the talent groups.

Will H. Hays addressed the meeting.

Films and Progress

Walter Wanger will join Professor William Lyons Phelps of Yale University, Reinhold Niebuhr, professor of Applied Christianity at Union Theological Seminary, and Dr. Harlow Shapley, astronomer at Mount Wilson Observatory, in speaking on February 16th at America's Town Hall, which recently awarded him honorary mention for his essay contribution of "What Is America's Greatest Need?" The topic will be, "Has Twentieth Century Civilization Improved Mankind?" Mr. Wanger will speak on the part the motion picture industry has played. The talks will be broadcast over the NBC Blue network.

FOR READY REFERENCE

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Discussion

Ever a topic of ready discussion at exhibitor meetings or in Hollywood where two networks have built million dollar studios to house screen talent, the problem of star appearances on radio programs received fresh impetus in street corner and office conversation in Hollywood and elsewhere in the industry with the announcement, made with written reasons, by Darryl Zanuck that Tyrone Power would be withdrawn from the Woodbury Soap broadcasting show. The sum total of the discussion was as indecisive as it has been for the last several years but exhibitor comment remained firm along the lines it has consistently maintained—that star appearances are serious and unfair competition.

William R. Weaver reports on the Hollywood attitude on page 17.

Question in Commons

Oliver Stanley, president of the British Board of Trade, questioned in the House of Commons on charges that malice motivated the recent demand for an investigation of Gaumont British affairs, admitted he had received representations from a director of the company charging malice but said he had not deemed it necessary to publish the list of shareholders who had applied for the inquiry. He emphasized the importance of safeguarding the right of minority shareholders to apply for an inquiry without fear of disclosure of their identities. The Board of Trade last week and appointed an investigator to conduct the inquiry.

Seek "American Way"

Broadway heard this week that RKO was negotiating with Sam H. Harris and Max Gordon, producers of "The American Way," for film rights to the play, written by George S. Kaufman and Moss Hart, which is playing at the Center theatre in Rockefeller Center.

The reports even mentioned a possible price of $225,000 for filming rights. Warners is another of several large companies reputedly interested, the price mentioned there being around $225,000.

Decorations

Two foreign nations, Belgium and the Dominican Republic, wish to decorate James Roosevelt, eldest son of the President and vice-president of Samuel Goldwyn Productions, it was disclosed by Claude Swanson, Secretary of the Navy, when he asked Congress on Monday to authorize Mr. Roosevelt, who is a lieutenant colonel in the Marine Corps Reserve, to accept decorations.

This Week In Pictures

EXECUTIVES of the Harvey Amusement Company of California, Rotus and Rodda Harvey, left and right above, visit George Hayes of the cast of Republic's "Man of Conquest" on location near Stockton, Cal. In the foreground are Rotus and Rodda, twin sons of the Rodda Harveys.

ALSO in the exhibitor-goes-to-Hollywood classification is the picture below of Mr. and Mrs. Joseph Seider of New York with Pat O'Brien (in costume), Mrs. William Scully and James Cagney on the Warner Brothers lot at Burbank. Mr. Seider is president of Prudential Playhouses.

By Staff Photographer

BRANCH sales offices are being established to handle the 15 French and 5 English features to be imported by Tri-National Films headed by John E. Otterson, left.

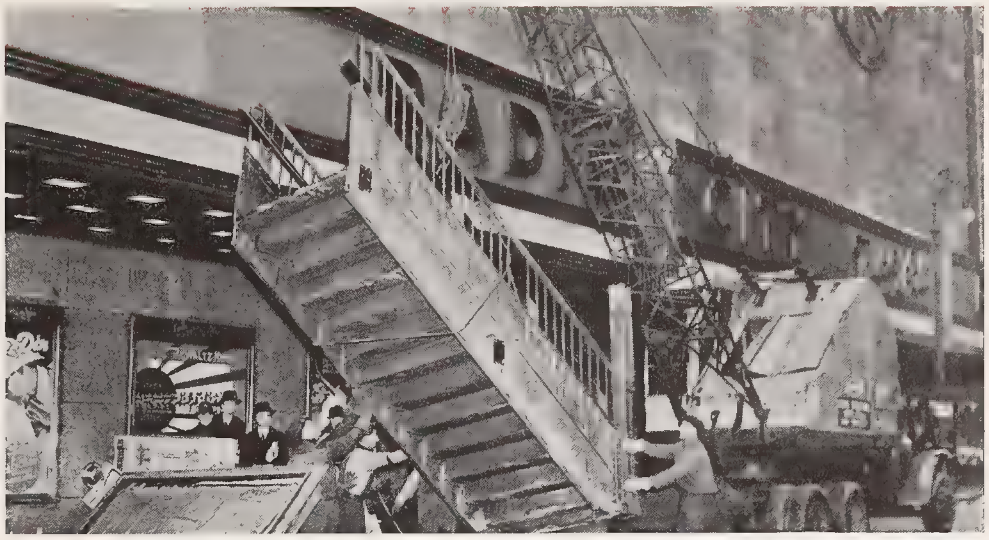
LEAVING New York for Hollywood where he will confer with George Schaefer, Ned Depinet and Pandro Berman on plans for Anna Neagle's first American-made picture, Herbert Wilcox, right, has a final word with S. Barret McCormick, RKO director of advertising and publicity.

JOHN P. NICK, head of the Moving Picture Machine Operators Union No. 143 in St. Louis, visits the offices of Roy McKittrick, Missouri attorney general, to assure him that he and his associates were making no threats against union members who have filed suit to oust him from control, and that "nobody would be hurt". Fifteen union members made charges.

By Metropolitan

WADE W. WILLMAN, exchange manager of Loew's, Inc., in Indianapolis, is host to executives and theatre managers of the Theatrical Managers circuit at the Lincoln hotel. Left to right around the rim: Wayne R. Harman, Bill McCarrell, Melvin B. Grundy, managers; D. S. McLeod, Ralph Ripps, Jerome A. Adams, H. A. Wagner, F. B. Gauker and Harold Marshall, of the exchange; Marc J. Wolf, circuit general manager; Mr. Willman; Sam Gardner, Loew's; and A. R. Blocher, Don Ballard, Marvin Merrill, Dud C. Doughty, Ray Brenner, Rex Young, Leonard S. Sowar, Ray Howard and Frank A. Millspaugh, of the circuit.

CUSTOMARY preliminaries at the bar precede a sea-food dinner given for the press in the Ambassador hotel, Los Angeles, in connection with the preview of the new Bobby Breen picture, "Fisherman's Wharf". Left to right, Sol Lesser of Principal, George Schaefer of RKO and Leo Carrillo.



By Cosmo-Sileo

THE MARQUEE of Radio City Music Hall, partly hidden since its construction, is revealed in its originally planned sweep as the stairway to the 60-year-old Sixth Avenue Elevated station at 50th Street is removed, giving potential box-office customers and Sixth Avenue loiterers an unobstructed view of the Music Hall facade.

LEFT, Sawyer Falk, professor at Syracuse University, addressing the National Board of Review advocated elimination of the MPPDA and the Production Code in the interests of a "free" screen. See page 48.

AT a London reception following Paramount's preview for the press of "Stolen Life", Adolph Zukor, on a goodwill tour of foreign territories, converses with Dr. Paul Czinner, director, and Michael Redgrave, star.

By Staff Photographer

NEWLY elected officers and the members of the New York Motion Picture Associates hear Edward Golden, vice-president of Monogram, at a meeting and installation in the Astor hotel. Jack Ellis, reelected president of the group, is at the left and Harold Rodner of Warner Brothers at the right.

By Cosmo-Sileo

WALTER WANGER, right, United Artists producer, arrives in New York on the 20th Century Limited en route to Dartmouth College to make location shots for "Winter Carnival".

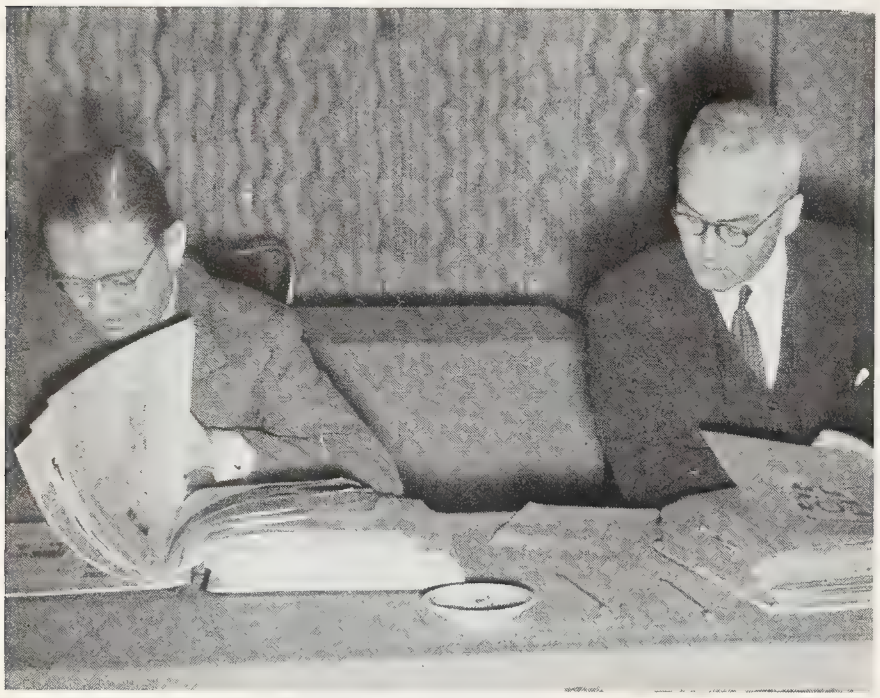
MEXICAN soldiers under Santa Ana scale the walls of the Alamo in one of two battle scenes which mark high points in Republic's dramatization of the life of Sam Houston, "Man of Conquest". The film, a year in the making, is the most ambitious in the company's career.

Blue Ribbon Jury Picks Winners of Quigley Awards

A COMMITTEE of judges, including executives of distributing companies and theatre circuits, experts all in the arts and crafts of motion picture advertising and exploitation, on Tuesday selected the winners of the 1938 Quigley Grand Awards: John Burhorn of the Gayety theatre, Chicago, for the Silver, and George Limerick of Enid, Okla., for the Bronze. The pictures on these pages were taken as the judging proceeded at the Astor Hotel.

(All pictures by staff photographer)

Merlin Hall Aylesworth, executive of the Scripps-Howard newspapers, guest speaker at the luncheon which followed the judging, with Martin Quigley.



Dan Michalove, left above, of National Theatres Amusement Company and Charles E. McCarthy of Twentieth Century-Fox, intent on their selections.

Ed Fay of Fay Theatres, Rhode Island, in a conversational moment with Terry Ramsaye, editor of MOTION PICTURE HERALD.

Gordon S. White, GN, and S. Barret McCormick, RKO.

George W. Weeks, Monogram Pictures.

Harry Goldberg, Warner Brothers.

Harry Mandel, RKO Radio Pictures

Maurice A. Bergman, Columbia Pictures.

Silas F. Seadler, Metro-Goldwyn-Mayer.

Alec Moss, Paramount Pictures.

Leon D. Netter, Paramount Pictures.

Al Adams, Republic Pictures.

A-Mike Vogel, Round Table chairman.

Morris Kinzler, acting for Harry Arthur of Fanchon & Marco, and Alex Manta of the Indiana-Illinois circuit of which the Silver Award winner's theatre is a unit.

Mr. Quigley with Herman Wobber, general sales manager for Twentieth Century-Fox.

Lynn Farnol of United Artists watches Oscar Doob meditate on a selection. At right is Frank J. McCarthy of Universal Pictures.

Below, John J. O'Connor, head of RKO theatres, and Arthur L. Mayer, operator of the Rialto theatre, New York.

QUIGLEY GRAND AWARD WINNERS FOR 1938 ARE CHOSEN BY EXECUTIVES

John Burhorn Wins Silver Plaque, George Limerick the Bronze; Aylesworth Addresses Judges at Luncheon

Illinois and Oklahoma showmen were accorded the highest honors for exploitation of motion pictures in the past year, the 1938 Quigley Grand Awards, when the last of the 29 judges—advertising, publicity and exploitation directors and other executives of distributing companies and circuits—had handed down his verdict on the roomful of competing campaigns on Tuesday in New York City's Hotel Astor.

Martin Quigley, publisher and editor-in-chief of QUIGLEY PUBLICATIONS, and A-Mike Vogel, chairman of MOTION PICTURE HERALD'S Managers' Round Table, were hosts to the showmanship specialists at the judging and at the luncheon.

Merlin Hall Aylesworth, notable for his activities in three fields, radio, screen and newspaper, and now publisher of the New York *World-Telegram*, addressed the luncheon guests on salesmanship, showmanship and phases of democracy.

Burhorn and Limerick Win

The Silver Grand Award Plaque was voted to John Burhorn, manager of the Gayety Theatre, South Chicago, a unit in the Indiana-Illinois circuit. In the 1938 competitions, Mr. Burhorn won the Class "E" Silver Plaque in the first, third and fourth quarters. In the second quarter he was awarded the Citation of Merit. The Gayety is a last-run situation.

The Bronze Grand Award went to George Limerick, city manager of the Griffith Amusement Co., Enid, Oklahoma. Mr. Limerick's Awards record in 1938 included the Silver Plaque in Class "D" for the first quarter, plus the added Citation of Merit for the best entry in that quarter regardless of classification, while serving as manager at the Yale Theatre, Cleburne, Texas, also a Griffith unit. In his present post, Mr. Limerick was further awarded a First Mention in the third quarter and the Citation of Merit in the fourth quarter.

Second Time for Circuits

This is the second time in the history of the Awards that the Indiana-Illinois and Griffith Amusement Circuits have been represented in the Grand Awards. In 1936 Lew Chatham, city manager in Norman, Okla., won the Silver Grand Award, and Sid Holland, city manager of the Elkhart Amusement Company in Elkhart, Ind., received the Bronze Plaque.

JOHN BURHORN

GEORGE LIMERICK

Introduced by Mr. Quigley as "a man recognized, not only in the United States, but abroad, as "one of the greatest salesmen in the world," Mr. Aylesworth acknowledged the tribute by saying that, of all his varied careers, that in which he had the "greatest fun" was the motion picture industry, and that he felt "at home" among those present. Throughout he used the pronoun "we" in referring to the film industry.

Mr. Aylesworth expressed his convictions on the functions of the newspaper motion picture critic, and the part that the industry should play in facing current problems.

"I don't believe it is the job of the motion picture critic to tell what he thinks," Mr. Aylesworth asserted. "As a matter of fact, I don't think much of the average newspaper motion picture critic, and they know it. I don't like the critic who puts in a trick sentence at the end of a review of a fine pic-

(*Continued on page 60, column 1*)

These Judges Officiated

The Judges in the Quigley Awards, alphabetically listed, and the companies with which they are affiliated, are as follows:

Al Adams, Republic Pictures
Maurice A. Bergman, Columbia Pictures
Harry Buckley, United Artists
Oscar A. Doob, Loew's Theatres
Lynn Farnol, United Artists
Ed Fay, Fay Theatres
Harry Goldberg, Warner Bros. Theatres
Monroe Greenthal, United Artists
John LeRoy Johnston, Walter Wanger Co.
Morris Kinzler for Harry Arthur, Fanchon & Marco
Irving Lesser, Roxy Theatre
Louis Lifton, Monogram Pictures
Charles E. McCarthy, Twentieth Century-Fox
Frank J. McCarthy, Universal Pictures
S. Barret McCormick, RKO Radio Pictures
Harry Mandel, RKO Radio Pictures
Alex Manta, Indiana-Illinois Theatres
Arthur L. Mayer, Rialto Theatre
Dan Michalove, National Theatres Amusement Co.
Alec Moss, Paramount Pictures
Leon D. Netter, Paramount Pictures
John J. O'Connor, RKO Radio Pictures
Louis Pollock, Universal Pictures
Si Seadler, Metro-Goldwyn-Mayer Pictures
Milton Silver, National Screen Service
George C. Walsh, Netco Theatres
George W. Weeks, Monogram Pictures
Gordon S. White, Grand National Pictures
Herman Wobber, Twentieth Century-Fox

U. S., DISCLOSING CIRCUIT PACT, SAYS "DIVORCEMENT" IS ITS CHIEF AIM

Defendants in Trust Suit Agree to Inform Government of Any New Activity in Theatre Acquisitions

Absolute divorcement of production and distribution from exhibition is the primary ambition of the United States Government in the prosecution of its suit against the motion picture business in the socalled "New York case."

Announcement of an "agreement" with the major distributor-circuits concerning any further theatre expansion pending adjudication of the suit was announced in Washington last Saturday by Thurman W. Arnold, assistant United States attorney general in charge of the film case.

Agree to Inform Department

As expected, the circuit defendants, Paramount, Loew's, Warners, Twentieth Century-Fox and RKO, did not accede to the original demand of the Department for an absolute status quo agreement on circuit operations, but they did agree to inform the Department regularly of any new activity, the Department maintaining the right to at any time seek a federal court injunction against the theatre activities of any one or all of the companies "if the Department feels that the public interest so requires."

At the same time the five circuits presented to the public press a lengthy statement in explanation of their position, defining a "readiness to cooperate."

"Divorcement" the Objective

Announcement of the agreement, however, was over-shadowed somewhat by the public statement made by Mr. Arnold informing all concerned and any others that, regardless of any other intention, the Government is seeking primarily to divorce production and distribution from exhibition, "so that those who control the making and booking of motion pictures will not also control the theatres in which they are shown.

"The view of the Department of Justice on this matter is that control of exhibition by the producers and distributors is in violation of the anti-trust laws," he continued, warning that "any decree of the courts which may be rendered will be binding upon the defendants in their operations throughout the United States as well as in the New York area."

Injunction Move Dropped

Original plans of the Department to seek a preliminary injunction against further theatre acquisitions by distributor-circuit defendants have been dropped as a result of this week's agreement.

The agreement, which Mr. Arnold explained was reached only after numerous conferences between Department and producer representatives, provides that:

"Each of the producer-exhibitor defendants will notify the Department of Justice immediately of any legally binding commitment, whether preliminary or final, for the acquisition by it of any additional theatre or theatres, and if in any case the transaction is concluded by a final commitment only without any preliminary commitment having been entered into, each producer-exhibitor defendant will notify the Department of Justice of such transactions by telegraph without delay.

"Each of the producer-exhibitor defendants will also report to the Department of Justice on or before the tenth day of each month the changes in its theatre positions, if any, that have occurred during the preceding month; which shall include (a) theatres contracted to be built, or building; (b) theatres lost or disposed of; (c) theatres acquired; (d) interests in theatres acquired, stating the nature and extent of such interests.

"If after receipt of these reports, or any of them, the Department of Justice feels that the public interest so requires, it will of course be free to petition the court for a preliminary injunction, which the defendants will be equally free to oppose."

It was explained by Mr. Arnold that the Defendants, further, agree that the procedure for reporting upon acquisitions shall cover and include the activities of subsidiary and affiliated interests of the five producer-exhibitor defendants, except in the case of subsidiary or affiliated interests in which the defendants do not have the controlling interest and third parties are in control. With respect to such companies, however, the defendants have agreed to request that they be notified immediately of any commitments for acquisitions, and the information thus acquired will be relayed to the Department.

"The defendants engaged in the exhibition branch of the industry have represented to the Department of Justice that they are not now pursuing theatre expansion programs and that they do not intend to do so pending the final determination of the case upon its merits," the Assistant Attorney General said.

However, ——

However, he revealed, that while the Department will not, "for the present," apply for a temporary injunction, "this conclusion will in no way prevent the United States from applying to the court for temporary injunction either with respect to any particular local situation involving an independent exhibitor or for an injunction binding upon the defendants everywhere in the United States, if it should appear at any time that the public interest or the protection of the interests of independent exhibitors so requires, or that the defendants or any of them have breached their commitments to the department."

"The Department," he said, "is proceeding with the case on the merits, looking toward its trial and final decision. The foregoing undertaking of the producer-exhibitors is believed to afford the Department appropriate opportunity, in the meanwhile, to protect the interests of independent exhibitors and of the public."

—

Defendants Cite Their Position

The counsel for the five distributor-circuit defendants—Simpson, Thacher and Bartlett, for Paramount; J. Robert Rubin, for Loew's; R. W. Perkins, Warner Brothers; Dwight, Harris, Koegel and Casey, via Richard E. Dwight, for Twentieth Century-Fox and National Theatres, and Donovan, Leisure, Newton and Lumbard—on Saturday night released to the press the following letter, sent earlier to Mr. Arnold, setting forth the "understanding reached between the defendant companies and the Department of Justice":

"Confirming our conference of November 16th, relative to your request that we stipulate to a temporary injunction with respect to theatre holdings until a determination of the above entitled suit on its merits, we wish to restate our position that while it is impossible for us to consent to an injunction, we have a counter-suggestion which we believe fully meets the purpose you seek.

"We have already submitted to you a separate memorandum for each of the producer-exhibitor defendants showing its theatre situation in each of the past four or five years, from which you will observe that the theatre situation of each of these defendants differs from the others. Before submitting our proposal we shall also

(Continued on following page)

Arnold Says Either Accept a "Referee", Or Get "Positive Government Control"

The Economic Society of New York last Thursday posed the question: "How Far Should Government Control Business," and at its 127th annual dinner at the Hotel Astor that evening it heard some rather definite answers, from at least one guest speaker—Thurman W. Arnold, Assistant Attorney General of the United States, in charge of the motion picture case, who, in the same week, publicly stated in Washington that the Government definitely intends to disintegrate the film business. (See adjoining column.)

"The conception of business affected by a public interest," he declared "gives us room in our system for government regulated monopoly."

Competition requires a referee, he added, and business should accept "an independent judiciary as such a referee to preserve competition rather than to drift into combinations which in the long run can only end in positive government control." Without a referee "men who form gangs" are bound to win in competition.

"The preventive enforcement of the anti-trust laws," he continued, "lies in criminal prosecution" (The Department now has pending a criminal suit against the major film companies in Chicago). He added: The Department will not suggest consent decrees, but "will submit to the Court any plan voluntarily offered by defendants in an anti-trust proceeding which furthers efficiency or orderly marketing conditions, or which may be necessary to avoid extreme economic dislocation, to obtain a decision on its legality. . . . Consent decrees are only a means of terminating a litigated proceeding in an economic way."

COMPANIES PLEAD CHANGING STATUS

(Continued from preceding page)

try to summarize certain of the reasons which we think would satisfy you of the impracticability of consenting to an injunction.

"Your suggestion was evidently based upon the assumption that the several producer-exhibitor defendants are presently engaged in a policy of expending their theatre holdings. This, however, is not the fact. During the past four or five years some of the defendants have decreased their theatre holdings, others have increased them. None of those defendants is now engaged in or contemplates expansion.

"Even though there is no present or contemplated policy of expansion on the part of any defendant, we have been asked to consent to an injunction restraining *pendente lite* the acquisition of additional theatres. We feel that we cannot consent to such an injunction which could be granted only on a showing that the present theatre holdings of the defendants are maintained and operated in violation of the Sherman Anti-Trust Law. This is the fundamental question raised in the present suit. The determination of this question will involve the presentation of extensive factual material together with the consideration of numerous legal questions. Determination of these matters requires a full hearing that can be obtained only at a trial on the merits. In view of this we obviously could not consent in a preliminary way to that which we would oppose when the issue is presented for final determination by a trial.

Cites Situations

"In our conferences you have stated that the purpose of the preliminary injunction is to maintain the *status quo*. Such an injunction, however, would not preserve but would destroy the *status quo* to the great injury and detriment of these defendants.

"The following typical situations will serve to illustrate why this would be so:

"A great many of the theatres of each of these defendants are operated under leases. A large number of such leases will expire during the ensuing year, and a large number will expire annually thereafter. Under the proposed preliminary injunction, the defendants presumably can renew such leases. It is obvious, however, that in such event, the landlords knowing that their tenants could acquire no other theatres would be in a position to dictate their own renewal terms. The defendants would, therefore, be required to choose between accepting whatever is demanded or giving up their theatres in these situations.

Changing Conditions

"Under the injunction sought, these defendants could not effect changes in their present theatre holdings, to meet changing conditions within particular localities. New centers of population are growing up which do not contain any theatres. Changes in residential and other neighborhoods, opening of new thoroughfares, limitations on downtown parking, etc., are constantly shifting the localities to which the public will go for entertainment. These conditions require corresponding changes in theatre locations. A business catering to public patronage and involving the changing ideas of comfort and convenience of a large number of people must be alert either to anticipate these changes or to meet them swiftly when they come.

"In view of these conditions, the proposed temporary injunction would not preserve the *status quo* but would tie the hands of the defendants in the management of their present theatre holdings and would prevent them from acquiring substitute theatres to take the place of those which prudent business judgment obligates them to relinquish. Moreover, the proposed injunction would deprive the people in such communities of competition between these defendants and rapidly expanding theatre circuits not named as defendants and also would forbid competition among the defendants themselves in the acquisition of theatres.

Point a Distinction

"You have suggested that if the defendants are not expanding their theatre holdings, they will not be harmed by consenting to a preliminary injunction restraining them from acquiring additional theatre interests. We must, however, ask you to recognize the distinction that exists between a policy of expansion as such, and the acquisition by the defendants of theatres, other than those which they presently operate, to meet the necessities of new and varying business and economic situations.

"Each of these defendants may in the future as in the past find it necessary to acquire theatres not in furtherance of any plan of expansion but solely with the object of making necessary adjustments to meet changes in conditions.

"The Government's petition contemplates that, following a trial of the issues, certain defendants will be divested of their production and distribution facilities, and that certain other defendants will be divested of their theatre circuits. After such divorcement the theatre circuits in question are not to be restrained from adding to or otherwise changing their theatre holdings in any way. The proposed temporary injunction therefore would suspend the normal competitive operation of these circuits pending the determination of whether production and exhibition facilities may or may not be divorced. The effect of such an interlocutory injunction would be to prohibit each of these circuits acquiring theatres necessary in its current operation while leaving its competitors other than these defendants entirely free.

Counter-Proposal

"We believe it will be apparent to you that in the absence of any program of theatre expansion by the defendants it would be most unfair to subject them to the consequences of the proposed injunction. This is particularly true since we are presently engaged, with your approval, in exploring with other motion picture producers and exhibitors the problems of the industry for the purpose of seeking a basis for a possible solution which we intend to submit to you.

"Pending these discussions and the trial of this action, it seems to us that your purpose in protecting the interests of the public can be accomplished without placing unnecessary and unfair limitations on the freedom of action of the defendants by the following procedure:

"1. Each of the producer-exhibitor defendants will notify the Department of Justice immediately of any commitment for the acquisition by it of any additional theatre or theatres.

"2. Each of the producer-exhibitor defendants will also report to the Department of Justice on or before the tenth day of each month the changes in its theatre positions if any that have occurred during the preceding month; which shall include;

"(a) Theatres contracted to be built, or building;

"(b) Theatres lost or disposed of;

"(c) Theatres acquired;

"(d) Interests in theatres acquired, stating the nature and extent of such interests.

"3. If after receipt of these reports, or any of them, the Department of Justice feels that the public interest so requires, it will of course be free to petition the court for a preliminary injunction, which the defendants will be equally free to oppose.

"Under such a plan the Department of Justice will be currently advised of the entire situation and may at any time obtain any preliminary relief which in the light of all the circumstances the court deems proper to award.

"We trust that, in view of the facts we have set forth and of our readiness to cooperate with you in the manner we have stated, you will conclude that the procedure we have outlined will give full protection to both sides pending the trial of the action."

The letter was signed by the lawyers for the five circuits, as named above.

Kansas Is Third To Get Divorcement Bill, Senate Gets Block Booking "Steerers"

Representative M. Williamson on Monday introduced in the Kansas House a bill to prohibit production or distribution companies from owning or operating theatres.

Patterned after the North Dakota divorcement law,, enacted last year but not enforced pending a decision in the U. S. Supreme Court, the Kansas measure provides for a fine of $10,000 *and one year's imprisonment for violation. Forty Kansas theatres would be affected, all owned or operated by Fox Midwest (Twentieth Century-Fox). Paramount likewise is the single operator in the North Dakota case.*

A theatre divorcement bill was introduced in Nebraska last month.

Paving the way for hearings on the Neely anti-block-booking bill, Senator Burton K. Wheeler, of Montana, chairman of the Senate Interstate Commerce Committee, this week appointed a subcommittee to "steer" the measure. Dates for public hearings will be set in a few days.

On the committee will be leaders of the Senate. Senator Ellison D. (Cotton Ed) Smith, South Carolina, is chairman, with Majority Floor Leader Alben W. Barkley, Kentucky, as ranking Democratic member. Senator Matthew M. Neely, West Virginia, author of the bill, is third member, and the minority is represented by Senators Wallace H. White, Jr., Maine, ranking Republican member on the full committee, and Charles W. Tobey of New Hampshire, a newcomer to the Senate.

HOLLYWOOD STILL UNDECIDED OVER EFFECT OF STARS' AIR APPEARANCES

But Exhibitors Hold to Argument That Film Players' Radio Shows Hurt Box Office, Particularly Sundays

by WILLIAM R. WEAVER
Hollywood Editor

Long a topic of indecisive discussion in the town where NBC and CBS have raised impressive million-dollar broadcasting temples within the year, film star participation in radio leaped into front rank importance among Hollywood problems of the day when Darryl Zanuck, production general of Twentieth Century-Fox, announced he had ordered Tyrone Power, one of his biggest actors, out of the Woodbury Soap radio program and released to the press some written reasons why, not the least of which was his "heeding the protests and advice of exhibitors about the excessive appearances of film stars on radio shows."

Pertinent Opinions

Now, one week later, the subject has begun to display striking kinship with that older conversational favorite, the weather, of which Mark Twain is alleged to have said, "Everybody complains, but nobody ever does anything about it." Nevertheless, a reportorial canvass of studio executives netted a number of quotable opinions pertinent to the problem, a larger number of unquotable ones equally so.

Said George Schaefer, president of RKO-Radio, which has a cooperative part in Jesse L. Lasky's "Gateway to Hollywood" airshow and has a relationship to NBC through RCA, "There is no doubt in my mind that the continued appearance of motion picture stars on important radio programs has definitely hurt theatre attendance. In many instances motion picture personalities have suffered by their participation in radio activities, due chiefly to the fact that their material has not been as good as it should have been."

Judicious Move, Says Roach

Hal Roach, United Artists producer, who occasionally allows his contract players to accept what is called a "guest spot" on a standard air program and is known to have refused offers up to $17,500 a week for use of his studio as point of origin for a major program, said, "While radio is a valuable medium of publicity, and a means for the development of personalities, I feel that the movement for the curtailment of pictures names' appearances on the air is a very judicious one. The box office alone is the consideration that should guide every one of Hollywood's policies.

"Repeated appearances on regularly scheduled programs constitute competition destructive to the box office. The wise use of occasional radio shows for build-up and exploitation purposes is still sound business."

From Twentieth Century-Fox, flooded with queries as to whether Don Ameche would be withdrawn from the Chase & Sanborn (Charlie McCarthy program), reply to which has been that Mr. Ameche's radio commitments predate his film contract, was forthcoming no amplification of the Zanuck statement anent the Power recall.

From Metro-Goldwyn-Mayer, source of the Maxwell House Coffee Hour, no comment was to be had.

TALK OF ENTENTE FOR RADIO, FILMS

The existence of private discussions between top-notchers of radio and motion pictures pointing to a possible tangible pact to promote "friendlier relations" between the two professions came to light unexpectedly last Thursday at an informal radio luncheon presided over by Major Lenox R. Lohr, president of National Broadcasting Company in New York.

Mr. Lohr disclosed that the recent trip to Hollywood by Niles Trammell, NBC executive vice-president, was to confer with film production heads regarding such a pact. Mr. Trammell was sent to the coast by Mr. Lohr following a visit paid the latter by Will Hays, president of the Motion Picture Producers and distributors of America.

Mr. Hays, the NBC president related, visited Radio City several months ago, and in the general discussion that followed related specific matters on the air that had distressed producer members of his organization.

"No comment" was, likewise, the response of Paramount, whose Bing Crosby has a 10-year radio contract with Kraft Cheese and whose Jack Benny, Dorothy Lamour, Bob Burns and Bob Hope are obligated for weekly air stints.

Nor did Warner Brothers, Universal, Monogram, Republic, Selznick-International or Samuel Goldwyn choose to go on record for publication.

"Courageous," Says Exhibitor

Albert Galston, exhibitor-president of the Independent Theatre Owners of Southern California and Arizona, said, "I think Mr. Zanuck has made a most daring and courageous move in forbidding Tyrone Power to do any further broadcasting. I hope that other producers will follow suit." Then, disclosing for the first time that withdrawal of film stars from radio is called for in the platform presented for his organization at the trade practice conferences in New York, he added, "We are unalterably opposed to having motion picture stars on radio programs during hours in which the programs will compete with the box office."

Other exhibitor comment appeared in the local press. The Los Angeles *Times* quoted Spyros Skouras, president of Fox National Theatres, as saying, "It stands to reason that motion picture fans will not spend their money to hear and see their favorites in late pictures when they can sit at home in front of their radios and be entertained by them free of charge. The Sunday motion picture business has been all but destroyed by radio programs featuring big names of the industry. Last Sunday there were 18 of these topnotch film names on the air."

Harry Brandt, New York exhibitor leader, telegraphed to Mr. Zanuck, commending the Power intervention.

The record is clear on exhibitor feelings, they, in organization and otherwise, having voiced opposition ever since film stars started guest appearances, virtually every state organization and both national Allied and MPTOA groups resolving frequently against the socalled "unfair competition."

So much for vocal Hollywood opinion on the matter of film star participation in radio. No less definite in their views are most of those who chose to utter them off-the-record. There is general agreement that Sunday radio has got out of hand, and frequently mentioned as the bale of hay that broke the camel's back is Kellogg's Circle, new on the Sabbath air with Ronald Colman, Cary Grant, Carole Lombard and the Marx Brothers as a permanent program cast welcoming equally high-priced guest talent each week. A favorite remark of studio executives is that most westerns are made for less than the weekly overhead of this program.

There is less agreement as to what should or can be done. Relatively few studio contracts stipulatedly empower employers to estop an employee from picking up $5,000 a week for a radio chore on his day off. Negotiation of new contracts is conducted largely through agents, and few of these 10 per cent participants in client earnings from all sources are disposed to see eye to eye with exhibitors on film star broadcasts.

Additionally, there is a form of studio contract under which a star gets a fixed stipend as payment in full for services rendered and under which an employer subletting said services to a radio advertiser at whatever price he may offer is at liberty to retain that portion of it which house managers checking the ticket receipts call overage. Notable in this corner of the picture is a tenor of great and growing popularity on two regularly scheduled weekly broadcasts who has appeared in exactly one motion picture for his contract employer in the last two years and in no other film.

Theories

One school of thought holds that the current seemingly limitless fund of radio advertiser money for film personalities will dwindle in proportion to the readiness with which it is being taken, thereby touching off a pocketbook retreat of talent from microphone. Other theorists venture to predict that the stars who give of themselves too freely on the air are quite likely to discover they have given all and have nothing left to give the screen that the public cares to buy, thus accomplishing their own retirement and making marquee room for new cinema personalities. Then there is the television bloc, firm in the vaguely predicated conviction that television will do away with invisible radio and somehow bring the public back to the motion picture theatre. Least excited about it all are the stalwart subscribers to the motto, "There's nothing the matter with the business that a good picture won't cure."

One fact emerges as incontestable. Mr. Zanuck's statement, whatever its motive, brought the problem of film star radio activity to the foreground of Hollywood attention. This, and the Power retirement, are tangibles. There hadn't been any until now.

Charles Boyer replaces Tyrone Power in the Jergens-Woodbury "Hollywood Playhouse" NBC radio series following Power's farewell appearance on the program last Sunday.

Niles Trammel, executive vice-president of National Broadcasting, returning to New York from the coast, said he could find no Hollywood studio executive who had any objection to film stars appearing on the air.

CONGRESS HALTS FCC APPROPRIATION; NETWORKS SIGN FOR "CLOSED SHOP"

Change of Federal Policy and New Administrative Agency by July 1st Indicated; Appropriation Waits

Complete change of federal policy in the regulation of radio and communications and an entirely new administrative agency for such regulation now appears a certainty by July 1st.

The House of Representatives appropriations committee this week decided to make no provision for operating funds for the Federal Communications Commission for the 1940 fiscal year, further indicating creation of a new commission.

At Odds Over Telephone Probe

At the same time, publication of hearings before the House committee disclosed that some committee members and the FCC itself are at odds over the usefulness, as a basis for a fair and unbiased report to Congress, of the FCC's $1,500,000 investigation of American Telephone Company, which delved deeply into Telephone's wide ramifications, including those in motion pictures and motion picture patents. Nevertheless, the FCC will submit the report.

Appropriation of funds for operation of the Commission after June 30, next, will depend upon the action taken by Congress toward reorganizing the FCC, as recommended last month by President Roosevelt. This was disclosed Tuesday with submission to the House of the Independent Offices Appropriation Bill, from which the FCC fund, which normally would be included, had been eliminated.

Testimony of hearings by the House subcommittee showed that members of the commission were questioned not only regarding their money needs, but also regarding their activities and difficulties in enforcing the Communications Act.

$2,038,175 Estimated Cost

The report showed that $2,038,175 had been estimated as the cost of operating the Commission during the fiscal year beginning July 1, next, compared with $1,745,000 appropriated for the current year, all of the increase to be for salaries and expenses.

The committee made public the record of its hearings, disclosing that the Communications Commission originally sought an appropriation of $2,400,000, which was reduced by the Bureau of the Budget to $2,000,000.

The record showed also that FCC Chairman Frank R. McNinch and Commissioner Paul A. Walker, the last-named in charge of the American Telephone and Telegraph Company investigation, were questioned at length regarding their activities and policies.

Questioning of Mr. McNinch was directed at the matters which have been the subject of newspaper stories, such as last summer's "purge" of FCC personnel, the present radio "monopoly" investigation, the reorganization of administrative procedure and radio censorship.

The FCC chairman made it clear to the House committee that while the FCC has no powers of radio censorship and seeks none, it believes the radio broadcasters should adopt some "definite standard" of program.

The present "monopoly" investigation of chain broadcasting, the commissioner declared, is not truly a monopoly probe because, he said, he has never been able to find a good definition of monopoly in radio. It will, however, he explained, develop some information regarding hidden ownership of stations.

PROPERTY TAX ON ERPI EQUIPMENT

Ohio theatres having Erpi sound reproducers last week received a notice from Electrical Research Products to the effect that they were not to include such sound equipment in their 1938 personal property tax return as they had in previous years. According to P. J. Wood, secretary of the Ohio Independent Theatre Owners, this is due to the fact that the Ohio Tax Commission insists that the tax on this equipment be paid by Erpi, which, in turn, will seek reimbursement from the theatre user in accordance with the terms of the contract between Erpi and the theatre.

On License Fees

Imposition of license fees or taxes on radio licensees "is perhaps primarily a matter for the taxing department, the Treasury Department, rather than this commission," the chairman said, "but I am not certain but this commission may propose, possibly through the Treasury Department, some measure that would look in the direction of a contribution on their part."

Commissioner Walker, interrogated at length regarding the telephone investigation, proved less responsive.

Much of the questioning revolved around the charge of the Telephone company that it was not permitted to cross-examine FCC witnesses or put witnesses of its own on the stand. Mr. Walker declared first the company was given an opportunity to present witnesses, then explained that the $1,500,000 appropriated by Congress for the inquiry was exhausted and the Commission had no money, and finally admitted that the Telephone company generally was not allowed to cross examine. Pinned down to a yes or no answer, he said the record of the hearings probably would not stand up under court challenge.

No additional funds are being asked by the FCC for the Telephone investigation. Furthermore, Mr. McNinch told the House subcommittee that under the FCC's present setup and budget it could not effectively regulate the telephone industry.

Charges Monopoly

"The evidence has indicated on its face the existence of a virtual monopoly in the hands of the Columbia, Mutual and National Broadcasting companies, a monopoly which may be fairly said to have been fostered by the Government itself," said Representative R. B. Wigglesworth (Rep., Mass.)

New radio legislation will be introduced in Congress in a week or 10 days, it was indicated Monday by Senator B. K. Wheeler (Mont.), chairman of the Senate Interstate Commerce Committee, who, with Senator Wallace White (Maine), last week conferred with Chairman McNinch.

Senator Wheeler himself is expecting to write the legislation.

Differences of opinion indicate the legislation may not be enacted before next year.

Radio Artists' Federation Wins Code, Recognition and New Wages and Hours from Advertisers' Committee

Radio networks broadcasting started this week under its first completely "closed shop" for talent, the American Federation of Radio Artists, last Thursday night, after a 36-hour session in New York, winning complete capitulation from the Committee for Radio Advertisers on a code of employment, recognition of the AFRA, and new wages-and-hours demands.

Strike Averted

The negotiators thereby averted a strike that would have virtually tied up all sponsored radio programs, Hollywood film and Broadway stage and other talent unions having agreed not to appear on sponsored programs which would be affected by the strike threatened by the radio artists.

Radio talent appearing on sustaining, or non-sponsored programs, had already been working on an agreement effected independently with the networks.

The agreement culminates negotiations which have extended over a year. The union walked out of the conference several weeks ago when the agencies refused its demands. A strike was voted by locals. The sponsors hastily stepped in and a committee of agencies was formed, empowered to negotiate for 70 per cent of commercial radio advertising.

The AFRA won most of its demands. Advertising men admitted that the agreed minimum came considerably closer to the AFRA demand for $185 a week for 15 minute programs five days a week than to the overall $50 a week minimum offered by the agencies.

Evade Sole Bargaining Issue

The agencies, it was said, evaded the question of recognizing the union as sole bargaining agent by passing the responsibility to the broadcasting companies. In return the union guarantees to keep its ranks open to all entertainers entering the radio field.

The major scales follow: Actors: 15 minute programs, $15 fee and $10 for rebroadcast; 16 minutes to 30 minutes, $25 and $12.50; 31 to 60 minutes, $35 and $17.50 for rebroadcasts. Rehearsal payments are $6 per hour first four hours; $3 per hour thereafter. Actors on five times a week script programs are guaranteed a minimum of $105 weekly; $100 weekly for four programs a week; $80 for three programs per week. With repeat broadcasts the guaranteed minimum became $140, $125 and $100, respectively.

Singers (soloists): 15 minutes or less, $40, rebroadcast fee $15; 16 to 30 minutes; $50, rebroadcast, $17.50; 31 to 45 minutes, $60, rebroadcast, $20; 46 to 60 minutes, $70, rebroadcast, $22.50. Rehearsal fees are $5 per hour.

Announcers: 15 minutes or less, $15, rebroadcast, $10; 16 to 30 minutes; $25, rebroadcast, $12.50; 31 to 60 minutes, $35, rebroadcast, $17.50. Guarantees are given for announcers working on steady assignments as follows; five times a week, weekly minimum of $75, and $37.50 for rebroadcasts; six times per week, $85 and $42.50 for rebroadcasts.

The National Association of Broadcasters made a last minute effort to stay the signing of the agreement because of apprehension that network affiliated stations would be involved.

Russell Birdwell officially severed his relations with Selznick International this week and opened temporary offices at the Beverly Hills Hotel to handle publicity accounts. On February 15th he will move to permanent offices at 200 South Beverly Drive in Beverly Hills, Cal.

Are you
prepared for
Radio's greatest
crowd-attracting
feud....

HOLLYWOOD SPENT $197,741,358 IN PRODUCTION IN '37, U.S. REPORTS

Increase of $36,000,000 Over 1935 in Expenditures Is Reported by Census Bureau; Employment Rise Also Shown

by FRANCIS L. BURT
in Washington

Motion picture production in the United States—90 per cent of U. S. filming is in Hollywood—hit a new high post-depression level of cost in 1937 with 83 companies expending $197,741,358 in the year, as compared with 161,864,842 spent by 129 companies in 1935, and $119,343,866 reported by 92 companies in 1933, it was disclosed this week by the United States Census Bureau, Washington, in reporting on its biennial survey of the industry.

In alternate years, the Census Bureau reports on gross income of industry, last week disclosing that gross income of corporations engaged in film production in 1936 totaled $320,789,000, compared with $213,759,000 in 1935. (See page 49, February 4th issue of MOTION PICTURE HERALD.)

Net Profit Estimated

Estimating an average of $179,803,100 for 1936 production costs—based on the Bureau's 1937 and 1935 production costs mentioned above—the 1936 net profit could be computed at $140,985,900 on the 1936 gross profit of $320,789,000.

The Bureau's report indicated many new trends in the production branch, in addition to the sharp contraction of producing establishments, showing that employment increased from an average of 19,037 persons in 1933 to 34,624 in 1937, with payrolls almost doubling, from $71,343,941 to $139,588,664; that there was a great increase in the production of short subjects—less than 3,000 feet in length; that producers were testing out color and that industrial pictures were becoming a factor.

Total negative film costs in 1937 were $131,755,154, all but $5,700,000 of which was for theatrical films; compared with $118,673,338 in 1935, of which $110,974,791 was expended on 1,094 theatrical films, and $82,279,869 in 1933, of which $77,535,515 went into 1,059 theatricals.

3,942 Cost $126,039,177 Total

In its 1937 report, the bureau, for the first time, gives a breakdown of theatrical production, showing that there was a total of 3,942 films produced during the year at a cost of $126,039,177, of which 1,099 were full-length features, 12 of them in color, costing $8,777,149, and 1,087 in black-and-white, costing $112,043,405; and 2,843 short subjects of less than 3,000 feet in length, 92 in color costing $1,194,095, and 2,751 in black-and-white costing $4,024,528.

The total cost of nontheatrical films produced in the year was placed by the Bureau at $5,715,977 compared with $7,698,547 in 1935, the loss being due to a sharp contraction in "other" films, the character of which was not revealed. A breakdown of this production showed that $4,539,515 was expended on advertising films and news rels, against $4,939,964 in 1935; $320,680 on educational and other films, against $324,282 on educationals and $2,434,301 on others in 1935, and $855,782 on industrials, on which no figures are available for earlier years.

At the close of the year, it was shown, the producers had spent $33,074,784 on productions not yet finished, compared with $15,683,826 similarly spent in 1935.

Under the heading of "laboratory work," the bureau reported the cost of positive films in 1937 as $8,218,421 compared with $6,046,071 in 1935 and $8,624,761 in 1933, and receipts for work done for others of $15,317,921 compared with $15,089,496 in 1935 and $11,835,057 in 1933.

Other items shown were receipts for other work done: $3,467,947 in 1937 against $1,818,139 in 1935 and $1,520,021 in 1933, and receipts for use of studio facilities: $5,907,131 against $4,553,972 in 1935 and $1,501,701 in 1933.

In a summary of the industry, the bureau showed that the total employment included 15,845 salaried officers and employees, compared with 12,675 in 1935 (the 1933 figure is not comparable) and an average of 18,779 wage earners, compared with 14,917 in 1935 and 10,777 in 1933. The payroll totals included $104,324,328 for salaried officials and employees in 1937 against $79,743,183 in 1935, and $35,264,336 for wage earners against $24,696,405 in 1935 and $18,395,489 in 1933.

Other items going into the expense total were: cost of studio supplies, containers for films, fuel and energy, $35,574,879 against $29,541,118 in 1935 and $26,153,298 in 1933; cost of contract work, $7,012,657 against $5,144,976 in 1935 and $4,027,663 in 1933, and other expenses, $15,585,158 against $22,749,160 in 1935.

An analysis of the distribution of the industry discloses that only 35 of the 83 establishments reporting for 1937 were in California, but that they had 30,405 of the total of 34,624 persons employed and accounted for $171,943,349 of the $197,741,358 spent by the industry as a whole. California also accounted for 40 of the 46 establishments going out of business between 1935 and 1937.

All of the California studios were in the industrial area of Los Angeles, 24 of them within the city limits and 11 outside the city but within the county. Employment was practically evenly divided between the two groups, with the city studios reporting 15,345 persons and the others 15,060.

The second state in importance was New York, with 21 studios, a loss of three from 1935, giving employment to 2,883 persons and reporting total expenditures of $16,377,532; and Illinois was third, with seven establishments, a loss of one, giving employment to 156 persons.

Find 610 Tons of Government Film; Call Most of It Not Worth Keeping

The extent of the United States Government's film-making operations was revealed this week in testimony of R. D. W. Connor, head of the National Archives, before a House appropriations subcommittee, in Washington, which disclosed that so far 610 tons of film have been found in the offices of Federal agencies.

In the District of Columbia alone—where most Government film is stored—Mr. Connor told the committee, a WPA research group found 17,700,000 running feet of motion picture film. It also found approximately 3,000,000 still-picture negatives and 5,000 sound recordings. The motion picture film alone is equal to Hollywood's total output for six years—producing the usual 500 features annually of an average 6,000 feet length.

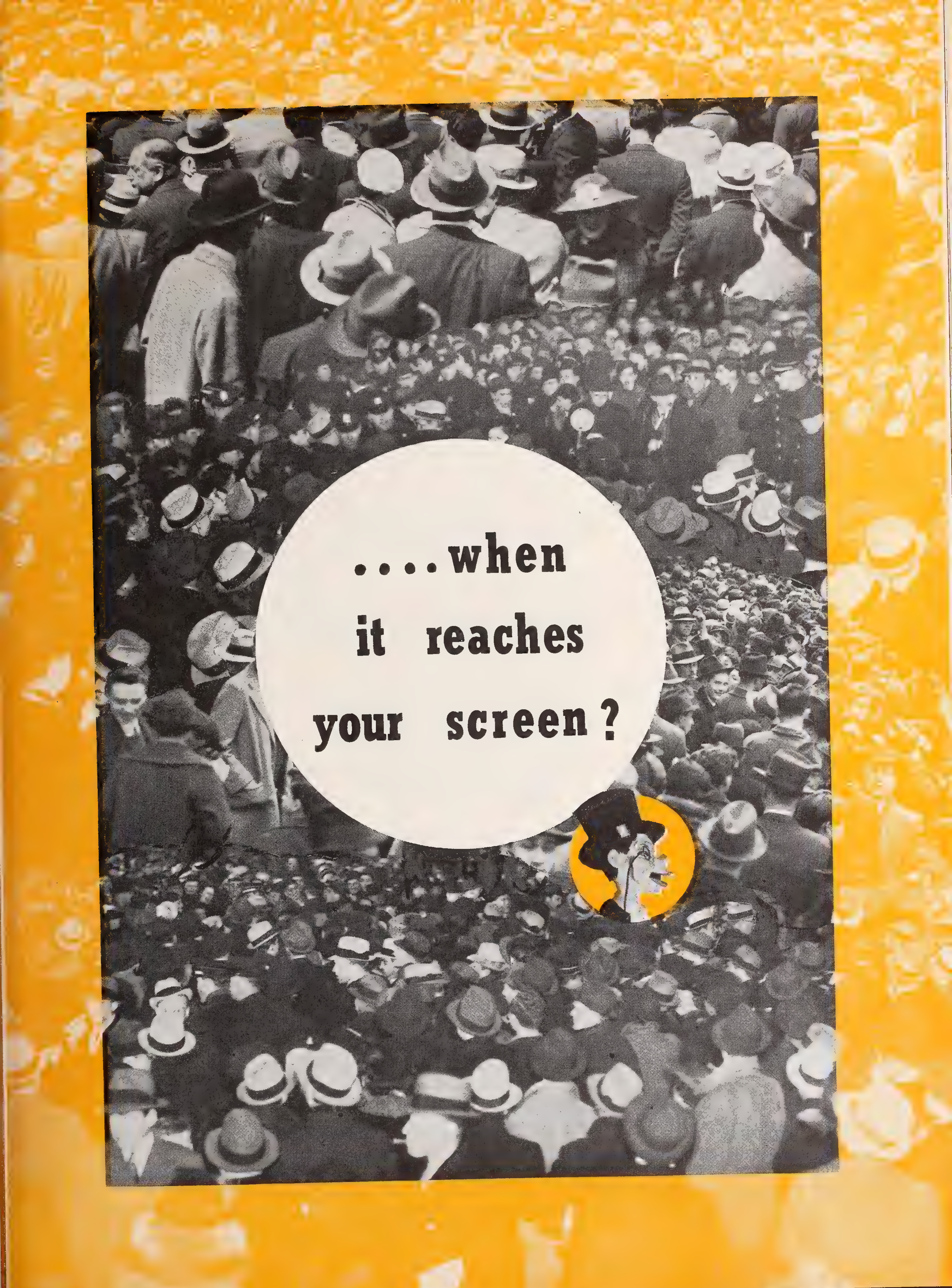
Most of the film material of the Government, it was indicated, has not been found suitable for preservation in the National Archives, which so far has acquired only 384,000 feet of film, some of which represents donations from private sources.

The small proportion of "worth-while" film is due to the fact that much of the Government's picture-making activities are concerned with mapping, improvement of agricultural methods and like subjects, while the Archives is concerned primarily with securing film showing history in the making.

A number of pictures of this type have already been acquired, Mr. Connor reported, including one of the funeral of President McKinley, several made during Theodore Roosevelt's Administration, and others dealing with the construction of the Panama Canal and with Admiral Byrd's several expeditions. From some source unnamed, the Archives also secured a picture of the destruction of the Hindenburg at Lakewood, N. J.—probably from a newsreel company.

At present, the Archivist told the committee, he is concerned with the preservation of the films secured, most of which are on nitrate base. While such film has a life expectancy of probably 25 years or more, the more desirable record can be secured on acetate base film, and the Archives office is desirous of securing equipment with which it can copy pictures. Such equipment would cost about $275,000, he said.

De Luxe Laboratories has obtained a Government contract for printing WPA films, calling for an expenditure up to $10,000 during 1939. This is a renewal of a contract held by De Luxe last year, when the Government ordered about $3,000 worth of printing. The bulk of the work, including production, is handled by Pathe News.


....when
it reaches
your screen?

Majors Forced Out, Says Hays

American motion picture companies have no course except to submit to the Italian film decree, which has forced them to cease business in Italy, Will H. Hays, president of the MPPDA, said in a statement this week officially making known the position of the U. S. majors under the Italian law which established a governmental distribution monopoly on all films in Italy.

"The American motion picture companies have taken the final steps necessary to submit to the Italian Royal Decree which forces them to abandon entirely all their business in Italy as of December 31, 1938," he said.

"That decree arbitrarily rendered null and void all present American distribution contracts in Italy, although some of such contracts had several years of unexpired term.

"The decree set up a government monopoly for the distribution of all imported motion pictures and by regulations pursuant thereto required all imported motion pictures, regardless of existing distribution contracts, to be distributed by such monopoly on a flat rate and under terms determined solely by such Italian authorities.

"The decree further provided that there should be no exception to its provisions except on agreement by several ministries. Such agreements have not been obtainable, so that the American companies had no choice except entirely to cease distribution in Italy. This all American companies have done."

Declaring that the withdrawal of American distributors from the Italian market does not involve the Governments of the United States and Italy, State Department officials in Washington this week said, however, that the Department has been watching the situation very closely.

Union Depositions Taken; N. Y. Exchange Picketed

In their suit to oust John P. "Big" Nick, head of the St. Louis theatrical unions, Clyde Weston, business agent of Local 143, and George Browne, president of the International Alliance of Theatrical and Stage Employees, fifteen members of the Motion Picture Operators' Union are giving their depositions behind closed doors, at the request of William Dillon, attorney for the defendants.

Operators' Local 306 posted a picket line in front of the Twentieth Century-Fox home office, charging dismissal of four men. The company claimed that only two were dropped and that the union had agreed to the dismissal.

The federal district court in Kansas City dismissed the petition for an injunction to prevent picketing of the Sun theatre, on grounds of lack of jurisdiction.

The truck drivers' strike in Denver, which had tied up film delivery service, has been settled. New officers of the Denver film employees union include Lee Cronk, Paramount, president; Ellsworth Hays, Twentieth Century-Fox, vice-president; Elmer Finch, RKO, treasurer; Elsie Wickstrom, National Screen, recording secretary; Max Gilbert, Columbia, business agent, and Paul Gundy, Warners, sergeant-at-arms.

10 Films Classified By Decency Legion

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, three were found unobjectionable for adults and two were cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Hell's House" (Reissue), "Mr. Moto Takes a Vacation," "Ranger's Round-Up," "Torchy Blane in Chinatown," "Silver on the Sage." Class A-2, Unobjectionable for Adults: "Gambling Ship," "Honolulu," "Made for Each Other." Class B, Objectionable in Part: "Sunset Murder Case," "Tail Spin."

Warners Launch Wilmington House

The new $660,000 Warner theatre in Wilmington, Del., the largest and costliest motion picture house to be constructed in the Philadelphia-Baltimore area since the Mastbaum was built in Philadelphia in 1926, was opened at gala ceremonies attended by Gov. Richard C. McMullen, Mayor Walter W. Bacon and city and state officials on Wednesday evening. Powers Gouraud, Philadelphia radio announcer of WCAU, was master of ceremonies.

The 1,800-seat ultra-modern picture palace was constructed by the Old Time Petroleum Company of Wilmington and leased to the Warner company for 20 years. There are now six theatres in the city under Warner direction.

Thousands thronged the theatre for the opening show at 6 p.m. which preceded the official opening ceremonies at 8:45 o'clock and the private showing. Floodlights from adjoining buildings were played on the theatre and gave the thoroughfore the appearance of Hollywood premieres.

The *Journal-Every Evening* and *Morning News* greeted the opening with special sections.

Presentation of the colors at the official opening was made by the color guard of the Bugle and Drum Corps of Delaware Post, No. 1, American Legion, in the theatre and at the gala program.

Film Notables Sponsor Motion Picture Ball

The first annual motion picture ball under the auspices of the Film Division of the Theatre Arts Committee will be held Friday night at the Hotel Roosevelt, New York. Among the sponsors are Howard Dietz, advertising and publicity director, Metro-Goldwyn-Mayer; Lynn Farnol, United Artists advertising and publicity head; Louis Nizer, film attorney; Fredric March, Florence Eldridge, Dashiell Hammett, Sam Jaffe, Dorothy Parker, Franchot Tone, Frances Farmer, Katherine Locke, Lillian Hellman, and Howard Barnes, motion picture critic of the *Herald Tribune*.

The entertainment will feature a Committee variety show, with Hiram Sherman master of ceremonies. The money raised will be used for the aid of refugees in Spain and China, and to fight the proposed cuts in the WPA Theatre Project.

Three New Tax Bills Proposed

More tax troubles for exhibitors threaten in New York and North Dakota, as three state bills, two in New York and one in North Dakota, come up before the legislatures. The low rent housing bill sponsored by Senator Frederic Coudert and Assemblyman Abbot Low Moffat, now before the New York State legislature, calls for an excise tax on theatre tickets to raise funds for the proposal. The rate of taxation would be one cent on tickets costing 50 cents; two cents on tickets costing between 51 cents and $1.00; five cents on tickets costing between $1.00 and $2.00, and 10 cents on tickets costing over $2.00.

The probability of a two per cent sales tax in New York State appears as a likely compromise in Governor Lehman's tax plans. Opponents of the planned new taxes of $1.00 per $1,000 on assessed realty value and one-fifth of one per cent on business turnover are in favor of the sales tax, which, it is estimated, would yield between $100,000,000 and $120,000,000 annually. Owners of theatre property have not committed themselves on the real estate tax. Public hearings will be held February 22nd.

North Dakota legislators, seeking new sources of revenue, have discussed a proposal to levy a flat tax on theatre admissions; five cents on tickets selling for 11 to 50 cents; 10 cents on admissions from 51 cents to $1.00, and 15 cents on those over $1.00. Theatre owners have countered with a proposal to double the present sales tax rate, bringing it to four per cent.

IATSE Settles Studio Disputes

At a meeting in Hollywood Monday of business agents of virtually every union engaged in motion picture production and presided over by Aubrey Blair, Screen Actors' Guild executive, it was announced that the International Alliance of Theatrical Stage Employees by arbitration had settled differences with machinists', carpenters' and plasterers' international locals.

Business representatives of the unions renewed the pledge to settle differences amicably, and with Mr. Blair acting as arbiter in jurisdiction disputes. Both he and other union executives said the studio utility emplayees' argument with the IATSE would in all probability be settled in a few days.

The move to adjust differences followed closely recent return of complete autonomy by International to IATSE Locals 37, 659, 695 and 683.

"Gunga Din" Records

RKO's "Gunga Din" went into its third week at the Music Hall Thursday, having played to approximately 310,000 admissions in its first two weeks.

The company reported holdovers in Los Angeles, Boston, Washington, Chicago, Denver, San Francisco, New Orleans, St. Louis, Baltimore, Philedalphia, Houston and El Paso, in addition to the Music Hall in New York, and new all time box office records in Hollywood and Los Angeles.

You'll have
to use your
exits for extra
entrances!

THE HOLLYWOOD SCENE

Richard Greene

One year ago Richard Greene was just another young British actor who had signed a Hollywood contract. Today he holds a record for spectacular dashes from obscurity to screen fame.

From a long line of British footlight celebrities (his mother still plays bit parts on the London stage) this Plymouth, England, lad never set the "tight little Isle's" theatre-world afire with his histrionic accomplishments. Nonetheless, in a show or two and a picture here and there, he attracted a measure of attention.

January 17, 1938, he embarked for America with one of those indeterminate contracts that said he would be working for Twentieth Century-Fox for the next seven years. He was given a secondary role in "Four Men and a Prayer." Four months later that picture was a May Box Office Champion. "Dick" Greene was on his way. Followed starring roles with Sonja Henie in "My Lucky Star," with Nancy Kelly, likewise a newcomer, in "Submarine Patrol," and with Loretta Young in "Kentucky."

Hollywood, so accustomed to speed that everything looks like a blue blur, couldn't see Richard Greene very well. But Darryl F. Zanuck, whom nobody ever found asleep at the switch when a neat showmanship trick was to be turned, could. He assigned his discovery to Shirley Temple's next picture, "The Little Princess," announced that he would have top roles in "The Hound of the Baskervilles" and "Stanley and Livingstone."

Meanwhile the New York *Daily News* and 50 newspapers were conducting a picture-player popularity poll (see MOTION PICTURE HERALD, February 4). Exactly a year from the day he landed in Hollywood, Richard Greene found, along with Loretta Young, that he had been named Number Five.

Differing from the common concept of things English, Mr. Greene came "crashing through."

RICHARD GREENE, a year ago unknown to American audiences, is playing opposite Shirley Temple in the little Champion's new Twentieth Century-Fox production, "The Little Princess".

Production Normal

Ten pictures started the first week in February and eight were completed, but the most important item is that Warners Bros. began work on "Confessions of a Nazi Spy." While many more are to be added, Edward G. Robinson, George Raft, Francis Lederer, Paul Lukas and Dorothy Tree are the featured personnel. The company also started "Each Dawn I Die," in which James Cagney will be starred.

Two pictures also started at 20th Century-Fox. The big one, considering budget and scope of production, "Stanley and Livingstone," will feature Spencer Tracy, Richard Greene, Nancy Kelly, Cedric Hardwicke, Walter Brennan and Henry Hull. Cast for "Charlie Chan in Reno" are Sidney Toler, Sen Yung, Phyllis Brooks, Ricardo Cortez, Kane Richmond and Slim Summerville.

Universal likewise gave two productions the starting signal. George Murphy, Dorothea Kent, El Brendel, Grant Richards, John Wray and Stanley Hughes are the top names in "Risky Business." "Murder in the Surgery" will present Bruce Cabot, Helen Mack, Constance Worth, Joan Woodbury, Addison Richards and Mabel Todd in the leading roles.

Charles Starrett and Iris Meredith are again teamed in Columbia's "Prairie Night."

At Paramount Bob Hope, Shirley Ross and Gene Krupa and his orchestra began work on "Some Like It Hot." Lee Tracy returned to the Hollywood scene for the leading role in RKO-Radio's "What's a Fixer For?" in which Peggy Shannon, Virginia Weidler, Peggy Carroll, Dorothy Lovett, Dick Clark and Irene Franklin also will be seen.

Monogram started "Trigger Smith."

Active shooting wound up on three productions at Columbia. "The Lady and the Mob" will present Fay Bainter, Ida Lupino, Lee Bowman, Warren Hymer, Henry Armetta, Olaf Hytten, Joe Sawyer and Harold Huber in the principal parts. Dolores Costello, Michael Whalen, Virginia Weidler, Don Beddo, Charles Halton and Erville Alderson will be seen in "Outside These Walls." The Larry Darmour production, "The First Ranger" will star Bill Elliott with Veda Ann Borg, Charles Whittaker, Jack LaRue and Jack Ingram.

Monogram finished "The Mystery of Mr. Wong." Boris Karloff is the star. Dorothy Tree and Grant Withers head the support cast.

At RKO-Radio "They Made Her a Spy" was finished. It will present Sally Eilers, Allan Lane, Frank M. Thomas, Fritz Lieber, Larry Blake, Charles Halton, Theodore Von Eltz, Pierre Watkin and Addison Richards.

In Republic's "Rough Rider Patrol" Roy Rogers, Mary Hart, Raymond Hatton, Eddie Acuff, Guy Usher and Dorothy Sebastian are the principals.

"Hero for a Day," Warner Bros., features Charley Grapewin with Jane Bryan, Henry O'Neill, Elizabeth Risdon, Dicke Jones, John Russell, Fred Taylor and James McCallion.

Independent Production

Economists, and dreamers too, have long maintained that a soundly conceived plan of independent production within major studio organization would prove a solution of the problem of ever-rising production costs. The cooperative deal which Lester Cowen, W. C. Fields and Edgar Bergen have set with Universal for the making of "You Can't Cheat an Honest Man" appears to be one such practical solution.

The plan, devised by Cowen, approved by Fields and Bergen and snapped up by J. Cheever Cowdin, Nate Blumberg and Cliff Work, is this: Universal puts up a fixed budget to make the picture; Cowen, Fields and Bergen put up their executive and artistic abilities. The salaries of the director, George Marshall, and of the supporting cast, the technical and mechanical crews, as well as all incidental production expenses, are paid out of the budget. Payday for Cowen, Fields and Bergen comes when the released picture shows a profit.

Universal provides the money. Any costs in excess of the set figure must be assumed by the cooperating trio. In return, the company gets the services of its partners for an indefinite period. In other words, no matter how long or short a time it takes the Cowan-Fields-Bergen trio to make the picture, it won't cost Universal any more. If there is a saving, that will be beneficial to both parties; any overtime costs will be charged to the trio.

Called the most advantageous item in the setup is the elimination of producer and star salaries, which, as a general rule, are 50 percent of the cost of any picture. This saving, automatically, is applied to improving production.

The New Universal *presents*

W. C. FIELDS

in

"You Can't Cheat An Honest Man"

with

Edgar **BERGEN** · Charlie **McCARTHY**

and **"MORTIMER" · CONSTANCE MOORE · MARY FORBES**

THURSTON HALL · PRINCESS BABA

Original story by Charles Bogle

Directed by GEORGE MARSHALL

Produced by LESTER COWAN

RELEASED FEB. 17TH

INDEPENDENTS RAISING A UNITED VOICE IN BRITISH EXHIBITOR FIELD

Move for Separate Subcommittee in Home Counties Matched by Scottish Discussion of Separate Section

by AUBREY FLANAGAN
in London

The independent revolt within the British Cinematograph Exhibitors' Association is rumbling to a crescendo. The independent exhibitors seem to feel that neither Fuehrer Adolph Hitler nor Il Duce Benito Mussolini is as great a menace to their peace as the major picture house circuits of Great Britain itself.

Gaining United Voice

Scattered and disorganized unrest in various exhibitor centers of the country is gaining more coherent and united voice, and is giving place increasingly to open rebellion and the birth of a movement towards the formation of independent groups within the local branches. Most significant of recent moves has been instruction by the London and Home Counties Branch to its executive to consider the formation of a subcommittee of non-circuit members with powers to cooperate with exhibitors not on the committee, with the idea of giving the independents an exclusive debating ground and platform.

The Scottish branch of the Cinematograph Exhibitors' Association, while not actually formally so resolving, have discussed vigorously and frankly the desirability of forming a separate section in the association to represent the independents. Leeds, Sheffield and other areas have seen the standard of revolt raised, and there is every indication that hardly a CEA branch but will, in the near future, consider following London's example in a bid to safeguard independent interests against what they call circuit domination of the association. Efforts are likely to be made even to amend the CEA constitution.

Revolt in the Council

Earlier this month the revolt came to a visible head in the General Council itself, with the vexed problem of two supers in one program as the crux of the argument. Forcibly, and without waiting for counter argument, the new committee, which had been formed to succeed the negotiating committee, whose admission of failure marked last month's meeting, threw the cat among the pigeons by demanding that the officers of the association accompany them in a deputation to the circuits, asking them that they put an end to the matter. As an argumentative bludgeon they threatened otherwise to go to the Kinematograph Renters Society and suggest the joint establishment of a new grading regime, asserting that they had already a list of pictures, past and future, in the super category.

Exclusively independent, too, are to be both the representation and the viewpoint of the CEA committee formed to examine the Quota Act, with a special reference to the shortage of product. Less ostentatiously, but with no less significance, was formed at the same General Council meeting a committee to examine the whole position of the independents in the face of mergers, actual or potential, of the caliber of that scheduled between Gaumont British and Odeon.

In the exhibitors' view, the situation at present is complicated predominantly by the shortage of product for which the Films Act can be held only partly responsible, and by the continued building of new cinemas, in itself almost exclusively an exhibitor problem, even though the circuits be called mainly guilty. It is clear that the real effect of redundancy is being experienced most bitterly as a result of the shortage of product, both English and American. In a few months, it is claimed, there will not be sufficient films to supply the existing number of picture houses. Birmingham is quoted as an example; five cinemas were built there in the past year, the city of 1,002,413 now having cinema seating for 117,000.

ACTION ON QUOTA CHANGE THIS WEEK

The Board of Trade definitely will present to the Films Council this week amendments to the Films Act to adjust the multiple quota provision, as was predicted last week.

Under the restrictions of this clause, the production of outstanding product by American companies in Great Britain is handicapped because inferior product must be added, the distributors say, to meet footage requirements.

The further threat has been raised that the forthcoming year may see a bid on the part of certain independents to amend the constitution of the CEA, and it is not unlikely that this will be attempted. A minor sensation arose at the last General Council meeting following the attempt of one circuit to exploit the rule permitting "responsible officers" to represent theatres on the association, by flooding the membership with minor officials and lesser executives. After two hours' discussion it was decided to instruct the CEA solicitor to tighten up this clause to prevent such interpretations in the future.

One Vote to a Group

Any attempts to amend the constitution, as foreshadowed by the Yorkshire Independent standard bearer, John Xavier Prendergast, probably would aim at obtaining greater representation of independent groups by limiting votes to one for each group, instead of one for each theatre as at present.

It is claimed by partisans of the Prendergast school of thought that, while the circuits control only one-third of public patronage, and the independents are doing two-thirds of the business, the circuits control three-thirds of the CEA policy.

There is, nevertheless, a strong body of opinion within the CEA that the constitution is sufficiently wide and elastic for righting the situation within the association itself.

Two Supers Still Argued

A lengthy discussion on this very point marked the London Branch meeting at which a decision was taken in favor of an independent subcommittee within the branch. Both the annual report of the branch and a special statement by the retiring chairman, Tommy France, emphasized that the question of two supers in one program was still their greatest problem, regretted also the inability of the association to find means of preventing overbuilding. In spite of this the independents' revolt, led by L. C. Pierpoint, was proved strictly constitutional, and insistence was agreed upon that any subcimmittee should function within the association rather than against it. As Cecil Mathes said, it is agreed that the independents have a majority, but they do not hold together. Alternatively, to quote Mr. Prendergast, the independents constitute the collateral security for the circuits.

Exports and Imports

Exports of exposed positive film for December last was 2,282,251 feet ($75,970) as against 1,826,722 feet ($51,115) in December, 1937, and 2,044,510 feet ($53,525) in 1936.

Footage exported for the whole of 1938 was 24,842,780 feet ($812,245), a slight increase over the 22,676,394 feet ($646,875) of 1937 and 22,390,532 feet ($584,870) of 1936.

Imports of blank film for December showed a considerable drop, 2,562,293 feet ($40,350) in 1938, 5,756,027 feet ($89,050) in 1937 and 7,572,373 feet ($132,890) in 1936.

Footage of blank film imported for the year was 66,853,283 feet ($1,081,380) in 1938, against 70,446,785 feet ($1,285,115) in 1937 and 70,843,229 feet ($1,366,640) in 1936.

Footage of exposed film for December were slightly above last year, being 1,641,566 feet ($75,585), against 1,469,079 feet ($59,865) in 1937 and 1,895,520 feet ($74,265) in 1936.

Footage for the complete year was very slightly less at 20,343,073 feet ($816,620) against 21,950,773 feet ($860,465) in 1937 and 23,338,743 feet ($951,620) in 1936.

Re-exports of films in December were 638,411 feet ($32,570) against 892,605 feet ($32,640) in 1937 and 730,021 feet ($27,295) in 1936.

For the year, footage was 7,701,266 feet ($280,340) against 7,618,579 feet ($260,180) in 1937 and 9,846,512 feet ($328,060) in 1936.

UA Foreign Gross Called Best Ever

United Artists in 1938 had the greatest foreign gross receipts in its history, Murray Silverstone, operating head of the company, said in Hollywood this week, after presiding at a series of stockholders' meetings at which a new and lower distribution charge system was set up. Mr. Silverstone left the coast on Tuesday for his headquarters in New York, after talking with John Hay Whitney of Selznick International concerning a possible deal for continued release of Selznick product.

The UA executive also took part in discussions between Hal Roach and the Security First National Bank of Los Angeles which resulted in a financing plan for the producer's program which it is estimated will cost $5,000,000. Roach is directing "Captain Fury," which will be followed by "Water Gypsies," "The Housekeeper's Daughter," "Roadshow" and a film with Margaret Sullavan.

In spite of restrictions of foreign markets to American films, Mr. Silverstone said that 50 per cent of the company's revenue came from abroad.

Mr. Silverstone, after a conference with Charles Chaplin, announced that the story is completed for Chaplin's next feature, "The Dictators," and that the film will lead off the fall season for United Artists.

BRITON'S BLAME QUOTA FOR SCARCE JOBS AND FEW FILMS, SAYS ECKMAN

More Voluntary Production Is What Is Needed, Declares Loew's Executive on Visit to America

by SAM ECKMAN
Chief Executive for Loew's
In England

British film interests are seriously worried by the decline in British production and the unemployment among British studio workers, and are blaming the Quota Act.

This is understandable. By forcing American motion picture companies to produce pictures in Great Britain the Quota Act has undoubtedly placed the purely British producing companies in a very difficult position.

The quantity and quality of the pictures that the American companies are required to produce with British labor has, in effect, compelled the American companies to absorb many of the best British actors and technicians for their quota productions.

No Choice

Since the production of quality pictures for quota purposes is compulsory, the American companies have no choice in the matter. The purely British producing companies are consequently deprived of the best British talent or forced to bid against the American companies for it.

As the quota productions are of high quality in almost every instance, they also absorb a greater proportion of British screen time to the exclusion of other British product.

Leading British producers are fully aware of this situation and are protesting openly against the harmful effects of the Quota Act.

Liability, Says Woolf

C. M. Woolf, of General Film Distributors (in London), stated at a recent press conference that the Quota Act is definitely a liability from the standpoint of the British industry and that permanence and prosperity can come only through the voluntary production of worthwhile British pictures.

Referring to the demand of film labor groups for an increase in the quota as a means of relieving unemployment in the industry, Mr. Woolf said:

"I would rather see the studios half full than the cinemas half empty."

Another leading British producer, Herbert Wilcox, only recently made the following public statement:

"I think the Quota Act has killed the industry and the sooner it is abolished the better. Six good British films will do more for the resuscitation of the trade than ten Quota Acts."

Artificial Support: Capt. Horton

Captain Richard Norton, of the Pinewood-Denham studio group, who has previously been one of the principal supporters of the Quota Act, has now come to the conclusion that "it will never be possible to build a British film business with artificial support."

In a recent press statement he is quoted as saying:

"Quota is an artificial method of making the American people spend some money on British labor. En route it fosters a few names—but even if these are fostered they cannot be absorbed in production unless there is an industry to absorb them. As it is, the British industry is finding talent but the conditions existing result in this talent being dissipated. There will never be a film industry until it is tackled in the same way as only a few tackle it here, which is to make films with a view to making money."

Cosmo-Sileo

Sam Eckman, Jr., with Mrs. Eckman, arrived in New York last Thursday from London for a vacation. He has been associated with Loew-MGM and one of its predecessors, Goldwyn Pictures, since 1917, and has been in charge in England since 1927. He served as president of the British Kinematograph Renters' Society (film distributors in England) for three years, from 1931 to 1934. His remarks on this page were prepared by him on shipboard as the S.S. Normandie *steamed into New York harbor.*

Kenneth Nyman, President of the Cinematograph Exhibitors Association, whose organization has always opposed any suggestion of reducing the so-called "renters' quota," is quoted in the trade press as saying:

"British film production needs not so much Films Acts or artificial quotas as a substantial market outside the United Kingdom."

The Cinema, one of the leading British trade papers, has embarked on an editorial campaign designed to free the British film industry from the shackles of the Quota Act and enable it to stand on its own feet.

These statements are not made lightly. They point to a definite and growing conviction among the leaders of the British film industry that the present Quota Act, or any other Act designed to subject British production to foreign domination, is a grave mistake in itself and a serious injustice to those who are attempting to build a self-sustaining British film industry on a sound and permanent basis.

Despite this fact, some of the British film labor groups are now agitating for an increase in the quota as a remedy for unemployment. Their sincerity cannot be questioned and the grave situation in which thousands of their members find themselves is a fact that is recognized and regretted by everyone concerned.

Says Groups Are Mistaken

But these groups are mistaken in believing that an increase in the quota will end unemployment among the rank and file of British film workers. The contrary is true. Even if the quota were to be raised to the highest point permissible under the law it would give employment only to a relatively few additional workers, chiefly in the higher salaried categories, and in the long run would inevitably hamper still further the revival of voluntary British production on a broad scale.

What is needed to relieve the present unemployment is not more quota production but more voluntary production. The problem can never be solved through the imposition of a progressively increasing quota on foreign films since such procedure defeats its own object. It can only be solved through the revival of the British film producing industry itself, that is, through the revival of voluntary British production on a permanent and self-sustaining basis.

Statistics indicate that whereas in 1937 some 125 British pictures were produced voluntarily by British companies, quite outside the quota, not more than 30 such pictures were produced in 1938.

There is the crux of the whole matter. When this situation is corrected the unemployment problem will solve itself and—what is equally important from the British standpoint—the way will at last be open for Great Britain to achieve the broader aspects of policy that led the Government to concern itself with film legislation in the first place.

Fortunately, as indicated above, the leading figures of the British film industry and many prominent persons outside the industry now realize where the real trouble lies, which is a long step toward improving the situation.

Berman Urges U. S. Film Accord with British

Collaboration and not competition between the United States and England in production is the solution to the British quota problems, in the opinion of A. C. Berman, who was in charge of the Selznick International office in London until it was closed last month.

Mr. Berman arrived Wednesday in New York from London and plans to leave for the coast in about two weeks.

He pointed out that it has been proved that English studios can turn out a high percentage of good films. Of approximately 65 films made in England last year, about 10 were successes, while of some 500-600 made in the U. S. in a year, only about 20 are real hits, he declared.

Mr. Berman said that there is talk of a higher quota against American companies, and that this could be circumvented by closer cooperation between the industries of the two countries.

U. S. LISTS 92,816 THEATRES IN WORLD

The United States Government reports the existence of 92,816 film theatres, both sound and silent, throughout the world, an increase of 5,719 over the 89,097 reported in 1937 but 2,563 less than the all-time high of 1936, the wide fluctuation being attributed to a 4,000 increase in European theatres.

Compiled by Nathan D. Golden, of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, the report cites 63,043 theatres in Europe, 16,228 in the United States, 6,201 in the Far East, 5,239 in Central and Latin America, 1,224 in Canada, 881 in the Near East and Africa.

The 92,816 sound and silent theatres in the 90 countries surveyed at the end of 1938 follows:

SOUND, SILENT THEATRES IN WORLD

	Grand Totals					
Territory	*1938*	*1937*	*1936*	*1935*	*1934*	*1933*
Europe	63,043	59,187	66,876	60,150	39,547	29,693
United States	16,228	17,000	16,258	15,378	10,143*	19,000
Far East	6,201	5,834	5,244	5,185	4,718	4,639
Latin-America	5,239	5,174	5,292	5,044	5,002	5,270
Canada	1,224	1,089	1,033	905	823	1,100
Africa, Near East	881	813	676	637	689	645
TOTALS	92,816	89,097	95,379	87,299	60,918	60,347

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*Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals.

EUROPE

Country	*1938*	*1937*	*1936*	*1935*	*1934*	*1933*
Russia	30,000	26,000	34,990*	29,691†	9,987*	2,000
Germany	6,500	5,395	5,273	4,782	5,100	5,100
England	5,300	5,000	4,950	5,070	4,897	4,672
France	4,600	4,500	4,100	4,000	4,000	3,900
Italy	4,049	4,900	4,800	4,221	3,794	2,500
Spain	3,500	3,500	3,500	3,450	3,252	2,600
Sweden	1,907	1,783	1,641	1,581	843	1,100
Czechoslovakia	1,305	1,847	1,833	1,833	1,955	2,024
Belgium	1,100	1,000	800	790	750	650
Austria	....	779	765	779	850	850
Poland	769	741	693	498	728	759
Hungary	524	420	410	400	380	633
Denmark	370	358	352	344	340	350
Yugoslavia	383	349	318	336	319	338
Rumania	372	325	350	301	380	350
Switzerland	354	354	334	340	320	310
Netherlands	333	297	305	305	308	255
Finland	285	265	220	242	232	220
Norway	247	250	240	225	241	220
Portugal	215	210	210	210	250	250
Irish Free State	200	190	190	181	....	....
Greece	170	150	153	142	122	100
Turkey	120	121	121	110	100	80
Latvia	100	100	98	86	107	107
Bulgaria	111	100	94	94	128	145
Lithuania	73	69	64	63	60	80
Estonia	62	58	58	62	94	93
Luxemburg	30	30	....	....	....	....
Danzig Free City	24	22	....	....	....	....
East Canary Islands	22	60	....	....	....	....
Albania	18	14	16	14	10	10
TOTALS	63,043	59,095	66,876	60,150	39,547	30,623

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*Includes all halls, converted churches and other local places of exhibition.

†This figure includes, urban, rural theatres, both those equipped with stationary and portable projectors where motion pictures are shown.

THE FAR EAST

Country	*1938*	*1937*	*1936*	*1935*	*1934*	*1933*
Japan	1,749	1,717	1,016	1,634	1,600	1,699
Australia	1,371	1,541	1,420	1,334	1,050	1,050
India	1,025	900	670	675	675	685
New Zealand	721	424	410	435	366	335
China	275	300	300	300	276	238
Philippines	258	235	211	313	273	300
Neth. India	170	154	198	248	192	180
Siam	80	123	123	77	68	68
British Malaya	97	123	122	57	58	45
Straits Settlements	....*	....	....	....	48	....
French Indo-China	110	100	100	40	40	40
Chosen	60	56	45	43	43	....
Ceylon	19	19	18	18	18	18
Fiji Island Society Islands	11	11	11	11	11	11
TOTALS**	5,946	5,703	5,244	5,185	4,718	4,639

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*Figures not available.

**Excluding 131 theatres for Burma; Formosa, 41; Manchuria, 36; Hong Kong, 28; Rarafuto, 17; French Oceania, 1, and Afghanistan, 1.

CENTRAL AND LATIN AMERICA

Country	*1938*	*1937*	*1936*	*1935*	*1934*	*1933*
Argentina	1,021	1,021	1,425	1,493	1,604	1,634
Brazil	1,450	1,246	1,370	1,351	1,200	1,125
Mexico	823	1,115	835	701	701	701
Cuba	375	375	350	300	225	400
Colombia	276	250	210	200	170	385
Chile	243	233	180	171	243	215
Peru	205	201	200	141	110	100
Uruguay	150	128	128	137	137	127
Venezuela	147	111	111	88	134	134
Puerto Rico	121	96	100	100	127	112
Panama	51	51	47	44	38	33
Costa Rica	40	39	37	35	29	27
Ecuador	37	34	34	31	29	22
Guatemala	34	34	31	32	28	28
El Salvador	34	31	29	30	36	47
Dominican Republic	28	22	23	21	36	20
Honduras	27	23	29	29	14	18
Trinidad	27	23	19	17	....	....
Nicaragua	24	25	25	24	22	21
British Guiana	23	23	23	5	5	5
Bolivia	20	19	19	24	23	25
French West Indies	19	15	15	15	....	....
Jamaica	17	15	15	14	14	14
Paraguay	15	14	6	11	9	9
Bermudas	9	9	8	9	9	9
Netherlands West Indies	9	7	6	5	4	4
Haiti	7	7	8	7	7	7
Bahamas	3	3	5	4	4	4
Barbados	3	3	5	3	....	....
British Honduras	1	1	1	2	2	2
TOTALS	5,239	5,157	5,292	5,044	5,002	5,270

AFRICA AND NEAR EAST

Country	*1938*	*1937*	*1936*	*1935*	*1934*	*1933*
South Africa	300	275	300	300	350	291
Algeria	165	166	130	130	130	150
Egypt	118	101	102	90	89	89
Syria	40	39	24	24	26	20
Palestine & Trans-Jordan	43	35	29	27	22	25
Tunisia	37	32	27	30	....	....
Iran	35	35	30	30	30	30
Iraq	20	17	7	4	4	4
East Africa	16	13	11	13	19	17
West Africa	9	15	12	12	12	12
Madagascar	4	4	4	4	4	4
TOTALS	777*	732	676	637	689	645

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*Excluding 62 theatres in French Morocco, 21 in Spanish Morocco and 11 in Nigeria, not listed in previous years.

SAYS 66,253 HOUSES ARE WIRED

Europe, according to the Department of Commerce reports, continues to lead all the world in advancing the position of sound films, installing sound in nearly 3,000 houses in 1938, increasing its wired places from 34,819 in 1937 to 37,578, much more than half of the total sound-equipped theatres of the world.

The world's sound theatres, geographically and by countries, at the end of 1937, compare with the listing for the five previous years as follows:

SOUND THEATRES IN WORLD

	Grand Totals					
Territory	***1938***	***1937***	***1936***	***1935***	***1934***	***1933***
Europe	37,578	34,819	29,207	27,956	23,460	20,934
United States	16,228	17,000	16,258	15,378*	10,143	15,000
Far East	5,796	4,869	4,387	3,712	3,362	2,539
Latin-America	4,571	4,355	4,068	3,338	2,783	2,208
Canada	1,224	1,089	1,033	833	710	710
Africa, Near East	856	764	610	480	411	432
TOTALS	66,253	62,895	55,563	51,697	40,869	41,823

*Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals.

SOUND THEATRES IN EUROPE

Country	***1938***	***1937***	***1936***	***1935***	***1934***	***1933***
Russia	8,000*	6,337*	2,285*	3,000†	1,800*	2,000
Germany	6,450	5,395	5,271	4,780	4,489	4,000
England	5,300	5,000	4,950	4,712	4,608	4,414
Italy	3,800	3,600	2,800	2,724	2,095	1,079
France	3,750	3,700	3,900	3,300	2,900	2,550
Sweden	1,907	1,783	1,641	1,581	843	750
Spain	1,600	1,600	1,600	1,550	1,333	1,500
Czechoslovakia	1,245	1,608	1,348	1,343	1,025	818
Belgium	950	800	740	725	650	400
Poland	743	703	659	467	428	353
Hungary	483	420	385	362	315	267
Denmark	370	348	352	312	325	303
Switzerland	354	354	328	330	310	302
Rumania	354	293	350	298	300	350
Yugoslavia	330	301	263	246	174	184
Netherlands	297	297	297	291	252	240
Finland	285	265	210	214	120	120
Norway	247	250	240	205	204	175
Irish Free State	200	190	190	160	....	....
Portugal	185	185	186	170	168	107
Greece	170	145	140	112	107	100
Turkey	120	100	93	85	60	52
Bulgaria	110	97	89	89	88	109
Latvia	100	100	98	86	107	87
Lithuania	73	63	44	43	44	53
Estonia	62	58	58	54	58	44
Austria	....	706	692	706	650	570
Danzig Free City	24	22	....	....	....	....
Albania	18	14	14	11	7	7
TOTALS	37,578**	34,612	29,207	27,956	23,460	20,934

*Includes all halls, converted churches and other local places of exhibition.

†This figure includes urban, rural theatres, both those equipped with stationary and portable projectors where motion pictures are shown.

**Excluding 42 theatres for Canary Islands and 23 for Danzig Free State, not listed in previous years.

SOUND THEATRES IN FAR EAST

Country	***1938***	***1937***	***1936***	***1935***	***1934***	***1933***
Japan	1,574	1,353	1,237	827	877	450
Australia	1,371	1,541	1,420	1,334	999	999
India	1,025	600	600	500	506	340
New Zealand	721	424	610	435	366	324
China	250	250	183	178	157	120
Philippine Islands	230	213	148	121	127	105
Netherland Indies	160	154	172	192	172	131
French Indo-China	85	50	50	18	18	18
British Malaya	83	97	96	57	50	36
Siam	60	22	22	10	12	12
Chosen	50	46	29	24	24	....
Ceylon	19	18	14	10	9	7
Fiji & Society Islands	3	3	3	3	3	3
TOTALS	5,796*	4,475	4,387	3,712	3,362	2,539

*Excluding 50 theatres for Burma; Formosa, 41; Manchuria, 29; Hong Kong, 28; Rarafuto, 15; French Oceania, 1; Afghanistan, 1.

SOUND THEATRES IN LATIN AND CENTRAL AMERICA

Country	***1938***	***1937***	***1936***	***1935***	***1934***	***1933***
Brazil	1,250	1,084	1,170	906	800	525
Argentina	1,021	1,021	1,000	1,000	600	542
Mexico	437	543	402	200	350	265
Cuba	375	375	300	225	150	131
Colombia	256	230	150	120	120	60
Peru	201	201	180	122	85	77
Chile	200	192	159	150	148	160
Uruguay	150	124	124	122	118	110
Venezuela	147	111	111	85	75	44
Puerto Rico	121	96	100	100	93	87
Panama	51	51	47	44	36	25
Costa Rica	40	39	36	35	26	26
Ecuador	37	34	34	31	27	22
Guatemala	30	28	23	17	16	12
El Salvador	30	27	27	24	24	11
Dominican Republic	28	22	23	21	13	14
Trinidad	27	23	19	17	....	....
Honduras	27	23	29	29	14	18
Nicaragua	24	25	25	23	15	14
British Guiana	23	23	23	2	2	2
Bolivia	20	19	19	19	20	19
French West Indies	19	15	15	....	....	....
Jamaica	17	15	15	14	14	8
Bermudas	9	9	8	9	9	9
Haiti	7	7	6	5	5	3
Netherland West Indies	9	7	6	5	2	2
Paraguay	8	4	6	5	5	6
Bahamas	3	3	5	4	4	4
Barbados	3	3	3	3	....	....
British Honduras	1	1	1	1	1	1
TOTALS	4,571	4,341	4,068	3,338	2,783	2,208

SOUND THEATRES IN AFRICA AND NEAR EAST

Country	***1938***	***1937***	***1936***	***1935***	***1934***	***1933***
South Africa	300	275	250	200	200	195
Algeria	160	131	130	60	60	95
Egypt	118	101	102	90	72	72
Palestine & Trans-Jordan	43	35	29	27	22	16
Syria	40	39	24	24	23	20
Tunisia	34	27	24	27	....	....
Iran	32	32	25	25	....	....
Iraq	20	17	6	6	6	6
East Africa	16	13	11	12	13	13
West Africa	3	10	7	7	7	7
Madagascar	2	2	2	2	2	2
Persia	....	....	....	....	6	6
TOTALS	856*	764	610	480	411	432

*Excluding 62 theatres for French Morocco; Spanish Morocco, 21, and Nigeria, 5.

IN THE CUTTING ROOM

Spirit of Culver

(Universal)

Inspirational Story

In a sense the story to be told is the same that was the basis of "Tom Brown of Culver," which Universal produced about seven years ago. The general background is the boys' military school at Culver, Ind. Its central character is a boy whom the American Legion is putting through school as part repayment of the debt American World War soldiers owe his father who, it is believed, died heroically in action. The boy goes only because the scholarship means free board and room. He is not amenable to discipline and makes his school mates enemies until, becoming familiar with the school's traditions, he realizes he has been a first class heel. He solves his first problem, but encounters a more fearsome one when his supposedly dead father returns. He hasn't known of the incident, but his father reveals his identity. Then both attempt to flee the school and its surroundings, only to be overtaken by officers and classmates who have a letter from the War Department clearing the boy's father of duplicity. On graduation day the boy is a hero.

The principal players in the cast, old and young, are artists of proved caliber. The hero, Jackie Cooper, has recently been in "That Certain Age," "Gangster's Boy" and "White Banners." From his first appearance in "David Copperfield" down to "Listen, Darling," Freddie Bartholomew always has given a good account of himself. Andy Devine is in "Stage Coach." Henry Hull will be remembered for his work as "Father Flanagan's" financier in "Boys Town." Heading the support are Jackie Moran, featured in "Valiant is the Word for Carrie," "Adventures of Tom Sawyer" and "Mad About Music," also Tim Holt, Gene Reynolds, Pierre Watkin and Kathryn Kane.

Joseph Santley is directing.

Release date: To be determined.

The Hardys Ride High

(MGM)

Domestic Comedy

With the "Judge Hardy" series enjoying an enviable reputation, it would seem that all that would be required to exploit this picture would be to announce that "The Hardys Ride High" is a "Judge Hardy" picture, and to place the names of Lewis Stone, Mickey Rooney, Fay Holden, Cecilia Parker, Sara Haden and Ann Rutherford in every place where the public would expect, or not expect, to see them. To be given prominence also would be Virginia Grey, Don Castle, William Orr, Minor Watson, Ann Moriss and Halliwell Hobbes, for they also have important parts in the story.

Thematically—the written script makes for comedy, romance, pseudo-melodrama, action, excitement and spectacle—the story is being fashioned to the design that has given the series such unusual popularity. It has a topical novelty in that it tells the history of a grand illusion that blew up. The family learns that it will inherit a $2,000,000 estate. Immediately, all but the Judge and his wife lose their heads and go wild.

George Seitz, who has directed all the pictures in the series, is again in charge.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of February 4

CAPITOL	Great Heart, The	MGM
	Mice Will Play The	Vitaphone
CRITERION	Screen Snapshots, No. 5	Columbia
	Double Diving	MGM
	Once Over Lightly	MGM
PARAMOUNT	Hold Your Breath	Paramount
	Unusual Occupations, No. 4	Paramount
	On with the New	Paramount
RIALTO	Ski Rhythm	Columbia
	Flat Foot Stooges	Columbia
RIVOLI	Night Watchman, The	Vitaphone
	Busse Rhythm	Paramount
ROXY	Shooting for Par	20th Cent.-Fox
	Owl and the Pussycat	20th Cent.-Fox
STRAND	Lincoln in the White House	Vitaphone
	Small Town Idol	Vitaphone
	Ham-ateur Night	Vitaphone

Sergeant Madden

(MGM)

Law and Crime Duel

In "Sergeant Madden" will be a "cops and robbers" story with many new twists. Its central character will be a New York policeman and the general background is the New York police department. Many scenes were filmed at the New York Police Academy and the methods of training rooky officers is illustrated as well as the actual work of a regular policeman.

Wallace Beery, as the Sergeant, has been given one of the most powerful and sympathy-winning roles that has been his lot in a long time. The supporting cast also has players in whom public and exhibitors should be interested, among them Alan Curtis, discovered in "Mannequin"; Fay Holden, the mother in the "Judge Hardy" series; Tom Brown, Lorraine Johnson, last in "Arizona Legion"; George O'Brien, Marc Lawrence, David Gorcey, Ben Welden, Marian Martin, Horace MacMahon and Etta MacDaniels.

"Sergeant Madden" is being produced by J. Walter Ruben, who directed Beery in "Bad Man of Brimstone," "Good Old Soak" and "Old Hutch." It is being directed by Josef von Sternberg, discoverer of Marlene Dietrich and director whose credits include "Crime and Punishment," "Morocco," "Shanghai Express" and many others.

Release date: March 17, 1939.

You Can't Cheat an Honest Man

(Universal)

Comedy

Acknowledging the showmanship value of the Edgar Bergen-Charlie McCarthy combination, as well as that of W. C. Fields, the principals in "You Can't Cheat an Honest Man," which Lester Cowen is producing in collaboration with Universal, probably the most unusual of the many unusual features in the film is the fact that Charlie has been made a human character. While he will be manipulated by Bergen, he never will be carried around. He will ride a bucking bronco pony, will carry on a feud with Fields reminiscent of those squabbles in which Baby LeRoy was a participant, will have a love affair.

The story revolves about a circus owner upon whom evil days have fallen. Between evading the sheriff, doubling for his temperamental performers, trying to promote finances, and bring a semblance of order into his daughter's romantic life, W. C. Fields' part promises to be one hilarious misadventure after another.

With the title and the leading trio to carry the main exploitation, and the picturesque circus life backgrounds to serve as a sustaining asset, further name value is represented by Constance Moore, one of the studio's most promising younger players, Thurston Hall, John Arledge, Mary Forbes, Charles Coleman, Edward Brophy, Arthur Hohl, Grady Sutton and Ivan Lebedeff. Among the unusual characters which the picture will present are Princess Baba, exotic daughter of the white Rajah of Sarawak, hypnotic animal tamer Blacaman and Bergen's new dummy, Mortimer.

The production is based on an original story by Charles Bogle, which is another name for W. C. Fields. It is being directed by George Marshall, whose latest credits are "Hold That Co-Ed" and "The Battle of Broadway."

Release date: February 17, 1939.

They Made Her a Spy

(RKO Radio)

Topical Melodrama

Practically all the action of "They Made Her a Spy" will take place in Washington, D. C. In theme, with the necessary love interest included, the story will trace the efforts of a resourceful girl to avenge her murdered brother and serve her nation by risking her life in the secret service. The background is intrigue and spying in the nation's capital. Production detail will reveal the unusual facets of spying and counterspying.

The original story, by Lionel Houser and George Bricker, was transcribed to the screen by Michael Kanin and Jo Pagano. It is being directed by Jack Hively.

The heroine is Sally Eilers, whose latest films are "Tarnished Angel" and "Condemned Women." The leading man, Allan Lane, was featured in "Pacific Liner" and "Twelve Crowded Hours." The supporting cast includes Fritz Lieber, Frank M. Thomas, Theodore Von Eltz, Addison Richards, Larry Blake, Louis J. Heydt, Charles Halton and Pierre Watkin.

Release date: To be determined.

SMART! . . . GAY! . . . HILARIOUS! . . .

Destined to be the bright spot of 1939!

WIFE, HUSBAND *and* FRIEND

Loretta hits the high notes— for high comedy!

And does Warner get even with her!

Both Warner and Loretta have one . . . to make the fun unrestrained!

SOCKO! Loretta lets Warner have it! And it's catch-as-catch-can from there!

From the showmen of 20th Century-Fox comes one of the gayest romances ever to brighten an audience's life . . . or an exhibitor's box-office! Peopled with first-flight personalities in the true 20th hit-manner! **LORETTA YOUNG,** livelier than in "Love is News", lovelier than in "Kentucky"! **WARNER BAXTER,** more dashing and debonair than in "Wife, Doctor and Nurse"! **BINNIE BARNES,** breezier than in "Three Blind Mice"! **CESAR ROMERO,** happier than in "Happy Landing"! **GEORGE BARBIER!** . . . **J. EDWARD BROMBERG!** . . . **EUGENE PALLETTE!** . . . **HELEN WESTLEY!** That's talent! Plus delirious gayety! Sparkling wit! Alluring music! Slam-bang comedy! **BOXOFFICE TO THE LAST LAUGH!**

He wears the pants . when he can get them

HOT OFF THE WIRE!

"Wife, Husband and Friend" sneak-previewed at Huntington Park last night before a gleefully howling crowd. This picture a sure-fire boxoffice sensation. Due to be one of outstanding successes of year, far eclipsing "Wife, Doctor and Nurse."

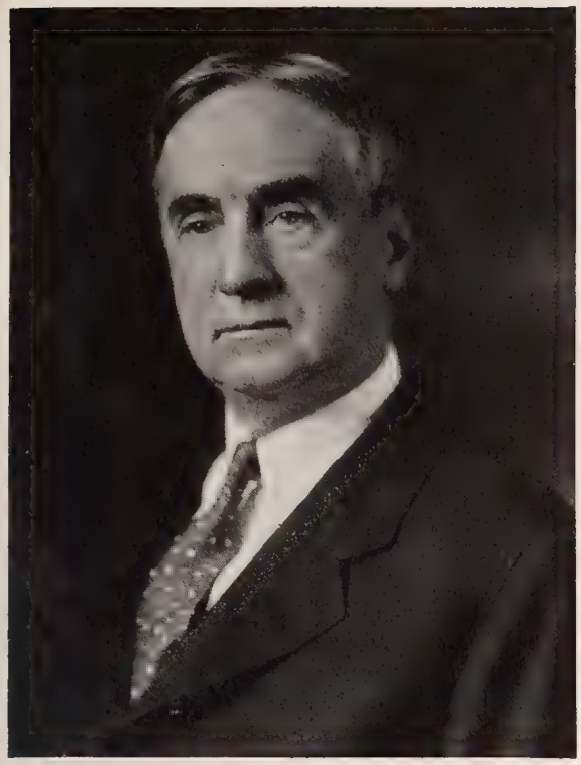
Loretta *Warner*
YOUNG · BAXTER
in
WIFE, HUSBAND *and* FRIEND

with **BINNIE BARNES · CESAR ROMERO**
GEORGE BARBIER · J. EDWARD BROMBERG
EUGENE PALLETTE · HELEN WESTLEY
Directed by **GREGORY RATOFF**
Associate Producer and Screen Play by Nunnally Johnson
Based on the novel by James M. Cain · Music and Lyrics "Drink
From the Cup of Tomorrow" by Samuel Pokrass and Walter Bullock
"Arlesiana" Music by Samuel Pokrass · Lyrics by Armando Hauser
DARRYL F. ZANUCK In Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

The funniest climax ever filmed!

3,000 AT COMERFORD FUNERAL IN SCRANTON



M. E. COMERFORD

Circuit Executive Started in Mines; First Venture in Show Field Was with a Circus

Funeral services were held Monday in Scranton, Pa., for Michael E. Comerford, circuit operator and exhibitor organization leader, who died in his 72nd year in Jackson Memorial Hospital, Miami, last Wednesday. Death was attributed to a heart ailment and pneumonia.

More than 3,000 crowded St. Peter's Cathedral in Scranton for the funeral. Bishop William J. Hafey, head of the Scranton Diocese, pontificated at the solemn requiem mass at which a nephew of Mr. Comerford, the Reverend Paul J. Carey, Wilkes-Barre, was the deacon. The body was taken to the Comerford Mausoleum at St. Vincent's Cemetery in Plymouth, Pa.

Among those attending the services were Ambrose O'Connell, second assistant postmaster general; Carl E. Milliken, executive secretary of the Motion Picture Producers and Distributors of America; Tom Connors and Ted O'Shea, Metro-Goldwyn-Mayer executives; Judge Larkin, Rome, N. Y.; Michael Killatt, Oneida, N. Y.; Joe Miller, Buffalo; William "Dinty" Moore, New York; F. J. A. McCarthy, F. F. Murray and Al Herman, Universal; George Swartz, Philadelphia;

Also Jules Levy, RKO general sales manager; Harvey Day, Educational-International; Edward Fay, Providence; Eddie Dowling, New York; William Cadoret, Rochester; Leon Netter, Paramount executive; D. M. Olmstead, New York, and J. R. Grainger, Republic president.

There were no honorary pallbearers. Six nephews of Mr. Comerford served as active pallbearers.

Started in Mines

Mr. Comerford was born in Hecksherville, Schuylkill County, Pa., in 1867, and attended public school in Plymouth. He worked in mines and at other occupations in his home town and later became a traveling salesman for a food supply house. His first venture into show business was with a circus, of which he became manager. He entered the theatre field soon after the development of Thomas A. Edison's device and had one of the first theatres in Philadeldelphia and later in Baltimore.

He then opened theatres in Scranton and Wilkes-Barre and gradually extended these enterprises through the anthracite coal fields. He became identified with the Binghamton, N. Y., Theatres and later with the E. M. Fay Theatres in New England.

Reacquired Properties

Mr. Comerford was president of one of the first exhibitor organizations, which was founded in Pennsylvania about 25 years ago. The activities of the association later were merged with the present Pennsylvania organizations and the Motion Picture Theatre Owners of America. He was one of the founders of the MPTOA and for years was a national director. He was elected first vice-president of the MPTOA at the 1932 convention in Washington, D. C.

Paramount acquired an interest in his theatre operations in 1928 but failed to complete payments on the properties and they were reacquired by Mr. Comerford in 1933. Paramount, however, retains a minor residual interest in some of the Comerford operations from the portion of the payments which were completed.

In addition to his theatre operations, Mr. Comerford founded and headed Amalgamated Vaudeville Agency, Inc., which held a prominent place in the variety world during vaudeville's heyday, booking many houses throughout the east in addition to his own.

Mr. Comerford also was associated financially with Eddie Dowling in the production of several pictures.

He was a civic leader in Scranton and a director of the city's Chamber of Commerce, and was active in charitable, fraternal and organizational work. He was a leader of the Old Age Pension movement in Pennsylvania and was the donor of a theatre for the Warm Springs, Ga., Foundation for infantile paralysis sufferers.

The circuit has been under the direction of Frank Comerford Walker, a nephew, since Mr. Comerford retired a few years ago.

Lawrence Underwood Dies

Lawrenece Underwood, 68, stage and screen actor, writer and director, died in Hollywood February 2nd. He is survived by his wife, Maude Underwood.

Mrs. Rachel Silverman

Mrs. Rachel Ganz Silverman, widow of Louis Silverman and mother of the late Sime Silverman, founder and former owner of *Variety*, theatrical magazine, died in New York February 2nd. She was 94.

Roland Hennessy

Roland Burke Hennessy, 69, retired publisher and editor, died at his home in Larchment, N. Y., February 1st. He was the founder and until his retirement last year president, treasurer and a director of the Hennessy Radio Publications Corporation which publishes *Radio World*. Mr. Hennessy was at one time dramatic critic of the *New York Morning Telegraph*.

Mrs. Anna F. Samuels

Mrs. Anna F. Samuels, wife of Irving Samuels, who is president of the Automatic Devices Company of Allentown, Pa., died in Miami Beach January 27th. The funeral was held in Allentown on January 30th.

Roy Byford

Roy Byford, 66, British actor, who for the last 10 years had been a member of the Shakespeare Company, died in London January 31st. He toured the United States and Canada with the company in 1928-'29 and again in 1931-'32.

Postpone Quiz Date One Week

Motion Pictures' Greatest Year, Inc., this week announced that the date for the announcement of the winners in the Movie Quiz contest has been postponed one week to February 27th because of the large number of entrants being considered by the judges. National Screen Service has prepared another trailer with the new date, which is available in their exchanges.

A total of 2,152,000 entries was received in the $250,000 contest, according to a report made by Radio and Publications Contest, Inc., to compaign headquarters.

Next Tuesday the exhibitors campaign entries will be judged by a committee after a luncheon at the Hotel Astor in New York.

The winner of the first award of $50,000 may be brought to New York for the presentation, with newsreels covering the event.

Loew's 12 Week Net Above 1937

Loew's, Inc., and its subsidiaries, which include Metro-Goldwyn-Mayer, report for 12 weeks ended November 24th, 1938, a net profit of $2,979,943 after depreciation, federal income taxes, preferred dividends, and a deduction of $500,000 for a reserve for contingencies.

Consolidated statement for the 12 weeks compares as follows:

	12 wks ended Nov. 24, '38	12 wks ended Nov. 25, '37
*Operating profit	$4,938,934	$4,368,850
Depreciation and taxes	1,458,991	1,451,441
Reserves for contg.	500,000	......
Net profit	$2,979,943	$2,917,409

*After subsidiary preferred dividends.

The new earnings equal $1.74 a share on 1,599,053 shares of common stock, compared to $1.69 a share for the 12 weeks ended November 25th, 1937.

NOMINATIONS MADE FOR ACADEMY AWARDS

Mervyn LeRoy Chairman for Annual Dinner February 23 at the Hollywood Biltmore Hotel

The second step leading to Hollywood's own selection of the year's best professional production, artistic and technical achievements was taken at one o'clock last Sunday afternoon when the Academy of Motion Picture Arts and Sciences announced the titles of pictures and the names of persons who have been nominated for the Academy's annual balloting. The final selections and presentation of the awards to those selected will highlight the 11th annual Academy banquet, to be held on February 23rd at the Hollywood Biltmore hotel.

Final Ballots Mailed

Nominating ballots were all returnable last Friday, whereupon the final ballots were mailed, returnable February 20th. Price, Waterhouse and Company, auditors, will count them.

The Academy has named Mervyn LeRoy chairman of the banquet committee, along with Basil Rathbone, Robert Riskin, Howard Estabrook, J. LeRoy Johnston and Donald Gledhill.

Class A members of the Screen Actors Guild nominated five players for the best performance by an actor; five players for the best performance by an actress; five for the best performance by a supporting actor, and five for the best performance by a supporting actress.

All directors fulfilling the minimum qualifications for senior membership in the Screen Directors Guild cast their ballots for the five nominees for the award on best direction.

Those writers who fulfilled the qualifications for membership in the Screen Writers Guild were invited to participate in the selection of five finalists for the award on the best written screen play, as well as five finalists for the trophy marking the best original motion picture story.

Actors, writers and directors together with all members of the Academy, cast ballots for the nomination of 10 productions for the statuette on production achievements.

On Awards Committee

Representing the Academy on the awards committee are Frank Capra, president of the Academy of Screen Directors Guild; W. S. Van Dyke and Estabrook. Screen Actors Guild is represented by Gene Lockhart, Charles Trowbridge and Reginald Denny; the Screen Writers Guild by Frances Goodrich, Albert Hackett and Sheridan Gibney, and the Screen Directors Guild by John Cromwell, Clarence Brown and George Marshall.

Darryl F. Zanuck, Jack L. Warner and Louis B. Mayer represent the producer branch of the Academy, and Cedric Gibbons, Nathan Levinson and Joseph Valentine the technicians' branch. Alternates are Walter Kingsford, Anatole Litvak, Henry Hathaway, George Oppenheimer, Gilbert Gabriel, Melville Baker, Pandro Berman, William LeBaron, Hunt Stromberg, Hans Dreier and Vernon Walker.

Virtually every phase of production activity is included in the awards to be given.

The Nominations

The nominations follow:

Best Picture—"Alexander's Ragtime Band," 20th Century-Fox; "Boys Town," MGM; "The Citadel," MGM; "Four Daughters," Warner; "Grand Illusion," World; "Jezebel," Warner; "Pygmalion," MGM; "Adventures of Robin Hood," Warner; "Test Pilot," MGM, and "You Can't Take It With You," Columbia.

Best Actor—Charles Boyer in "Algiers"; James Cagney, "Angels With Dirty Faces"; Robert Donat, "The Citadel"; Leslie Howard, "Pygmalion"; Spencer Tracy, "Boys Town.'

Best Actress—Fay Bainter in "White Banners"; Bette Davis, "Jezebel"; Wendy Hiller, "Pygmalion"; Norma Shearer, "Marie Antoinette"; Margaret Sullavan, "Three Comrades."

Best Supporting Actor—Walter Brennan in "Kentucky"; John Garfield, "Four Daughters"; Gene Lockhart, "Algiers"; Robert Morley, "Marie Antoinette"; Basil Rathbone, "If I Were King."

Best Supporting Actress—Fay Bainter in "Jezebel"; Beulah Bondi, "Of Human Hearts"; Spring Byington, "You Can't Take It With You"; Billie Burke, "Merrily We Live"; Miliza Korjus, "The Great Waltz."

Best Director—Michael Curtiz for "Angels With Dirty Faces"; Norman Taurog, "Boys Town;" King Vidor, "The Citadel"; Michael Curtiz (again), "Four Daughters"; Frank Capra, "You Can't Take It With You."

Best Screen Play—John Meehan and Dore Schary for "Boys Town"; Ian Dalrymple, Frank Wead and Elizabeth Hill, "The Citadel"; Julius J. Epstein and Lenore Coffee, "Four Daughters" George Bernard Shaw, screen play and dialogue, and W. P. Lipscomb, Cecil Lewis and Ian Dalrymple, adaptation, "Pygmalion"; Robert Riskin, "You Can't Take It With You."

Best Original Story—(Six nominations because of tie) Irving Berlin for "Alexander's Ragtime Band"; Rowland Brown, "Angels With Dirty Faces"; John Howard Lawson, "Blockade"; Dore Schary and Eleanore Griffin, "Boys Town"; Marcella Burke and Frederick Kohner, "Mad About Music"; Frank Wead, "Test Pilot."

Sound Recording—"Army Girl," Republic; "The Cowboy and the Lady," United Artists; "Four Daughters," Warner; "If I Were King," Paramount; "Merrily We Live," Hal Roach; "Suez," 20th Century-Fox; "Sweethearts," MGM; "That Certain Age," Universal; "Vivacious Lady," RKO; "You Can't Take It With You," Columbia.

Art Directors—"Adventures of Robin Hood," Warner; "Alexander's Ragtime Band," 20th Century-Fox; "Algiers," UA; "Carefree," RKO; "Goldwyn Follies," UA; "Holiday," Columbia; "If I Were King," Paramount; "Mad About Music," Universal; "Marie Antoinette," MGM; "Merrily We Live," Hal Roach.

Cinematography—"Army Girl," Republic; "Algiers," UA; "The Buccaneer," Paramount; "The Great Waltz," MGM; "Jezebel," Warner; "Mad About Music," Universal; "Merrily We Live," Hal Roach; "Suez," 20th Century-Fox; "Vivacious Lady," RKO; "You Can't Take It With You," Columbia; "The Young in Heart," Selznick-UA.

Irving G. Thalberg Memorial—Samuel Goldwyn, Joseph Pasternak, David O. Selznick, Hunt Stromberg, Hal B. Wallis, Walter Wanger, Darryl F. Zanuck.

EISENSTEIN WINS SOVIET FILM AWARD

Sergei Eisenstein, director of "Alexander Nevsky" and other Soviet films, was awarded the Order of Lenin in Moscow this week along with 138 *other directors, actors, scenarists cameramen and technicians who received decorations.*

The actors included S. Mezhinsky, who portrayed Professor Mamlock in the anti-Nazi film of the same name, and M. Gelovany, who portrayed Joseph Stalin in three pictures.

At the same time decorations were announced for more than 300 *executives, engineers, geologists, miners, truck drivers and others credited with overfulfilling the program of Dalstroy mines in the Far East.*

Sergei Eisenstein, who returned to Soviet favor two years ago after a "purge," is best known in the United States because of his direction of "Potemkin," "Ten Days That Shook the World," and "Thunder Over Mexico"—all subjects of "little art theatre" circulation here. For years he has been a teacher of theory and practice of motion picture direction, in this country and in Europe, principally in Russia.

Confirmation Set For RKO Plan

An order providing for confirmation of the federal district court of the RKO reorganization plan was sent to creditors of the company on Wednesday.

The U. S. circuit court of appeals ruled Monday that H. Cassell and Co., members of the New York Stock Exchange and holders of $217,000 face amount of RKO debentures, had the right to appeal to it under the Chandler Act, on the reorganization plan. Nathan Rosenberg, of Kommel and Rosenberg, counsel for Cassell, applied for leave to appeal. The application was denied, the court holding that an appeal could be taken by any RKO creditor as a matter of course without special leave being given. Cassell and Co. is attacking the court's approval of the reorganization on the grounds that it changes the status of debenture holders to that of preferred stockholders, thus depriving them of secured bonds without adequate compensation.

Federal Judge William Bondy has signed an order empowering the Irving Trust Company, as trustee in receivership for RKO, to engage Price, Waterhouse and Co. to audit RKO accounts and prepare a consolidated statement and detailed report for 1938.

Gala Premieres For "Stagecoach"

"Streamlined roadshows" is what United Artists calls the elaborate openings arranged for "Stagecoach." The Loew theatres in Atlanta, Providence, Dayton and Cleveland will close March 2nd and reopen with special performances that night, the regular runs to start the next day. There will also be a gala opening March 3rd at the Buffalo Great Lakes.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Stagecoach

(United Artists-Wanger)

Frontier Episode

Jingling, jangling across the magnificently hazardous vastness to which its namesake trundled a vital civilization, "Stagecoach" is a picture showmen can advertise as the "Covered Wagon" of today's screen.

It is John Ford at his best with a story big enough for half a dozen pictures and a cast that lives every inch of it, a solid and soundly satisfying demonstration of the virtue inherent in the entertainment-for-entertainment's-sake policy of film production.

Nine persons are traveling on the stagecoach through Indian infested territory in Arizona, oblivious to impending danger from Geronimo, worst of the renegade tribesmen.

One is the town drunkard, a doctor. Another is a woman of ill repute, an outcast. One is a gambler, whose past is a mystery and whose gallantry toward good women is unquestioned. The other woman, an expectant mother, is hurrying to be with her soldier husband.

On the floor of the crowded coach sits the Ringo Kid, outlaw being returned to the prison from which he escaped to seek revenge against perjurers who sent him there.

In the corner sits a banker, mouthing sentences of respectability yet clutching a carpet bag heavy with $50,000 in stolen money.

Slightest of all is a timid whisky drummer.

In the front seat are the marshal, guarding the lives of all in event of an Indian or robber attack, and is returning the outlaw to prison, and the driver, whose only thoughts are of his unhappy domestic life.

Such are the story elementals of Walter Wanger's "Stagecoach."

Gripping in universal appeal, spectacular in photographic beauty, its portrayals etched finely with the quality of a Currier and Ives print, and telling a substantial story of the old West, "Stagecoach" presents a wealth of exploitation material and unusual entertainment.

Playing the principal roles are Claire Trevor, as the shady woman; John Wayne, as the Ringo Kid; Andy Devine, as the driver; John Carradine as the gambler; Thomas Mitchell, as the dipsomaniac doctor; George Bancroft, as the marshal; Louise Platt, as the army officer's wife; Donald Meek, as the whisky salesman; and Berton Churchill as the embezzling doctor. Forty-three other actors share screen credit.

The picture reunites the team of John Ford, director, and Dudley Nichols, writer. The story is from "Stage to Lordsburg," by Ernest Haycox, whose writings of frontier life are widely read. Ford and Nichols, both of whom are noted for "putting punch" into film stories, work out an exciting series of episodes.

The stagecoach gets through to its destination, after one of the most sustained fight scenes ever filmed.

Previewed at the Westwood Village Theatre, Westwood, Cal., to an audience which showed great enthusiasm. Lobby talk after the filming was unanimous that "Stagecoach" was a great story and that the performances were excellent. —V. K.

Produced by Walter Wanger for United Artists release. A John Ford production. Screenplay and dialogue by Dudley Nichols. From a story, "Stage to Lordsburg," by Ernest Haycox. Directed by John Ford. Photographed by Bert Glennon. Special Photography by Ray Binger. Art director, Alexander Toluboff. Associate, Waird B. Ihnen. Editorial supervision, Otho Lovering. Film editing, Dorothy Spencer and Walter Reynolds. Musical direction, Boris Morros. Musical score, adapted from 17 American folk tunes of the early '80's, by Richard Hageman, Frank Harling, John Leipold and Leo Shuken. Wardrobe by Walter Plunkett. Production manager, Daniel Keefe. Running time, when seen in Westwood, 97 minutes. P. C. Certificate No. 5029. Release date, to be determined. General audience classification.

CAST

Dallas	Claire Trevor
Ringo Kid	John Wayne
Buck	Andy Devine
Hatfield	John Carradine
Doc Boone	Thomas Mitchell
Curly Wilcox	George Bancroft
Lucy Mallory	Louise Platt
Mr. Peacock	Donald Meek
Mr. Gatewood	Berton Churchill
Cavalry lieutenant	Tim Holt
Chris	Chris Martin
Yakeema	Elvira Rios
Sgt. Billy Picket	Francis Ford
Mrs. Pickett	Marga Ann Daighton
Nancy	Florence Lake
Capt. Sickle	Walter McGrail
Express agent	Paul McVey
Mrs. Gatewood	Brenda Fowler
Indian scout	Chief Big Tree
Cavalry scout	Yakima Canutt
Indian leader	Chief White Horse
Cavalry captain	Bryant Washburn
Lordsburg sheriff	Duke Lee
Luke Plummer	Tom Tyler
Ike Plummer	Joe Rickson
Capt. Whitney	Cornelius Keefe
Telegrapher	Harry Tenbrook
Boone's landlady	Nora Cecil
Bartender	Jack Pennock
Sheriff	Lou Mason
Lucy's baby (2½ days old)	Mary Kathleen Walker
Billy Pickett, Jr.	Kent Odell
Cavalry sergeant	William Hopper
Saloonkeeper	Ed Brady
Hank Plummer	Vester Pegg

Also Buddy Roosevelt, Bill Cody, Jr., Steve Clemente, Theodore Lorch, Helen Gibson, Fritzi Brunette, Leonard Trainor, Chris Phillips, Tex Driscoll, Teddy Billings, John Eckert, Al Lee, Jack Mohr, Patsy Doyle, Winnie Browne, Margaret Smith.

King of the Turf

(United Artists-Small)

Race Track Melodrama

Directed by Alfred E. Green from an original screenplay by George Bruce, this melodrama of the race track is based on an attractive idea and winds up contrary to tradition, with the right horse winning the race and yet unhappily as endings are commonly classified. Adolphe Menjou and Roger Daniel carry the interest throughout, with Dolores Costello and Alan Dinehart leading the support.

The central idea has to do with what are known in breeding circles as bloodlines and, in the human parallel, as breeding. Menjou plays a once famous stable owner, now a drunken bum, and Daniel an honest jockey who is attracted to him and influences him to attempt a comeback. They acquire an unmanageable colt of championship bloodlines, train him for racing and rise to wealth and fame. Then the man discovers that the boy is his son, who has run away from his remarried mother. In order to break the boy's attachment to him the man makes a crooked bargain with a gambling ring and orders the boy to lose the big race. In the stretch the boy's breeding outweighs his instructions and he wins. The picture closes with the father publicly slapping his son, a final gesture that accomplishes the deception necessary to send the boy back to his mother.

Although the story gets pretty sketchy in midpicture and the action becomes confused and jerky in spots, the basic idea holds it together, and the ending is perhaps the more powerful because of early weakness. Saratoga, Santa Anita and Pimlico are among the race tracks mentioned in the dialogue, and the final sequence was filmed at Hollywood Park.

Previewed at the Alexander theatre, Glendale, Cal., where a turf-conscious preview audience displayed evident liking for the race track sequences, shifted a little uneasily during the connective stretches.—WILLIAM R. WEAVER.

Produced and distributed by United Artists. Producer, Edward Small. Director, Alfred E. Green. Assistant director, Edgar Anderson. Original screen play, George Bruce. Photographer, Robert Planck, A.S.C. Art director, John DuCasse Schultze. Film editor, Grant Whytock. Musical director, Frank Tours. Production manager, Joseph H. Nadel. Sound engineer, Earl C. Sitar. Second unit director, Cullen Tate. Technical director, Paul E. MacPherson. Montage sequences, Howard Anderson. Wardrobe, William Bridgehouse. P. C. A. Certificate No. 4994. Running time, 88 minutes. Release date, February 17, 1939. General audience classification.

CAST

Jim Mason	Adolphe Menjou
Goldie	Roger Daniel
Mrs. Barnes	Dolores Costello
Mr. Barnes	Walter Abel
Grimes	Alan Dinehart
Arnold	William Demarest
Santelli	Harold Huber
Murphy	George McKay
Carr	Lee M. Moore
Bartender	Oscar O'Shea
First Tout	Cliff Nazarro
Second Tout	George Chandler
Taylor	Milburn Stone
Policeman	Charles McAvoy
Interne	William Bakewell
Coffee Pot Proprietor	Harry Semels
Taxi Driver	Donald Kerr
Pony Man	Tommy Quinn
Pawn Broker	Barlowe Borland
First Trainer	Charles Sherlock
Second Trainer	Eddie Chandler
Auctioneer	Tom Hanlon
Groom	Snowflake

Huckleberry Finn

(MGM)

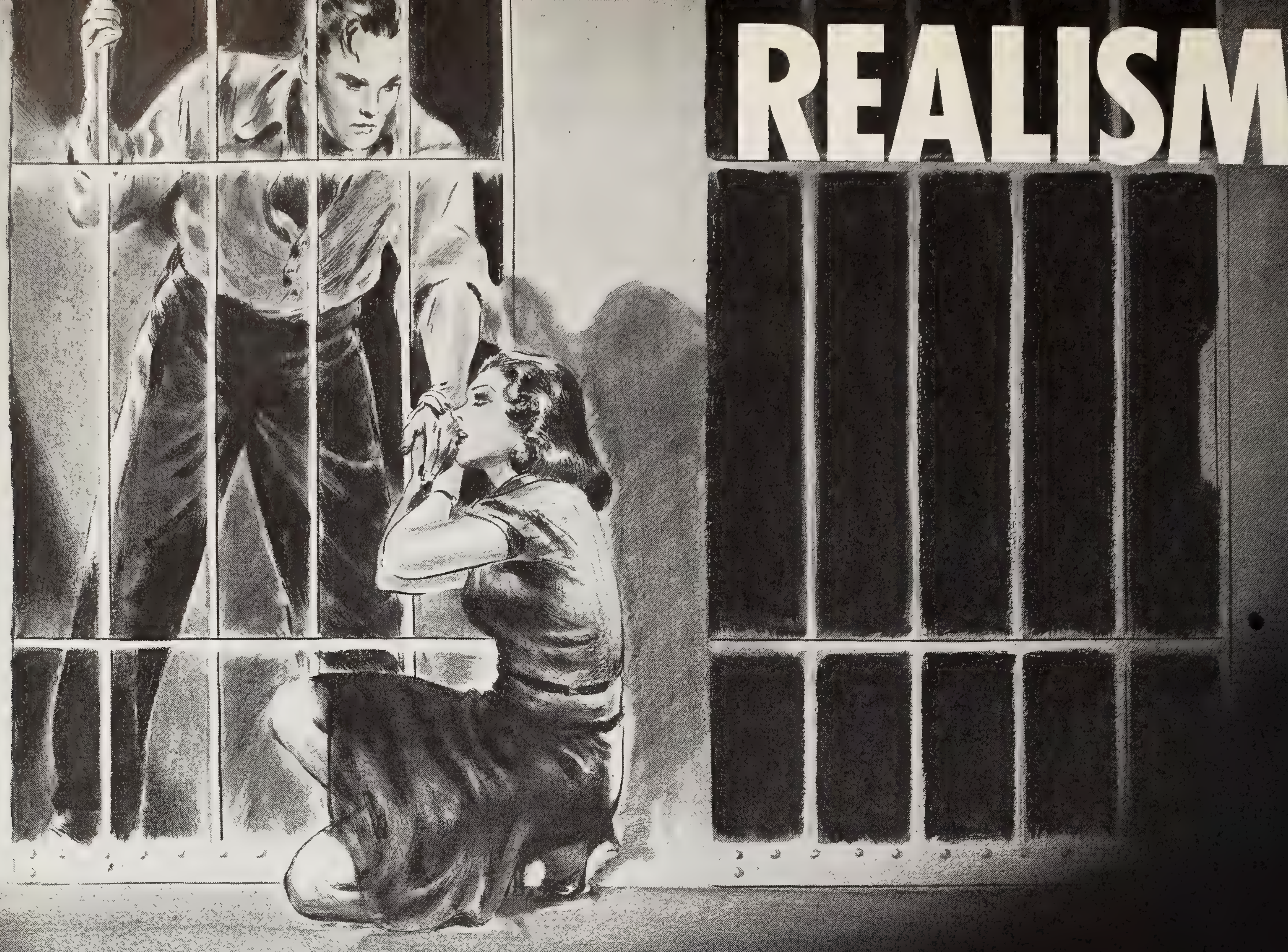
Mississippi River Adventure

Brains need not be unduly cudgeled in the process of constructing convincing showmanship campaigns whereby "Huckleberry Finn" may be sold to the largest audience possible. Everything needed by anyone is provided in the picture.

Two great names are available immediately. Mark Twain is enshrined in the memory of millions old and young. Many of those millions, by their patronage of his pictures, in-

(Continued on page 38)

REALISM .



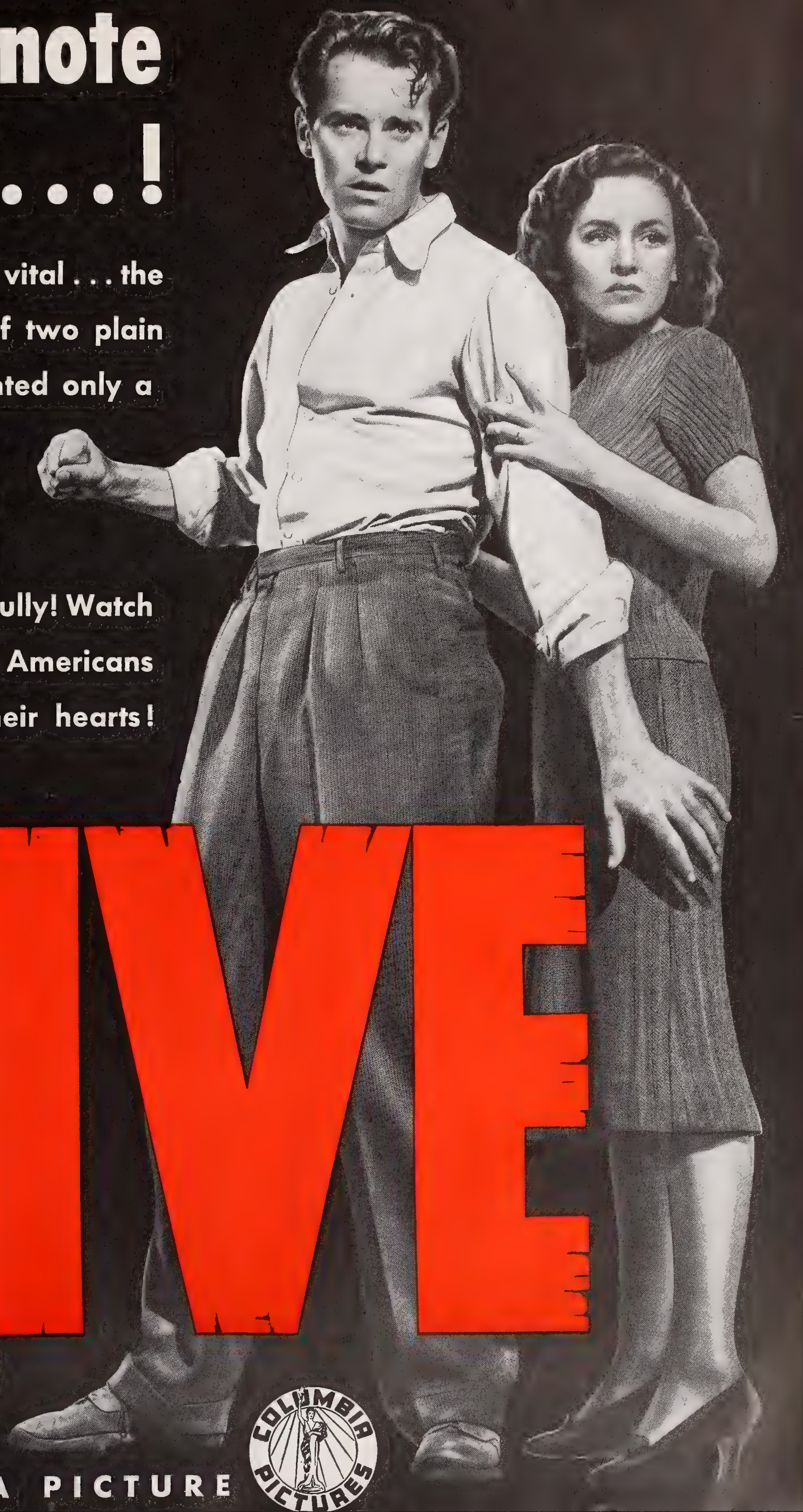
LET US

MAUREEN **O'SULLIVAN** · HENRY **FONDA** · RALPH **BELLAMY**

ALAN BAXTER · STANLEY RIDGES · HENRY KOLKER

The keynote of 1939 . . . !

Sincere . . . stirring . . . vital . . . the dramatic love story of two plain honest kids who wanted only a chance to live their lives, but who found all the world arrayed against them unmercifully! Watch millions of everyday Americans take these two to their hearts!



LIVE

Screen play by ANTHONY VEILLER and
ALLEN RIVKIN. Based upon a story by
Joseph F. Dinneen.
Directed by JOHN BRAHM
Produced by William Perlberg

A COLUMBIA PICTURE

(Continued from page 35)

spired exhibitors to vote Mickey Rooney one of the industry's leading box office draws. Naturally many of them will be eager to see Rooney in his first starring vehicle.

This segment of the public, readers and theatre goers, constitutes the picture's first market. Suggestions as to how to reach and impress that potenial audience need no explanation. The picture's sustaining market is the mass of regular or irregular patrons who attend theatres only when a good, either specialized or all-audience show is available. Judging by preview audience reaction "Huckleberry Finn" is that kind of attraction.

There is no boy-meets-girl love stuff in "Huckleberry Finn," nor is there anything that savors of the drawing room. There is nothing sophisticated about it. It is fiction but it is human interest fiction, the kind that gives pleasure to and entertains ordinary people.

Humor and pathos are its main ingredients. Hokum comedy contrasts with threatened tragedy. It has its moments of heartbreak and heartache. It provides lots of laughs and smiles. Its spectacle is adventurous life along the banks of the Mississippi and the fury of a mob that cries for an innocent Negro's life.

In theme character the production follows the letter and spirit of the Twain story faithfully. No attempt at modernization has been made. It has Huck running away because he failed to be promoted and because his father threatened Widow Douglas and Miss Watson. It has the loveable scamp floating down the river and meeting up with slave Jim, who is seeking freedom. The meeting with the King and the Duke is reenacted. Huck plays Juliet to the King's Romeo. Then Huck helps Mary Jane and Susan from being swindled out of their inheritance by the pseudo noblemen. But Huck is believed dead and Jim his murderer. Jim makes his break for safety but when Huck is bitten by a rattlesnake, Jim, who saved his life, is captured. Then it is Huck who, at the moment that the maddened mob is threatening to lynch Jim, arrives home to prove he is alive. Jim is freed from slavery, and Huck makes promises he knows he will not keep.

Rooney creates an admirable "Huckleberry." His legions of admirers will not be disappointed. Rex Ingram is outstanding as "Jim." The comedy contributed by Walter Connolly and William Frawley is the kind all appreciate.

Previewed at the Village theatre, Westwood, Cal., the professional group, which knew what it was going to see, as well as the paying customers who did not until the title and credits flashed on the screen, expected a lot. The attention paid the picture during its running time, the occasional bursts of applause and the salvo at the finish indicated general satisfaction with what had been seen. It may be expected that a similar feeling will prevail when "Huckleberry Finn" is shown to regular audiences.—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Joseph L. Mankiewics. Director, Richard Thorpe. Screen play, Hugo Butler. Photographer, John Seits. Art director, Cedric Gibbons. Musical score, Franz Waxman. Costumer, Valles. P. C. Certificate No. 5021. Running time when seen in Westwood, 90 minutes. Release date, February 10, 1939. General audience classification.

CAST

Huckleberry Finn	Mickey Rooney
The King	Walter Connelly
The Duke	William Frawley
Widow Douglas	Elizabeth Risdon
Captain Brandy	Minor Watson
Heiresses	Lynne Carver, Jo Ann Sayers
Jim	Rex Ingram
Mr. Finn	Victor Killan
Miss Watson	Clara Blandick

Silver on the Sage

(Paramount-Sherman)

Western

"Silver on the Sage," latest of Harry Sherman's Hopalong Cassidy stories, follows the pattern of the contents of previous vehicles for William Boyd, again declared in MOTION PICTURE HERALD's poll of Money Making Stars to be Number Two Western hero. With Boyd in this are his two inseparable "Saddle Pals," George Hayes and Russell Hayden, both of whom have helped lift the Cassidy series to its present high standing with exhibitor and customer.

This offering, from the Clarence E. Mulford story, concerns the trio's efforts to trace a herd of cattle stolen from them and to bring the rustler gang to justice. They succeed on both scores, but not without personal danger to them and the humorous efforts of "Windy" to prove he is a really bad man.

Supporting the trio are Stanley Ridges, Frederick Burton, Ruth Rogers, Jack Rockwell, Roy Barcroft, Ed Cassidy, Sherry Tanzey, Jim Corey, Wen Wright and Bruce Mitchell.

Maurice Geraghty wrote the screenplay which was directed by Lesley Selander. J. D. Trop was associated producer.

Previewed at the United Artists theatre in Inglewood, Cal., to a packed house which gave it a rousing reception.—V. K.

Produced and distributed by Paramount. Producer, Harry Sherman. Associate producer, J. D. Trop. Director, Lesley Selander. Screen play, Maurice Geraghty. Based on an original by Clarence E. Mulford. Photographer, Russell Harlan, A.S.C. P. C. A. Certificate No. 4911. Running time, 65 minutes. Release date, March 31, 1939. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Windy	George Hayes
Lucky	Russell Hayden
Brennan Talbot	Stanley Ridges
Hamilton	Frederick Burton
Ethel	Ruth Rogers
Marshal	Jack Rockwell
Ewing	Roy Barcroft
Pierce	Ed Cassidy
Martin	Sherry Tanzey
Baker	Jim Corey

Forged Passport

(Republic)

Melodrama

A formula story of the United States Immigration Service is Republic's "Forged Passport," which has Paul Kelly and June Lang in the featured roles. The action centers upon a border station near San Diego.

In the supporting cast are Lyle Talbot, Billy Gilbert, Cliff Nazarro, Maurice Murphy, Christian Rub, John Hamilton, Dewey Robinson, Bruce MacFarlane, Ivan Miller and Frank Puglia.

"Frazer," one of the immigration service inspectors, loses his job through a series of incidents which cost the life of a fellow worker. Through ingenious means, he manages to unmask the murderer, and paves the way for his own happiness and that of his fiancee, and as well as the reopening of the cafe of "Nick," his unwilling partner in solving the mystery.

John H. Auer produced and directed the screenplay by Franklin Coen and Lee Loeb. It was adapted from an original story by Loeb and James Webb.

Previewed at the Forum Theatre, Los Angeles, to an audience which indicated its ability to outguess the writers in unfolding the story.—V. K.

Produced and distributed by Republic. Associate producer and director, John H. Auer. Screenplay by Franklin Coen and Lee Loeb. Original story by James Webb and Lee Loeb. Production manager, Al Wilson. Photographed by Al Wilson. Supervising editor, Murray Seldeen. Edited by Edward Mann. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumes by Irene Saltern. Running time, when seen in Los Angeles, 64 minutes. Release date, to be determined. General audience classification.

CAST

Dan Frazer	Paul Kelly
Helene	June Lang
Jack Scott	Lyle Talbot
Nick Mendoza	Billy Gilbert
Shakespeare	Cliff Nazarro
"Kansas" Roy Nelson	Maurice Murphy
Mr. Nelson	Christian Rub
Harry Rogers	John Hamilton
Riley	Dewey Robinson
Buck	Bruce MacFarlane
Capt. Ellis	Ivan Miller
Chief Miguel	Frank Puglia

The Three Musketeers

(Twentieth Century-Fox)

Dumas a la Zanuck

Motion picture companies have presented Dumas' "The Three Musketeers" several times on the screen, but never like this. The new version is described on the credit sheets as "a musical comedy version" of the classic, and the resultant hilarity is what might have been expected when the news came that the Ritz Brothers would occupy the roles of the three musketeers. According to the preview audience reactions, the idea is a huge success. Fearing an unfavorable reception of too flagrant burlesque, Darryl F. Zanuck and his associate producer, Raymond Griffith, devised the story premise of placing the Ritz brothers in the musketeer parts through the ruse of their stealing the clothes of the real soldiers when the latter have had too much wine.

Don Ameche has the role of "D'Artagnan," and others in the cast are Binnie Barnes, Lionel Atwill, Gloria Stuart, Pauline Moore, Joseph Schildkraut, John Carradine, Miles Mander, Douglas Dumbrille, John King, Russell Hicks, Gregory Gaye.

Allan Dwan directed the picture, the screenplay of which was written by M. M. Musselman, William A. Drake and Sam Hellman. Sid Kuller and Ray Golden contributed special material.

Previewed at the Alexander Theatre, Glendale, Cal., to an audience which shrieked with laughter.—V. K.

Produced and distributed by 20th Century-Fox. Directed by Allan Dwan. Associate producer, Raymond Griffith. Screenplay by M. M. Musselman, William A. Drake and Sam Hellman. Special material by Sid Kuller and Ray Golden. Music and Lyrics, "Song of the Musketeers," "My Lady," and "Voila," by Samuel Pokrass and Walter Bullock. Photographed by Peverell Marley. Art direction, Bernard Herzbrun and David Hall. Edited by Jack Dennis. Costumes by Royer. Musical direction, David Buttolph. P. C. A. Certificate No. 4766. Running time, when seen in Glendale, 72 minutes. Release date, Feb. 17, 1939. General audience classification.

CAST

D'Artagnan	Don Ameche
Three Lackeys	Ritz Brothers
Milady De Winter	Binne Barnes
De Rochefort	Lionel Atwill
Queen	Gloria Stuart
Lady Constance	Pauline Moore
King	Josephine Schildkraut
Naveau	John Carradine
Cardinal Richelieu	Miles Mander
Athos	Douglas Dumbrille
Aramis	John King
Porthos	Russell Hicks
Vitray	Gregory Gaye
Duke of Buckingham	Lester Matthews
Landlord	Egon Brecher
Bailiff	Moroni Olsen
Captain Fageon	Georges Renavent
Ship Captain	Montague Shaw
Guards	Jean Parry and Fredrik Vogeding

The Adventures of Jane Arden

(Warner Bros.)

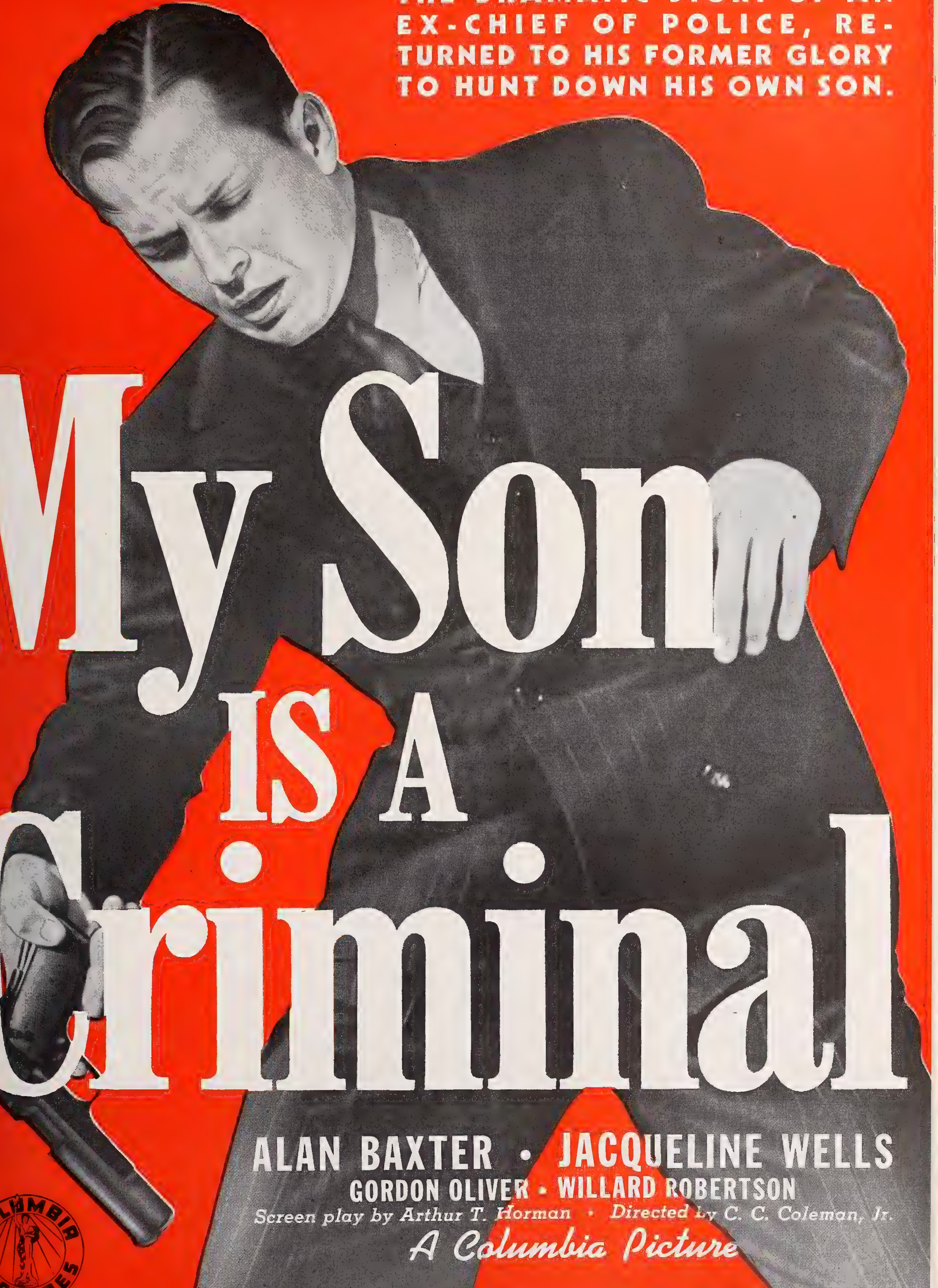
Action Melodrama

"The Adventures of Jane Arden" is the first issue of a new picture series. The same substance as is the strength of the cartoon is the backbone of the motion picture melodramatic thrill action. Economically produced, staged against attractive backgrounds of New York, aboard ship and in Bermuda, the story is pitched to an attention holding key, moves speedily, and provides much to stimulate and hold general audience interest.

Rosella Towne, presented in the title role, handles her assignment capably. It is noticeable several times, particularly at the climax, that the producing company has ideas to feature her more in the same character. On the screen in all save a few sequences, she is the center of goings on which also involve William Gargan,

(Continued on page 40)

THE DRAMATIC STORY OF AN EX-CHIEF OF POLICE, RETURNED TO HIS FORMER GLORY TO HUNT DOWN HIS OWN SON.



My Son IS A Criminal

ALAN BAXTER • JACQUELINE WELLS

GORDON OLIVER • WILLARD ROBERTSON

Screen play by Arthur T. Horman • Directed by C. C. Coleman, Jr.

A Columbia Picture

(*Continued from page 38*)

James Stephenson, Pierre Watkins, Peggy Shannon and Dennie Moore.

Using situations and circumstances which are old dependables, the story commences like a formula newspaper yarn. But when the girl reporter, "Jane," convinces herself she has clues that will lead to a solution of a baffling murder and break up a jewel smuggling ring, things begin to pop the way they do in the daily cartoon release. There's suspenseful and amusing entertainment in the way "Jane" works herself into a trap set by the supposedly respectable jeweler, "Thayer." There is more of the same when she allies herself with "Thayer" and his cohorts, "Vanders" and "Lola Martin." The melodramatic turn comes when "Thayer" discovers his new tool's identity and informs "Vanders," who is with her aboard ship. While "Lola" becomes jealous, "Vanders" and "Jane" play cat and mouse with each other.

Meanwhile good old fashioned ten-twenty-thirty cent melodrama is resorted to as the editor-boss "Towers," is kidnaped. He escapes and the news reaches "Jane," "Vanders" and "Teenie" in Bermuda. The rush which "Towers" makes to rescue his employee keynotes the rushing action that is the spirit of the finale, with a horse and carriage chase over rural roads which winds up with "Vander's" death. This is thrill action of high caliber. Though the smuggling ring is broken up, everyone, even the audience, had forgotten that the adventurous girl had set out to solve a murder case. That she did so is assumed, however, as the finale has the now romantically inclined editor, "Towers," assigning "Jane" to another job.

For exploitation purposes certain values associate themselves with the players featured. The principal showmanship factor, however, is the widely distributed cartoon. Tieups with newspapers publishing it should be obtainable. In any event, "The Adventures of Jane Arden" is popular stuff which delivers a full measure of thrills and no small amount of laughs.

Previewed at the Warner Downtown Theatre, Hollywood. The audience, which had been looking at "They Made Me a Criminal," seemed to enjoy the picture in a manner such as would the average audience which does not take its entertainment too seriously.—GUS MCCARTHY.

Produced and distributed by Warner Brothers. Associate executive in charge of production, Hal B. Wallis. Asociate producer, Mark Hellinger. Director, Terry Morse. Assistant director, Lester Guthrie. Screen play, Vincent Sherman, Lawrence Kimble, Charles Curran. Based on comic strip created by Monte Barrett and Russell E. Ross. Dialogue director, Ted Thomas. Cameraman, L. William O'Connell. Art director, Max Parker. Film editor, Harold McLernon. Sound engineer, Charles Lang. Gowns by Milo Anderson. Unit manager, Lee Hugunin. P. C. A. Certificate No. 4837. Release date, March 4, 1939. General audience classification.

CAST

Jane Arden	Rosella Towne
Ed Towers	William Gargan
Dr. George Vanders	James Stephenson
Marvin Piermont	Benny Rubin
Teenie Moore	Dennie Moore
Lola Martin	Peggy Shannon
Bill Clifton	Edgar Edwards
Prisoner	Hobart Cavanaugh
Albert Thayer	Pierre Watkin
Martha Blanton	Maris Wrixon
Reporter	John Ridgely
Thug	Joe Devlin
Thug	Raymond Bailey
Frenchman	Georges Renavent
Italian	Eddie Conrad
Irishman	Robert Homans

Cafe Society

(Paramount)

Comedy-Drama

So much has been written about cafe society in the public prints the last two or three years, and so few members of the vast cinema public commonly come into first hand contact with it, that a showman proffering a picture about it to his customers might reasonably expect large numbers of them to drop in more or less automatically. But the title is only the starting point in the advertising campaign he can put behind this remarkably well managed treatment of the subject. The names Madeleine Carroll, Fred MacMurray and Shirley Ross are valuable and fitting marquee material, and a showman given to the explicit type of exploitation may proceed confidently in notifying his public that the picture is an accurate and stimulating presentation of the subject, not an attack upon or defense of it.

The story, an original screen play by Virginia Van Upp, is about a wealthy young woman, seven years out and still unwed, who marries a ship news reporter by way of winning a wager with a society columnist who says she isn't news any more.

The incidents involved in the working out of the story are lively, funny and well staged. Some of the characters will seem to many who consider themselves informed to represent certain comtemporary personalities well known along 52nd Street in New York City. It isn't necessary to be in the know to find them amusing, understandable persons doing usual and unusual things logically. There is no lecturing for or against cafe society, although society is variously defined in several incidental speeches.

The film is a Jeff Lazarus production and a polished work in every respect. Edward H. Griffith's direction is highly effective. The single song, by Burton Lane and Frank Loesser and sung by Miss Ross, is of hit stature.

Previewed at the Paramount theatre, Los Angeles, where it generated laughter in such generous measure as to drown out whole sections of dialogue.—W. R. W.

Produced and distributed by Paramount. Associate producer, Jeff Lazarus. Directed by Edward H. Griffith. Story and screen play by Virginia Van Upp. Photographed by Ted Tetzlaff. Song by Burton Lane and Frank Loesser. P. C. A. Certificate No. 4829. Release date, March 3, 1939. Running time, when seen in Los Angeles, 82 minutes. General audience classification.

CAST

Christopher West	Madeleine Carroll
Chick O'Bannon	Fred MacMurray
Bells Browne	Shirley Ross
Ald Christopher West	Claude Gillingwater
Mrs. DeWitt	Jessie Ralph
Sonny DeWitt	Allyn Joslyn
Bartender	Paul Hurst
Don Jose Monterico	Don Alvarado
Bobo Brainard	Cupid Ainsworth
Southern Girl	Mary Parker
Random	Robert Emmett Keane
Maid	Hilda Plowright

Yes, My Darling Daughter

(Warner Brothers)

Sophisticated Comedy

The stage play from which this picture is quite directly derived had a considerable run on Broadway and the newspaper and magazine critics devoted much widely circulated space to discussion of it. It would appear, therefore, that a substantial portion of the population knows in advance that it depicts the unconventional attitudes and reactions of the several members of an extremely modern household to the not essentially modern plannings of two young persons anent a pre-nuptial weekend sojourn sans surveillance. Showmen dependent upon family attendance and desirous of similarly informing patrons who have not read about the play may find useful the following line, quoted from the programs supplied to press folk attending the Hollywood preview: "Mark Reed's daring stage hit reaches the screen unmarred by the translation, improved by ambitious motion picture staging." If space is tight, the first five words will convey the information most showmen will want family audiences to know in advance.

The production is extremely well done. The seven principals turn in polished and well matched performances, the distribution of emphasis being such as to give each of them plenty of opportunity. William Keighley, directing for associate producer Benjamin Glazer, has kept the action flowing swiftly, and Casey Robinson's screen play is adroitly wrought.

Dialogue and incidents are, as the above mentioned Broadway critics have made rather well known, unconventional. The likewise above-mentioned preview program carried the following synopsis of the play:

"The story opens with a race between the train bearing 'Titus Jaywood' (Roland Young) and a car driven by 'Ellen Murray' (Priscilla Lane), who meets 'Jaywood' at the station. He likes 'Ellen,' her boy-friend, 'Douglas Hall,' (Jeffrey Lynn), and even her banker father, 'Lewis Murray' (Ian Hunter), whom he meets fleetingly as the banker is off for a yachting trip. But 'Granny' (May Robson) embarrasses him by shrewdly suspecting him of having written love poems about her 'liberal' novel-writing daughter long ago.

"In order to be alone with 'Douglas' for two days before he leaves for Belgium, 'Ellen' plans an auto-cottage week-end with him. She tells no one about it, but all find out. So when she comes downstairs from packing, presumably to visit a girl friend, she faces her mother (Fay Bainter), 'Granny,' 'Aunt Connie' (Genevieve Tobin) and 'Jaywood.' It's an emotional scene, but finally her mother, with faith in her daughter, gives 'Ellen' her half-hearted blessing and the youngsters leave. When the father returns and finds out, he's furious and starts out on a shotgun-wedding hunt. 'Connie' and 'Jaywood' start out in another car to warn the young pair, but they all get arrested for various reasons—'Granny's' work. She wants the youngsters to have their chance.

"Meanwhile the pair, alone at last and embarrassed by it, decide it would be more daring and sophisticated if he slept on the porch, she inside. They're vastly relieved by the solution.

"Next day they all meet at the 'Murray' house. 'Mr. Murray' starts bawling 'Douglas' out. He in turn is angered that all knew of the plan. He tells them how indignant at them he is, that he is through with them. He leaves, on his way to Belgium.

"'Granny' tells 'Ellen' she got her husband with a sixshooter, so 'Ellen' gets a marriage license and is waiting in the cabin of 'Doug's' boat when he arrives. The captain agrees to marry them. And what is he going to do about it? He does it—kisses her more soundly than ever before. They rush to the porthole to wave goodbye to the family and 'Jaywood.' From 'Connie's' grip on 'Jaywood's' arm, he seems destined to be her fourth husband."

Naturally, it is not a picture for children.

Previewed at the Warner theatre, Hollywood, to an adult audience which seemed to relish it.—W. R. W.

Produced and distributed by Warner Brothers. Associate producer, Benjamin Glazer. Directed by William Keighley. Sceen play by Casey Robinson. Play by Mark Reed. Photographed by Charles Rosher. Film editor, Ralph Dawson. P. C. A. Certificate No. 4840. Release date, February 25, 1939. Running time, 82 minutes. Adult audience classification.

CAST

Ellen Murray	Priscilla Lane
Douglas Hall	Jeffrey Lynn
Titus Jaywood	Roland Young
Ann Murray	Fay Bainter
Granny Whitman	May Robson
Connie Nevins	Genevieve Tobin
Lewis Murray	Ian Hunter
Sergeant Murphy	Robert Homans
Police Officer	Edward Gargan
Angus Dibble	Spencer Charters
Martha	Lottie Williams

Home on the Prairie

(Republic)

Western

Another of the Gene Autry western melodramas, the feature has much to recommend it to followers of the cowboy star, though the story is on the weak side for an Autry production and the action is rather confined to several fist fights. The cowboy star sings several songs in his competent manner and his side-kick, Smiley Burnette, contributes the comedy. Other players are June Storey, George Cleveland, Jack Hulhall and Walter Miller.

"Gene" is in charge of a small inspection camp of the "State Animal and Agricultural Commission," with "Frog" his deputy. It is his duty to inspect cattle before they are shipped to the slaughtering houses. "Belknap," a rancher, and "Shelby," a cattle broker, discover that part of "Belknap's" herd has "hoof and mouth" disease. Fearing a quarantine, they attempt to transport the cattle by truck. "Gene" stops them.

The state veterinary arrives. Through a trick engineered by "Shepby" and "Belknap" cattle are given a clean bill of health while the herd belonging to "Wheeler," to whom "Gene" has lent money, is quarantined. "Gene" is jailed on a charge of interfering with the veterinary, but escapes in time to balk the culprits and clear "Wheeler."

Previewed in the projection room in New York.—P. C. M., Jr.

Produced and distributed by Republic. Associate producer, Harry Grey. Directed by Jack Townley. Original screen play by Charles Arthur Powell, Paul Franklin. Production manager, Al Wilson. Photography by Reg Lanning. Film editor, Lester Orlebeck. Musical supervisor, Raoul Kraushaar. P. C. A. Certificate No. 4986. Running time, 58 minutes. Release date, February 3, 1939. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Martha	June Storey
Wheeler	George Cleveland
Dr. Sommers	Jack Mulhall
Belknap	Walter Miller
Shelby	Gordon Hart
Sheriff	Hal Price
Prof. Wentworth	Earle Hodgins
Carter	Ethan Laidlaw
Tom Ross	John Beach
Wilson	Jack Ingram
Madden	Bob Woodward

and
Sherven Brothers Rodeoliers

Torchy Blane in Chinatown

(Warner Brothers)

Comedy, Mystery

The series vogue has a way of perpetuating its characters so that they seem like old friends. Two boys in their teens, shopping for film fare although it was a Friday morning and the schools were in session, happened along at the Palace theatre as this reviewer arrived. The Palace bill won out because one of the boys had seen previous "Torchy Blane" films.

The friendly rivalry of "Torchy," girl newspaper reporter, and "Steve McBride," a detective, is continued in the same vein as in previous releases, though the story borders on the weak side. The setting is anything but Chinatown, but the mystery concerns Oriental heirlooms and Oriental lore. The comedy is handled by Glenda Farrell as "Torchy" and by Tom Kennedy as "Gahagan," "Steve's" shadow. Barton MacLane plays "Steve."

Reviewed at the Palace theatre, New York. An afternoon audience appeared to be enjoying "Torchy's" latest adventures.—P. C. M., Jr.

Produced and distributed by Warner Brothers. Directed by William Beaudine. Story by Murray Leinster and Will Jenkins. Screen play by George Brickner and based on the characters created by Frederick Nebel. ` Photography by Warren Lynch. Editor, Frederick Richards. P. C. A. Certificate No. 4700. Running time, 58 minutes. Release date, February 4, 1939. General audience classification.

CAST

Torchy Blane	Glenda Farrell
Steve McBride	Barton MacLane
Gahagan	Tom Kennedy
Baldwin	Henry O'Neill
Condon	Patric Knowles
Mansfield	James Stephenson
Staunton	Richard Bond

Convict's Code

(Monogram-Crescent)

Melodrama

"Convict's Code" is straight melodrama with some rather grim comedy and an unusual love interest situation. Economically produced, nevertheless intelligently written and directed to be complete within itself, the picture features Robert Kent, Sidney Blackmer and Anne Nagel, and in support Victor Kilian, Norman Willis, Maude Eburne, Ben Alexander, Pat Flaherty, Carelton Young, Howard Hickman, Joan Barclay and Harry Strang.

"Tyler," framed into a jail sentence but out on restricted parole, is determined to avenge himself. He is employed by "Warren," who, though "Tyler" doesn't know it, was the man behind the plot that jailed him. Then he falls in love with "Warren's" sister, "Julie."

He participates in a loft robbery to learn his persecutor's identity. He unearths the secret, but avenging himself upon "Warren" would mean unhappiness for "Julie."

The picture seems to have the entertainment substance that will satisfy patrons of the market for which it is designed. It does not offer any great cast names but it has story and production quality to hold the interest of ordinary folk.

Previewed in the General Service Studio projection room in Hollywood.—G.M.

Distributed by Monogram. Produced by E. B. Derr. Directed by Lambert Hillyer. Original screen play by John W. Krafft. Edward Stein assistant director. Russell Schoengarth film editor. Photographed by Arthur Martinelli. P. C. A. certificate number 4912. Running time, 65 minutes. Release date, February 4, 1939. General audience classification.

CAST

Dave Tyler	Robert Kent
Julie Warren	Anne Nagel
Gregory Warren	Sidney Blackmer
Bennett	Victor Kilian
Russell	Norman Willis
Mrs. Magruder	Maud Eburne
Jeff Palmer	Ben Alexander
Sniffy	Pat Flaherty
Pete Jennings	Carleton Young
Warden	Howard Hickman
Elaine	Joan Barclay
Tom Lynch	Harry Strang

Homicide Bureau

(Columbia)

Crime Melodrama

"Homicide Bureau" deals with a nefarious "protective association" in the scrap iron industry, a band of gangsters who force the dealers to sell their metal to foreign powers for munitions. Outside of that approach to a social and economic problem of the day, the film is a typical crime melodrama concerned primarily with the problem worked out by the police homicide department and its tough and impetuous ace detective, in exposing the association.

Action is the keynote from the opening sequence, the killing of a man in a telephone booth, to a gun battle between the gangsters and police on the deck of the boat carrying the contraband arms. The film is practically devoid of romance. The girl in the case is introduced with a flourish as a police laboratory expert but her subsequent appearances are brief and of small importance.

The film is directed by C. C. Coleman, Jr., from a screen play by Earle Snell. The cast is headed by Bruce Cabot, with Rita Hayworth. Marc Lawrence, Richard Fiske, Moroni Olsen and Gene Morgan in support.

Reviewed at the Rialto theatre, New York, where a predominantly male audience, which is the usual situation here, watched the goings-on, intently, if silently.—P. C. M., Jr.

Produced aind distributed by Columbia. Directed by C. C. Coleman, Jr. Story and screen play by Earle Snell. Photography by Benjamin Kline. Film editor, James Sweeney. P. C. A. Certificate No. 4628. Running time, 59 minutes. Release date, January 5, 1939. General audience classification.

CAST

Jim Logan	Bruce Cabot
J. G. Bliss	Rita Hayworth
Chuck Brown	Marc Lawrence
Hank	Richard Fiske
Captain Haines	Moroni Olsen
Briggs	Norman Willis
Blake	Gene Morgan
Thurston	Robert Paige
Jamison	Lee Prather
Specks	Eddie Featherston
Police Commissioner	Stanley Andrews

Buck Rogers

(Universal)

Cartoon Serial

The epic pen point personage, "Buck Rogers," steps entertainingly from his widely syndicated newspaper panel into a serial script as thrilling and as fantastic as the original cartoon. In the screen variation, the doughty "Buck" and his faithful band of nimble confederates are in combat with a character of unique villainy. "Buck" and his pal, "Buddy," crash in their dirigible and because of a strange persevering gas remain in a state of suspended animation for 500 years. Then they learn that the world has gone to pieces under the domination of a super-racketeer, "Killer Kane." "Buck" attempts to break the mobster by enlisting the assistance of the people from the planet Saturn. In the three first episodes shown, it must be said that the enterprising Mr. Rogers seems to have bargained for more than he can handle. One of his air ships blows up in mid-air, another is crushed between granite gates and he is paralyzed by the rays of a strange gun. The action and the strange characters and contraptions should appeal to the imaginations of the juvenile and action seeking trade. Buster Crabbe has the title role and is assisted by Jackie Moran, Constance Moore, Jack Mulhall and Montague Shaw. Release date, April 11, 1939. Running time, 12 chapters, approximately 21 minutes each.

Paramount Pictorial, P8-7

(Paramount)

Pictorial

A well chosen collection of interesting items is detailed in this newest number from the Pictorial grouping. The initial sequence is devoted to a visit to a Mexican Sunday rodeo with interesting and humorous results. Next is the life story of the gorgeously feathered creatures living in America, with appeal to nature lovers and school classes. The final topic is the intricate construction necessary for the manufacture of the musical instrument known as an accordion.—Running time, nine minutes.

Screen Snapshots (Series 18, No. 4)

(Columbia)

Celebrities

More than two score motion picture personages appear briefly in this subject, pegged to football. The subject builds gradually, from the football potentialities of Dick Foran's young son and John Mack Brown's slightly older boy to the professional game played by former college stars. Between come Mickey Rooney's team and a demonstration by Joe E. Brown and his two sons, one of whom is a college varsity player. The other celebrities appear as spectators. Running time, 10 minutes.

Going Places (No. 58)

(Universal)

Interesting

Windmills, both large and small, from the ancient days to the present, are described in picture and dialogue. Graham McNamee introduces Thomas Broughton, of Barnstable, on Cape Cod, who has a prosperous business manufacturing mindmills as weather indicator novelties. The second part of the reel takes the audience to Corsica, birthplace of Napoleon and humble abode of the ancient industries of fishing, farming and goat herding. Corsica still stands quaint and serene after the rise and fall of many empires.—Running time 9½ minutes.

Annual "Movie Party" To Show Amateur Films

The tenth annual "movie party," at which there will be showings of amateur films, will be held April 14th at the Barbizon Plaza Theatre in New York. Started in 1929 by Mr. and Mrs. Duncan McD. Little, to show amateur films, the annual screenings have grown until now films are first submitted to a jury which selects those to be shown.

Over 300 invitations have been sent out for this year's showing, going to 32 states and 20 countries abroad.

THIRD

RADIO CITY

New All-Time Record i

NEW YORK . . *Second weekend bigger than firs weekend . . First five days indicat gross within few dollars of first week! . .*

HOLDOVER

LOS ANGELES . . *New all-time money record set fo Hillstreet and Pantages Theatre*

Third week . .

HOLDOVER!

BOSTON . . *Absolutely the biggest money-getter o record for straight picture policy! . .*

HOLDOVER!

WASHINGTON . . *Tremendous opening and following days! . .*

HOLDOVER!

CHICAGO . . *Biggest opening with one exception . playing without big stage names! . .*

HOLDOVER!

DENVER . . *Doing the kind of business you dream about .*

HOLDOVER!

SAN FRANCISCO . . *Biggest RKO opening in a year.*

HOLDOVER!

WEEK

MUSIC HALL!

Hollywood-Los Angeles!

NEW ORLEANS . . *Opening and business booming!..*
HOLDOVER!

ST. LOUIS . . *Biggest opening gross of any RKO picture ever to play the house! . .*
HOLDOVER!

BALTIMORE . . *All-time record for any RKO picture!..*
HOLDOVER!

PHILADELPHIA . . *Terrific business . . biggest since "Top Hat" with one exception!..*
HOLDOVER!

HOUSTON . . *Majestic Theatre, biggest RKO opening since "Top Hat!" . .*
HOLDOVER!

EL PASO . . *Plaza Theatre . . Ahead of "Top Hat" opening days! . .*
HOLDOVER!

GUNGA DIN

YOU BET RKO RADIO IS GOING PLACES

Name Officers in Paramount Case

Officers of Paramount, both past and present, have been served in the past week in a suit by two stockholders, Frank Jablow and Sam Acker, owning 300 shares each, purchased in 1937, and in which they charge acts of mismanagement going back to 1926. Their counsel, Pollock and Nemerov, were attorneys of record in a recent stockholders action against Loew's.

The stockholder action alleges losses in excess of $25,000,000 were incurred by the company as a result of license agreements entered into with Electrical Research Products, Inc., and from mismanagement of the company during its reorganization and since. The action has not been filed in New York supreme court yet and according to attorneys for the plaintiffs, the suit may not be filed for a month or more.

In its present form the complaint names 31 individual defendants, many of whom are either deceased, no longer associated with the company or no longer residents of New York. Paramount Pictures, Inc., Paramount Service Corporation, ERPI, Western Electric and American Telephone and Telegraph are corporate defendants.

Judge Reserves Decision In Conspiracy Action

New York supreme court Justice Samuel I. Rosenman this week reserved decision on the application of John D. Tippett and Eugene T. Tippett to dismiss a $270,000 damage suit brought by Universal Pictures Company, Inc., against them.

The Universal complaint alleges that Mr. Laemmle entered into a "fraudulent plan and conspiracy" with the defendants on May 28, 1927, when he contracted to purchase Universal's raw stock from the defendants' company for a period of five years. Under the agreement, it is charged, 50 per cent of the commissions received by the defendants was paid to Mr. Laemmle's brother-in-law, Maurice Fleckles, and "inured to the benefit" of Mr. Laemmle.

Paramount Sued by Walter Wanger

A suit for $80,403 against Paramount Productions, Inc., was revealed in New York supreme court this week when Walter Wanger Productions, Inc., the plaintiff, filed application for an order directing Barney Balaban, president of Paramount, Walter B. Cokell, treasurer, Austin C. Keough, secretary and Fred Mohrthardt, controller, to testify before trial.

The plaintiff claims the money is due under contracts made in 1935, whereby it produced nine motion pictures for Paramount for 25 per cent of the net profits. The complaint states that improper charges were set up by Paramount in figuring the profits and at least $80,403 is still due.

Seattle Fox-Ritz Brothers Tiff

The Three Ritz Brothers having promised the 20th Century Fox studios in Hollywood that they will resume work in "The Gorilla," the company has dropped its $150,000 damage suit against them.

Uphold Suit Dismissal

The New York appellate division this week upheld the dismissal of a suit for plagiarism brought by William Lavarre against Warner Brothers. Supreme Court Justice Timothy A. Leary dismissed the suit after a jury trial in January of last year. Mr. Lavarre asked $50,000.

IN NEWSREELS

MOVIETONE NEWS—No. 42, Vol. 21.—Country participates in President's charity balls....Record snowfall in Chicago....Baron Hiranuma takes office as Japan Premier....Treasure for philatelists....Train young aviators at Pomona....Fashions....Test super-clipper....Lew Lehr....Tennis....Hockey....Golf.

MOVIETONE NEWS—No. 43, Vol. 21.—Thousands killed in Chilean earthquake....Fall of Barcelona....Floods in the Ohio Valley....Army bomber carries Red Cross supplies to Chile....Boston dog show....New train put in service....Quadruplets born in Houston....Princess Anne christened....Millrose track meet....Ice skating races....Crew trains....Ski-jumping....Lew Lehr.

NEWS OF THE DAY—No. 240, Vol. 10.—Record blizzard paralyzes Chicago....Millions dance to aid paralysis fund....Super-clipper inaugurates new era in air travel....Coyote tracked down by posse in blimp....Paris fashions....Jockeys rival each other's string of victories.

NEWS OF THE DAY—No. 241, Vol. 10.—The fall of Barcelona....Earthquake disaster in Chile....Ohio River overflows....Cavalry troop performs....Track records topple in Millrose games....Reidar Andersen wins national ski jump.

PARAMOUNT NEWS—No. 53.—38 die as blizzard sweeps northeast....National amateur boxing championships....Rush air-clippers to span both oceans....San Francisco welcomes super-clipper.

PARAMOUNT NEWS—No. 54.—Ohio Valley inundated ....National Board of Review meets....Batista visits Mexico....Windsor Castle scene of wedding....Chile rushes rehabilitation work after earthquake.... Quadruplets born in Texas....TVA pays $80,000 ending utilities war....Oarsmen train....Wes Ferrell wins baseball players' golf title....Millrose track meet.

RKO PATHE NEWS—No. 57, Vol. 10.—Nation honors President's birthday....Record blizzard paralyzes Chicago....Inventor demonstrates process for making glass invisible....Harrison wins Crosby golf open....World's largest transport plane....Government opens war on rabbits....Fights mark Bruin hockey victory.

RKO PATHE NEWS—No. 58, Vol. 10.—Barcelona falls to rebels....Chile devastated by earthquake....Quadruplets born in Texas....Ski stars leap for national titles....Wedding pageant of Royal Italian bride....Hotel servants employ roller skates....Records fall at Millrose games.

UNIVERSAL NEWSREEL—No. 742, Vol. 11.—Largest passenger plane ready....Many dead in mid-west storm....Birthday balls aid sick fund....King Boreas crowned in fete....Batista starts goodwill trip....Pet crow taught manners....New "scarecrow" fashions seen....Olympic diving stars shine....Ducks race in Seattle derby.

UNIVERSAL NEWSREEL—No. 743, Vol. 11.—Earthquake in Chile....Army stages winter games....Blast wrecks cement plant....Floral Valentines new fad....Launch two destroyers....Wedding held in royal chapel....Dog show....Mexicans hail Batista....Quadruplet girls are born....Crew trains....Ski jumping....Millrose games.

"Cinema Arts" May Reappear

Cinema Arts, the magazine which appeared in the summer of 1937, dedicated to the "upper classes" of the motion picture public, and which failed after three issues, is understood to be due for a revival. Captain Thomas Martyn, former publisher of Newsweek, has bought the title and subscription list, and upon the securing of approximately $300,000 in backing, is expected to reissue the magazine under a similar title, with similar format, and aimed at the same audience. The original Cinema Arts was promoted by Albert Griffith-Grey.

The new magazine is expected to have Captain Martyn as president and general manager; and Kathryn Dougherty, a former editor of Photoplay, as publisher.

Ask Suit Be Dropped

Columbia Pictures Corporation has filed a motion in the United States district court in New York seeking dismissal of the $500,000 infringement suit brought by Milton Spitz, copyright owner of "U-Spot-It," against Motion Pictures Greatest Year, Inc., the major companies, and several other defendants. The complaint states that the Movie Quiz is an infringement of plaintiff's contest idea, and Columbia contends that it fails to state a cause of action and that the plaintiff's game is a lottery. Federal Judge William Bondy will hear argument on the motion February 17th.

Universal Sets Eight Week Drive

Universal divisional managers will head a play date drive opening February 26th and running for eight weeks to April 22nd. The drive will be in honor of F. J. A. McCarthy, eastern division manager, and William J. Heineman, western division manager. Prizes have been made available for the three winning offices in the east and the three winning offices in the west.

This is the first drive ever held by Universal to honor it division managers. Mr. McCarthy has been eastern division manager for seven years. Mr. Heineman has held the position of division manager for one year.

The McCarthy-Heineman drive was originated by A. J. O'Keefe, Universal west coast district manager and Harry D. Graham, Universal southern district manager.

James J. Jordan has been appointed western captain of the drive by Nate Blumberg, company president, and Tom Murray eastern drive captain.

During the drive Universal will release "The Son of Frankenstein," "You Can't Cheat an Honest Man," with W. C. Fields, Edgar Bergen and "Charlie McCarthy"; Deanna Durbin's "Three Smart Girls Grow Up," Bing Crosby in "East Side of Heaven" and others.

Wilcox Returns for RKO Conferences

Herbert Wilcox, British producer releasing through RKO Radio, arrived this week from London to set details for production under his cooperative arrangement with RKO. Mr. Wilcox will confer with George J. Schaefer, Ned E. Depinet and Pandro S. Berman on Anna Neagle's first American film under the RKO management. Miss Neagle is due in March to start on her American picture.

Mr. Wilcox said that his next picture will be based on the life of Lord Kitchener.

Reserve Acme Decision

New York supreme court Justice Ferdinand A. Pecora this week reserved decision on an application of James F. Reilly, as executive secretary of the League of New York Theatres, for an order directing Michael Atlas and Walter Friedman, doing business as the Acme Theatre Ticket Office, to file a detailed statement of their complaint. They seek to restrain enforcement of the Code for the sale of New York theatre tickets.

Dismiss NVA Action

A libel suit for $250,000 damages brought by National Variety Artists, Inc., against the American Federation of Actors has been dismissed by New York supreme court justice Samuel I. Rosenman on the ground that the complaint failed to state a cause of action. The suit was based on a letter written to Sally Rand, dancer, when she requested permission to appear at an NVA benefit.

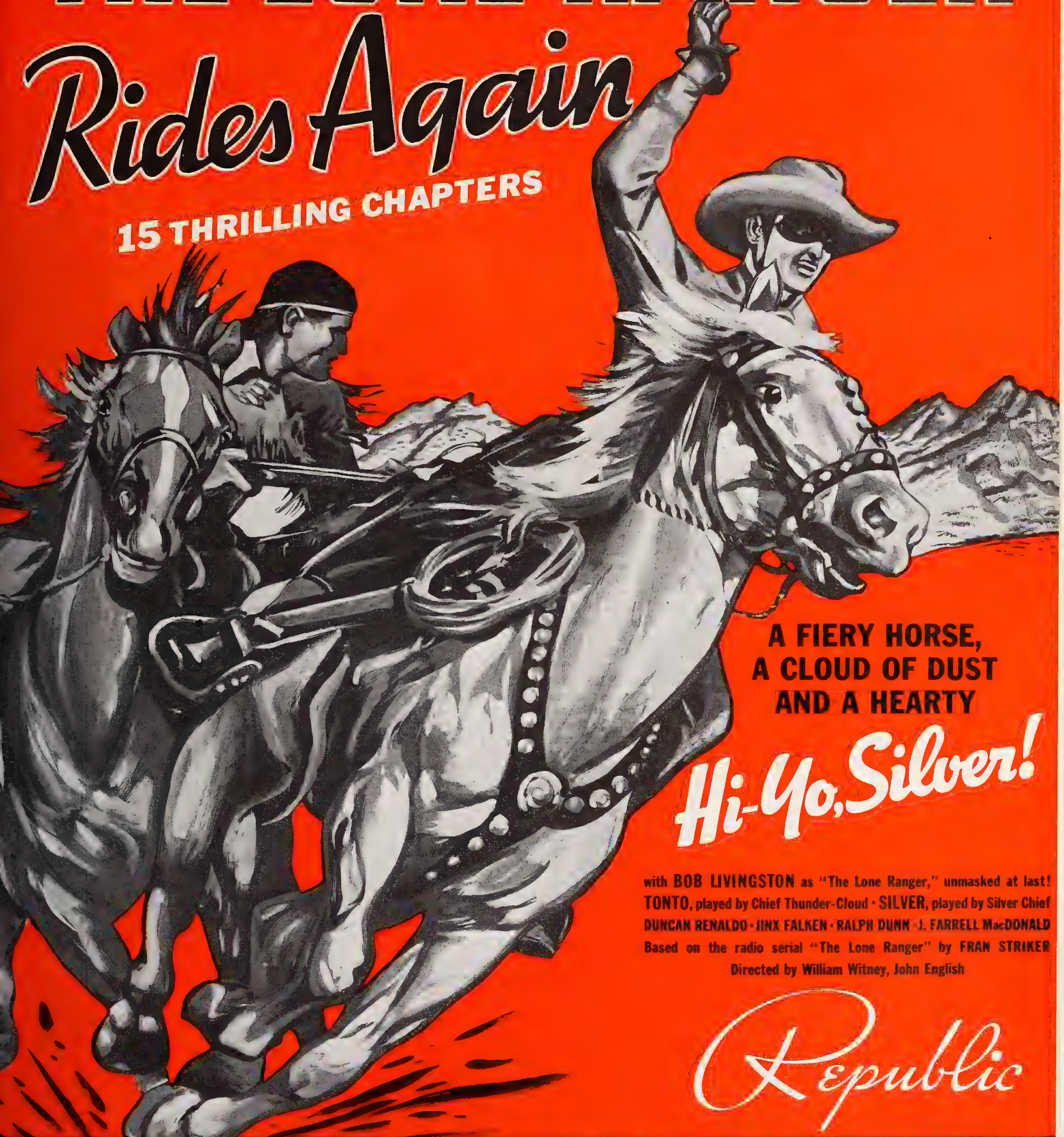
Name Two Trustees

Milton C. Weisman and Kenneth Stenrich have been appointed trustees under the plan for the liquidation of Fox Theatres Corporation in an order of Circuit Judge Martin T. Manton, filed in the U. S. district court in New York this week. Mr. Weisman, as receiver, is directed to file a final accounting of the company's financial situation within 60 days.

THE LONE RANGER

Rides Again

15 THRILLING CHAPTERS



**A FIERY HORSE,
A CLOUD OF DUST
AND A HEARTY**

Hi-Yo, Silver!

with **BOB LIVINGSTON** as "The Lone Ranger," unmasked at last!
TONTO, played by Chief Thunder-Cloud · **SILVER**, played by Silver Chief
DUNCAN RENALDO · JINX FALKEN · RALPH DUNN · J. FARRELL MacDONALD
Based on the radio serial "The Lone Ranger" by FRAN STRIKER
Directed by William Witney, John English

Republic

NO SCREEN CHARACTER ENJOYS AS MUCH PUBLICITY AS "THE LONE RANGER". "THE LONE RANGER" IS BROADCAST THREE TIMES A WEEK ON A NATION-WIDE, COAST-TO-COAST HOOK-UP. "THE LONE RANGER" ALSO APPEARS AS A CARTOON STRIP IN LEADING NEWSPAPERS THROUGHOUT THE COUNTRY.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

There's another chapter to our story of January 21st about our A-Mike Vogel sending to Hal (Walt Disney) Horne one of his favorite corn cob pipes which Mike gets by the gross from Missouri. Seems that Mr. Horne, totally inexperienced in the pipe art, sent out for a plate of hot melted butter, smeared it on the outside of the corn cob and started munching away, only to find that no kernels were there. He complained vociferously. Whereupon Mr. Vogel made special arrangements with his corn cob pipe makers in Missouri to make up some corn cob pipes with the corn on the cob.

From Horne on the cob to Horne on the corn on the cob. That's the title of the beautiful scene that took place in Horne's Rockefeller Center office when Vogel's new corn on the cob gift arrived this week.

"Immediately on its receipt," wrote back Hal Horne, "after I realized it wasn't a set of revolving false teeth, I filled it with tobacco, opened the window wide, settled down to a nice comfortable smoke and started puffing away. All of a sudden," he continued, "a flock of pigeons swooped through the window and started pecking away at the corn kernels on the pipe, covering me with feathers. One of them even went so far as to sit on my noise in an attempt to hatch it. Mike, it would have done your heart good to see all the chaos and confusion. It reminded me of what used to happen at an Associated Motion Picture Advertisers' meeting when one of the boys asked the treasurer to report.

"Be that as it may, pigeons or no pigeons, I learned that you CAN have your pipe and eat it.

"But I am afraid to write to you any further as I can see you are a man undaunted. Who knows what you will send me next? My secretary, who always remarked that she liked a man who smoked a pipe, changed her mind today—but not the pigeons—HERE THEY COME BACK, MIKE—so will have to close—the window."

▽

Headline on RKO press statement:

PRESIDENT'S BIRTHDAY AND
BLIZZARD SCENES IN
NEW RKO PATHE NEWS

▽

Mrs. Franklin Roosevelt's press interview the other morning covered an unusually wide range of subjects, merrily mixing quotes on the how and why she never has time for a facial, "though I have often wished for one," to her opposition to "the constant playing" of "The Star Spangled Banner" in public places. She's fearful that "it may become a bore instead of a representation of certain high memories." Warner Brothers and other exhibitors have the National Anthem played every day in their theatres.

▽

Accession of a Walt Disney original pen-and-ink sketch from "Snow White" by the Metropolitan Museum of Art indicates that those staid old curators are finally learning that not all good artists are dead artists, that an art museum is a living thing for living people, in which today's genius stands on equal and timeless footing with that of the past. A little Dwarf named Dopey shall lead them.

From "The International Musician," publication of the American Federation of Musicians, we learn that "chocolate bars" made out of coal tar are being sold in Berlin confectionery stores and theatre candy stands. Just another effort of the Nazis to provide substitutes for scarce natural products. The bars look like soap but are said to taste like chocolate, although no attempt is made to color them brown.

▽

The burlesquing of the German drive to find substitutes for raw materials, even in motion pictures, reached a new high when a jokester in Berlin sent out bills anonymously—very anonymously—asking payment for a suit of clothes made of wood fabric. The bill, as relayed from Berlin by United Press, reads as follows:

"Woodman & Co.,
"245 Forest Ave.

"Bill for Theophilus Bleat.

"1. Suit material chopped down	50 marks
"2. Branches trimmed off	10 marks
"3. Material planks stained	10 marks
"4. Jacket sawed and nailed	35 marks
"5. Lapels screwed on and hinged	25 marks
"6. Collar polished	7 marks
"7. Trousers stained and furbished	38 marks
"8. Buttonholes bored	10 marks
"9. Pockets chiseled out	10 marks
"10. Wages for mounting	5 marks

"(Reforestation 10 per cent extra. If suit sprouts in Spring, please cut off shoots and keep them for patches.)"

▽

Russell Birdwell, resigning as David Selznick's press agent, started his own praise-agenting business this week by announcing right off the bat that Miss Norma Shearer, one of his clients, had sent to the national infantile paralysis campaign a check for $15,000, her anticipated receipts from three radio broadcasts she is scheduled to make this year. Not only that, "Norma has pledged that every penny she will receive for every radio appearance this year and all other years to come, will be turned over to the Foundation."

▽

A quick glance at the newspaper advertisements of the Royal theatre down in Tampa, Florida, would move one to think they were going to get something hot off the bat, for the bold-face letters of the ads stuck out:

VIVIEN LEIGH
SCARLETT O'HARA
"GONE WITH THE WIND"

However, if the reader didn't hurry off to the theatre before giving the ad very careful reading through a magnifying glass, he'd find on close inspection that there were some additional lines of mighty small type, as follows:

"Dark Journey" with
VIVIEN LEIGH
The Star Selected for
SCARLETT O'HARA
in
"GONE WITH THE WIND"

▽

Metro-Goldwyn-Mayer announces a feature motion picture based on the life of the late Thomas Alva Edison, with Mickey Rooney playing Edison as a youngster. How Mr. Edison would have been delighted.

David Oliver Selznick is now making REAL progress on the casting of "Gone with the Wind." He has signed "Butterfly" McQueen, of Harlem, to become the personal negro maid of Scarlett O'Hara (Vivian Leigh).

Butterfly's is really a meteoric rise to fame. Only two years ago she was packing underwear in a Harlem factory.

P. S.: For the benefit of Southern exhibitor customers, Mr. Selznick has hoisted the battle flag of the Confederacy beneath the Stars and Stripes on the tall flag pole in front of the studio in Hollywood where he is now filming "Gone with the Wind."

▽

Scientists announce the "ultramicroscope" for filming infinitesimal matter. They'll easily top Walt Disney, by showing seven billion dwarfs on a pinhead.

▽

Cal Tinney, syndicate writer in Washington, dashed off a little note to Jimmy (Sam Goldwyn's) Roosevelt, in Hollywood, hoping "you are happy out there, but if I know anything about the inside workings of a movie studio, you are still in politics."

▽

New York State theatre owners have been watching with interest the lines of various moves to legislate a state lottery. It might have some bearing on the legal position of certain theatre chance games. Because of that we hereby report on the latest action pointing in that direction, the proposal by Senator Phelps Phelps to establish a giant lottery, "the more gianter, the better, a sort of glorified Wall Street—only you will have more of a chance to win."

▽

The lengthy name of the New York advertising firm of Batten, Barton, Durstine and Osborn has frequently been the butt of good-humored jokes in the advertising field. This week the National Broadcasting Company furnished a new one. In a release sent to newspapers to announce the renewal of the March of Time program, NBC called the agency "Batter, Barter, Durstine and Osborne."

▽

The management of the Golden Gate International Exposition in San Francisco announces that it will present outstanding features of world's fairs of the past several years, in a little number entitled, "Thieves of Bagdad."

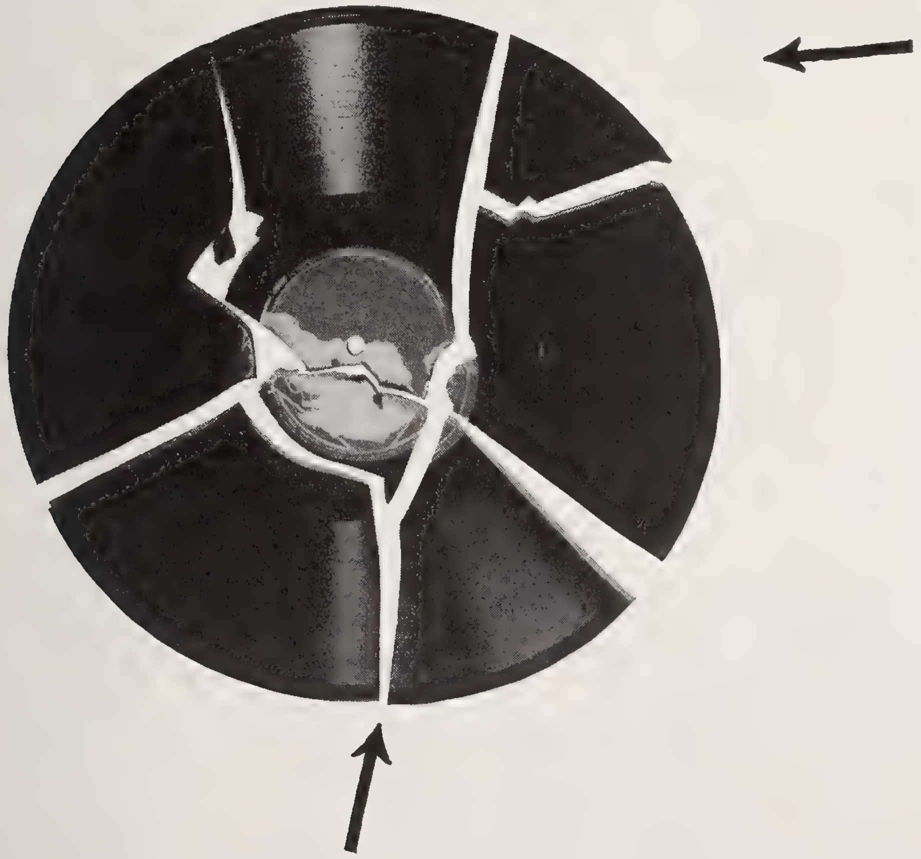
▽

Back in the winter of 1911, Frank Maffey retired at age 59 from what he had figured was a lifetime spent as a saloon keeper, in Cincinnati. Last week, at 87, he rounded out another 28 straight-running years as uniformed doorman at the Royal, Cincinnati downtown theatre. He took that job, after giving up the old, to keep from "rusting," claiming now to be the oldest gent in the country holding a uniformed doorman's job, both in point of age and length of continuous service. And he says he's not through yet.

▽

St. John Ervine, London theatre critic, in the London *Era*: "We may wake up one of these days to discover that we died before our birth, that next Tuesday is really last Thursday."

IT'S FUN TO BREAK RECORDS!



"IDIOT'S DELIGHT"

did it at the Sheridan, Miami. Broke every mark in the history of the house!

AND at the 6000-seat Capitol, N. Y., it's the best since "Maytime," 2 years ago.
(looks like four big weeks here)

AND a bonanza everywhere, holding over, delighting the fans!
(another friendly hit from M-G-M, the friendly company)

AND TURN THE PAGE FOR MORE GOOD NEWS!

ALL PRAISE TO:

NORMA SHEARER as the shady lady from Omaha, **CLARK GABLE** as the devil-may-care song and dance man in **CLARENCE BROWN's** production

with Edward ARNOLD • Chas. COBURN • Joseph SCHILDKRAUT
Screen Play by Robert E. Sherwood • Produced by Hunt Stromberg
Based on the Theatre Guild Stage Hit and Pulitzer Prize Play.

Board of Review Speakers Attack Industry's Code

The National Board of Review at its annual conference this year extended its platform speeches against motion picture censorship by law to an attack upon all forms of regulation of motion picture standards, including the motion picture industry's own voluntarily adopted Production Code Administration, and called for the abolition of the Code Administration, and the Legion of Decency as well as the organization of the Motion Picture Producers and Distributors of America.

Television Demonstrated

Assembling club women, educators, critics of the films and others in the Salle Moderne of New York's Hotel Pennsylvania, the three-day conference started off there last Thursday morning, and then transferred to New York City's radio station WNYC, in the Municipal Building for two addresses and a demonstration of television by Stanton Griffis, chairman of the board of Paramount Pictures, and Allen B. Dumont, of the Allen B. Dumont Laboratories, Paramount's television affiliate.

The conference got most of its newspaper headline attention from the remarks of Professor Sawyer Falk, director of the Civic University Theatre and dramatic activities at Syracuse University, who said that the immediate "abolition of the Will Hays office, the motion picture Production Code, the Legion of Decency and all other censorship organizations would be a good thing."

He added that he was not interested in promoting the growth of salacious films, but observed that motion pictures should portray what he termed "the facts of life," pointing out that such pictures could be "limited" in cost and aimed at a "limited" audience.

He said he "would rather take a chance on sullying the great American mind rather than stultifying it."

Other speakers attacked the motion picture industry as presently constituted, among them Langdon Post, a member of the National Board's executive committee, and chairman of the board of the American Federation of Housing Authorities.

Mr. Post's idea was that the public should only receive the films "it really wants," and that some force should "influence" the industry into making such films.

Mr. Post mentioned the "growing censorship of bigotry and prejudice, which is insidiously sweeping the world."

Dudley Nichols, screen writer (" . . . one-third of a nation . . . "), scored producers for their "timidity." Mr. Nichols said that the public was tired of films.

Harold Hendee, research director for RKO Pictures, deplored "trashy" films, but blamed the public taste.

Dietz Defends Industry

Howard Dietz, MGM's director of advertising and publicity, was the only industry spokesman to defend it. At the conference luncheon on Saturday, he took issue with those who declare that producers under-rate their audience mental level.

"With regard to other charges, movies have been accused of boycotting the thought of contemporary events. Critics have pointed to the difficulties encountered by the film 'Blockade.' Regardless of the issues, the facts remain that a producer made 'Blockade' and it was not the film producers who interfered with it. Criticism of this kind should be directed solely against those who are responsible, not against Hollywood.

"Yet the position of the film with regard to broad, topical questions must be examined carefully."

Other speakers included Dr. Russell Potter, associate director of Columbia University Extension; Marian Robertson, eastern talent scout for RKO; Ladislaus Czettel, costume designer; David Mendoza, film musical director; Iris Barry, Museum of Modern Art Film Library; Franchot Tone, actor, etc. There were no producers, distributors or exhibitions of motion pictures present, other than Mr. Dietz and Louis de Rochemont, of March of Time.

NEW COMPLAINTS AGAINST BURLESQUE

Paul Moss, New York City license commisoner, held a meeting at his office to deal with many new complaints against burlesque shows from clergymen and others, as reported by the New York World - Telegram, *against burlesque shows. Allowed to reopen last July under a promise of reformed shows, the houses have failed to live up to the new order of things, it is claimed. John F. X. Masterson, Brooklyn attorney, was chairman of the committee named to supervise the activities of the burlesque houses.*

Seven theatres are named in complaints, principally from the Reverend Joseph A. McCaffrey, chaplain of the Police Department and pastor of the Church of the Holy Cross, and James W. Danahy, vice-president and managing director of the West Side Association of Commerce.

Atlantic SMPE Meets Feb. 15th

The Atlantic Coast Section of the Society of Motion Picture Engineers will hold a meeting under the direction of the newly elected board of managers on February 15th. A dinner will be held at the Hotel Pennsylvania, after which a paper will be read and a demonstration given by Clinton P. Verber, research associate of the department of Biophotography of Rutgers University, at the Hotel McAlpin. The subject of Mr. Verber's paper is "The Time Telescope.

Guizar Film Set

Tito Guizar's next Spanish feature to be produced for Paramount release will be "The Prodigal Returns," based on an original story by Dana Wilma, according to producer Dario Faralla. Mortimer Braus has been signed to prepare the screen play. Production is scheduled to start about the middle of January.

"Snow White" To Leave

"Snow White and the Seven Dwarfs," Walt Disney's feature cartoon, will be withdrawn April 29th, RKO announced this week. The film will be recirculated next fall.

Due to the success of the series of Warner Brothers patriotic shorts, Gordon Hollingshead has been promoted to feature producer by Bryan Foy. His first two assignments will be "Hero for a Day" and "Blind Spot." He will continue on shorts.

Morris Calls Warner Sessions In South America

Sam E. Morris, vice-president of Warner Brothers, in charge of foreign sales, has instructed Karl Macdonald, supervisor for Latin America, who recently arrived in Buenos Aires, to hold two South American sales conventions.

First in Buenos Aires

The first of these conventions begins immediately in Buenos Aires. All Warner managers and salesmen from Rosario, Santa Fe, Cordoba, Mendoza and Bahia Blanca have been called, as well as N. Bertolini, manager for Uruguay at Montevideo, and I. Rosenfeld, manager for Chile with headquarters in Santiago.

Harry Novak, general manager for Argentina and supervisor for Uruguay, Chile and Paraguay, will assist Mr. Macdonald in discussion of sales policies and 1939-40 product. Mr. Macdonald took with him prints of "Angels with Dirty Faces," "Dawn Patrol" and "Wings of the Navy."

Following the Argentine convention, Mr. Macdonald will go to Chile, where the Warner office in Concepcion was demolished in the recent earthquake with loss of all prints.

Rio de Janeiro Meeting

The second convention will take place at Rio de Janeiro, Brazil, March 6 to 8, with managers from Sao Paulo, Porto Alegre, Recife, Est. Sao Paulo, Bello Horizonte, Betucatu, Minas Garaes and Sao Salvador. Arthur Abeles, general manager for Brazil, will be charge, and Mr. Macdonald will attend.

Other Latin American territories, under the supervision of Peter Colli, will be visited by him in company with Mr. Macdonald. Mr. Colli, now in Trinidad, will shortly go to Puerto Rico, Panama, Peru, Ecuador and Mexico.

Mr. Colli advised that the annual "Morris Month Drive" for Cuba and Trinidad will be held in May, with dates for other territorial drives to be announced after his visits. This year Warners' foreign department has discontinued the May drive throughout all foreign territory, and has announced that each country can select its own period.

Mr. Macdonald is to return to New York about May 1st.

Jack Warner, Jr., Arrives

Jack Warner, Jr. arrived in New York this week and will work at the home office in the distribution, exhibition and publicity departments to learn these phases of the business. He was accompanied by Gradwell Sears, distribution head, and Mort Blumenstock, in charge of publicity and advertising in the east, who attended studio conferences on the coast.

Deneau Promoted by Circuit

Sidney Deneau, booker for the Albany district of the Fabian circuit, has been promoted to assistant to Simon H. Fabian. He will become buyer and booker for the circuit in the metropolitan area and New Jersey. Joe Shure, manager of the State, Schenectady, succeeds Mr. Deneau. Louis Rosenthal, cashier at the State becomes manager of the Strand, Albany; Phil Rapp, manager of the Strand, becomes manager of the Plaza, Albany, and Guy Graves, manager of the Plaza, becomes manager of the State.

HIP!

HIP!

HOORAY!

"HONOLULU!"

A new movement is sweeping the country and it's oh so nice!

It's a movement in the right direction—to the box-office!

First engagements of "Honolulu" are great. Everywhere!

Honolulu" talks a showman's language, down-to-earth entertainment, lively with music, gags and gals. (*It even beat a 5-year record in Honolulu itself!*)

M-G-M presents "HONOLULU" starring ELEANOR POWELL, ROBERT YOUNG, GEORGE BURNS & GRACIE ALLEN. Original story and screen play by Herbert Fields and Frank Partos. Music and lyrics by Harry Warren & Gus Kahn. Directed by Edward Buzzell. Produced by Jack Cummings.

QUESTION: "Why are the waves wild on the beach at Waikiki?"
ANSWER: "M-G-M's 'Honolulu'."

THE BIGGEST MONEY-MAKING STARS of 1938

The Winners

Shirley Temple	*First*
Clark Gable	*Second*
[illegible]	*Third*
Mickey Rooney	*Fourth*
[illegible]	[illegible]
Robert Taylor	*Sixth*
Myrna Loy	*Seventh*
Jane Withers	*Eighth*
Alice Faye	*Ninth*
[illegible]rone Power	*Tenth*

from
Motion Picture Hera

THE FACE AMERICA LOVES!

When Mickey grins, the world laughs with him! When Mickey cries, audiences sob out loud! When Mickey is in a picture —movie fans rush to see it!

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WHAT THE PICTURE DID FOR ME

Columbia

HEADIN' EAST: Buck Jones, Ruth Coleman—Dear Columbia, this is a very good picture, indeed, of its type, but definitely not for Mr. Jones. Can't you keep him in his boots and saddles? Running time, 62 minutes.—C. E. Collier, Globe Theatre, Drew, Miss. General patronage.

PHANTOM GOLD: Jack Luden, Beth Marion—An average western and the actors go through their roles with about as much ambition as a junior class. Very mechanical and only good enough to run as the second half of a weekend double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SOUTH OF ARIZONA: Charles Starrett, Iris Meredith—A good picture that did a lot better than average business so there is not much to complain about. Book it, let them know you have it and you'll do business. We ran it midweek, but will rank with your best Sunday pictures.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THERE'S ALWAYS A WOMAN: Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake—Old but good. Even the rural folks eat it up. Looking forward for "There's That Woman Again." Thanks, Columbia. Running time, 80 minutes..—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

THERE'S ALWAYS A WOMAN: Melvyn Douglas, Joan Blondell, Mary Astor, Frances Drake—A comedy which should do well in most situations. Played it as Sunday midnight but adverse weather conditions proved disastrous to the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—Here's a picture that will satisfy all. Plenty of laughs and entertainment from beginning to end. Play this one on any date and you can't go wrong. Played January 12.—Pierce C. O'Donnell, Gayety Theatre, Van Buren, Maine. Small town patronage.

First National

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Olivia de Havilland, Claude Rains, Basil Rathbone, Ian Hunter—A gorgeous production that didn't do business due to cold wave and blocked roads.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Dead End Kids"—Personally, am glad to see Cagney back on the screen. Think he did a wonderful job of acting in this picture. Pat O'Brien and Ann Sheridan helped to make it a great drawing card. Let's don't forget the "Dead End Kids" for their fine performance. Don't miss it. Running time, 95 minutes. Played January 29-31.—Lester Booth, Stark Theatre, Toulon, Ill. Rural and small town patronage.

BROADWAY MUSKETEERS: Margaret Lindsay, Marie Wilson, Ann Sheridan, John Litel, Janet Chapman—Nice little program feature to average business. Played January 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—This picture was marred by the very evident reaching for laughs and those sequences were too dragged out for the good of the picture. It has its moments but the audience reaction was as I stated above.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—A swell story that really kept our patrons laughing during the run of the feature. It seems that the uniform still gets them and while we didn't do any outstanding business, the picture did enough to show some profit. Play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FOUR DAUGHTERS: John Garfield, Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains, May Robson—A corker picture which I advertised as the first time on giving my personal endorsement to any picture since becoming manager of the State Theatre. I recommend this one unreservedly for man, woman and children alike. It's a swell picture, splendid acting, and she will do terrific business for you even in a third run house, if you advertise it right. Running time, 90 minutes. Played January 17-18.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan—Played this on double bill but can stand on single bill any time. Warner Bros. are coming out with good stuff this year for a change. "Girls on Probation" is a swell little picture that pleased all. Running time, 60 minutes. Played January 13-14.—Pierce C. O'Donnell, Gayety Theatre, Van Buren, Maine. Small town patronage.

MYSTERY HOUSE: Dick Purcell, Ann Sheridan—Used this on a double and was satisfied. Good for weekends. Played January 20-21.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Metro-Goldwyn-Mayer

BOYS TOWN: Spencer Tracy, Mickey Rooney, Henry Hall—Although it is more than two months since I played this, I haven't sent in any reports in that time, so will give this little report now. We have less than a half dozen Catholic families in town but by getting the support of two or three neighboring town priests we put this over and set a new house record for gross business, a record that will probably stand for some time. A grand entertainment.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CHASER, THE: Dennis O'Keefe, Ann Morriss, Lewis Stone—This picture pleased most that came to see it. Lewis Stone seems out of place in this kind of role after seeing him in the Judge Hardy series. Lost money on this picture. Running time, 75 minutes. Played January 14-15.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

CHRISTMAS CAROL, A: Reginald Owen, Terry Kilburn, Gene Lockhart, Kathleen Lockhart, Lynne Carver, Ann Rutherford—Very good. If you get them in, they will certainly enjoy this one. Played double bill with "Spring Madness" and everybody satisfied.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—For us an outstanding production. Acting superb. Story well told. Would appreciate more of that kind. Running time, 112 minutes. Played January 11-12.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—A beautifully treated story which will draw only the better class in small towns and has no appeal for any others. Unless the literary clubs and high schools are well publicized, there isn't much hope for this, though it may do better now that it has won the award. Running time, 110 minutes. Played January 4-5.—Bob Cox, Park Theatre, Dexter, Maine. Small town and rural patronage.

CITADEL, THE: Robert Donat, Rosalind Russell—This is entertainment the majority will enjoy. Running time, 112 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

CITADEL, THE: Richard Donat, Rosalind Russell—Everyone seeing this picture was highly pleased. A good story with actors capable of putting the picture over. We should have more pictures of that type. Everyone raved at Robert Donat's acting. This boy certainly can act. This picture will probably take the prize for 1939. Running time, 110 minutes. Played January 22-23.—Pierce C. O'Donnell, Gayety Theatre, Van Buren, Maine. Small town patronage.

DRAMATIC SCHOOL: Luise Rainer, Paulette Goddard, Alan Marshal, Ann Rutherford, Lana Turner—This was a split ticket. They that support pictures such as "The Great Waltz" and "Marie Antoinette" went for it in a big way, but the rank and file not so good. Luise Rainer is over-emoting and she did in this one. We had that criticism even from those that liked the picture. After all, she is no Garbo and for the good of her future she should be restrained.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EVERYBODY SING: Judy Garland, Allan Jones, Fanny Brice, Billie Burke—A picture that I did not care for but was well liked by all that saw it. I lost money on this picture. Running time, 91 minutes. Played December 23-25.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Milizia Korjus—Grand entertainment. In my estimation, very outstanding. Would be better drawing power in next picture. Several like this during the year would be fine. Running time, 104 minutes. Played January 18-19.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Lewis Stone, Judy Garland, Cecilia Parker, Fay Holden, Ann Rutherford, Lana Turner—Best yet. Pleased 100 per cent. This city of 75,000 has seven theatres. We play last run. Metro still leads the parade. Running time, 90 minutes. Played January 3-5.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—Make no mistake on this one. It is real small town entertainment. Didn't make film rental due to cold wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARADISE FOR TWO: Frank Morgan, Robert Young, Florence Rice, Mary Astor—Very good. Frank Morgan well liked. Still have to get a poor one from Metro. Running time, 74 minutes. Played January 21-22.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SHINING HOUR, THE: Joan Crawford, Melvyn Douglas, Margaret Sullavan, Robert Young, Fay Bainter—Another wonderful picture that was no draw for us. The story seems good enough but the entire sequence must have been left on the cutting room floor. Leo can do better than this and has in the past. One of his poorest. Running time, 75 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Melvyn Douglas, Robert Young, Fay Bainter—Due to the imposing list of names in the cast, we drew a pretty fair crowd on this but, oh, the remarks I heard and the looks I got as the customers filed out. Played January 17.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHOPWORN ANGEL: James Stewart, Margaret Sullavan, Walter Pidgeon, Alan Curtis—Good picture and should click in any spot. Played December 16-18.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—Played double bill with "A Christmas Carol" and everybody satisfied.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—The man who wrote "Much Ado About Nothing" must have seen "Spring Madness." Running time, 67 minutes. Played January 25-26.—Lester Booth, Stark Theatre, Toulon, Ill. Rural and small town patronage..

STABLEMATES: Wallace Beery, Mickey Rooney—Did a nice business but hardly what we expected to do as this combination can't be beat and should draw capacity anywhere. Needless to say the picture is tops.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

STABLEMATES: Mickey Rooney, Wallace Beery—I can understand why everyone praises Mickey Rooney after seeing this picture. Wallace Beery being with him make it A-1 show. This picture can be played at any spot. Don't be afraid to push it. Running time, 90 minutes. Played January 22-23.—Lester Booth, Stark Theatre, Toulon, Ill. Rural and small town patronage.

(Continued on following page)

(Continued from preceding page)

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Barton MacLane, Helen Broderick—Riproaring action picture that will please. The uglier Wallace Beery can look the deeper he enters the hearts of our patrons. The picture lacks feminine appeal and the press book insists on playing up the action. I disagree! Running time, 97 minutes. Played January 25-29.—Peter Panagos, Sipe and Indiana Theatres, Kokomo, Ind. General patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—Maybe we ran it too hot but it was a good picture and it did average business. Beery draws but Taylor hasn't won the men over. With the date we had, thought maybe it would do plenty of business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Sweetheart of an entertainment, sweetheart of a story, sweetheart of colors, sweetheart at the box office. Be sure and take your sweetheart when you go to see it. Running time, 110 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Walter Connolly, Leo Carrillo—Played the Sunday before Christmas and did not do half the business this should have done. Is a big picture in every way and looks like one that cost a heap to produce. May not please quite everyone but not one to pass up by any means.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—OK. Satisfied and did a nice business. Played January 10.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YELLOW JACK: Robert Montgomery, Virginia Bruce, Henry Hull, Lewis Stone, Charles Coburn—Very good. Did a lot of business. Personally, I didn't care for Montgomery's idea of the Irish brogue. Played January 15-16.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

YOUNG DR. KILDARE: Lionel Barrymore, Lew Ayres, Lynne Carver, Jo Ann Sayers—A very entertaining program picture. Should please anywhere. Running time, 80 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore, Jo Ann Sayers, Lynne Carver—The first surprise picture of 1939 for us. Most everyone fell hard for this little show and comments were more numerous than on any show we have run for months. They are anxiously waiting for the next in this series. Under no circumstances pass this one, as it will come as close to pleasing 100 per cent as anything you will get.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore, Lynne Carver, Jo Ann Sayers—Play this by all means, if you haven't already. It marks the advent of a real starring duo; unless I miss my guess their next one will break records. In fact, my audiences applauded the announcement that there would be more in the series. Barrymore starts where he left off in "You Can't Take It with You." Need any more be said? Running time, 81 minutes. Played January 11-12.—Bob Cox, Park Theatre, Dexter, Me. Small town and rural patronage.

Monogram

LAND OF FIGHTING MEN: Jack Randall—OK as westerns go.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

RANGER'S CODE (reissue): Bob Steele—Good business due to fact this was old enough to be as good as a first-run picture for us.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

WEST OF RAINBOW'S END: Tim McCoy, Nora Lane—Poor excuse for a western. People don't want acting in a western. They want action.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Irvin S. Cobb, Jean Parker, John Beal—Best picture and best draw from Paramount since "Wells Fargo." A few more like this and Paramount would get back close to the top. This was our Box Office Champion for January. This was the perfect part for Burns.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Irvin S. Cobb, Jean Parker, John Beal—A good picture but in the wrong allocation. Don't expect too much. Running time, 80 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—Maybe I'm in a cynical mood tonight but I think that this was an awful turkey. They weren't fooling when they panned this on Benny's broadcasts. I even had patrons walk out on it. Some of them even threatened to stop eating Jello! No fooling, it is terrible, and you won't miss much by not playing it. Running time, 90 minutes. Played January 18-19. —Bob Cox, Park Theatre, Dexter, Maine. Small town and rural patronage.

FIVE MORE REPORTERS FROM FIVE STATES

That the cooperation of exhibitors in contributing to "What the Picture Did for Me" knows no geographical boundaries is evidenced again this week with the addition of five reporters from as many states, as follows:

FRANK LINEHAN, Rialto Theatre, New Britain, Connecticut

MARIE HRACHOVEC, White River Theatre, White River, South Dakota

ALYCE CORNELL, Galewood Theatre, Grand Rapids, Michigan

PIERCE C. O'DONNELL, Gayety Theatre, Van Buren, Maine

C. H. SARTORIUS, Capitol Theatre, Hartley, Iowa

The three last-named have reported before to the department but in no case more recently than two years ago.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper, David Niven, Edward Everett Horton, Elizabeth Patterson—Vivacious Colbert and inimitable Cooper form a perfect team for this hilarious picture. The combined acting ability of this pair turn what might have been a slapstick affair into a very interesting comedy. Just naughty enough to be nice, the picture was given very popular approval here and should prove likewise with any adult audience. Edward Everett Horton, David Niven and Elizabeth Patterson ably assist Claudette and Gary in putting the picture across with a bang. Play it and give the grownups a treat. Running time, 84 minutes. Played January 28.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

BREAKING THE ICE: Bob Hope, Shirley Ross, Charles Butterworth—No particular draw but those that came liked it. Hope did a lot better in this than in "Give Me a Sailor," and if he keeps on may get to be quite a popular star.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CAMPUS CONFESSIONS: Betty Grable, Eleanore Whitney, Hank Luisetti—Much ado about nothing. Why, oh, why, do we have to play pictures like that. Patron that came in, walked out on it. Running time, 64 minutes.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

FRONTIERSMAN, THE: William Boyd, Russell Hayden, George Hayes—Here is a swell western. Lots of action and comedy. It's a small town natural. Running time, 72 minutes. Played January 27-28.—Lester Booth, Stark Theatre, Toulon, Ill. Rural and small town patronage.

GIVE ME A SAILOR: Martha Raye, Bob Hope, Betty Grable, Jack Whiting—Terrible. Should be a lesson to Paramount. Played January 10-12.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—Very fine. Good story and acting excellent. Pleased 98 per cent. Drawing power liimted but great entertainmnt, nevertheless. Running time, 100 minutes. Played January 15-17.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell. Andy Divine—Here's another to go to town on. Plug it to the skies and you won't be sorry. But, do your business on the first day! For some reason, it dies on the second day. It has everything to play with except stars, and that seems to be what they want. MacMurray tries hard and Milland makes a very acceptable substitute for Tyrone Power. In fact, he even looks like him. Running time, 105 minutes. Played January 16-17.—Bob Cox, Park Theatre, Dexter, Maine. Small town and rural patronage.

MYSTERIOUS RIDER: Russell Hayden, Weldon Heyburn, Charlotte Fields—A very good Zane Grey outdoor picture which seems to have taken very good with all who saw it. Average business. Running time, 73 minutes. Played January 1.—A. T. Mullen, Park Theatre, Pelican Rapids, Minn. Small town and rural patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Edward Everett Horton, Akim Tamiroff—Nice little B picture. Pleased all but not strong enough for extended runs. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

RIDE A CROOKED MILE: Akim Tamiroff, Frances Farmer, Leif Erikson—An entertaining little B picture. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—Played midweek to a fair average gross but would have done a lot more on a Sunday change. Picture is very good and will please everyone. Paramount looks a lot better this year.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SONS OF THE LEGION: Donald O'Connor, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley—A dandy show for Legionnaires and their boys. In fact, good entertainment for anyone. This is about the best program picture Paramount has turned out in several moons.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SPAWN OF THE NORTH: George Raft, Dorothy Lamour, Henry Fonda, John Barrymore, Akim Tamiroff, Lynne Overman, Louise Platt—A very entertaining picture. It's truly different.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage .

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Akim Tamiroff, Lynne Overman, Louise Platt—We had this for our Christmas day program. A picture of action, terrific suspense and an all around "he man" show. Everybody praised it, even the women. Women can stand anything a man can and more, and no one fainted at either showing, but we heard plenty of sighs, deep and full of regret, when the iceberg swept down and carried our splendid hero with it. Both Fonda and Lamour did good acting but, oh, Dorothy, stay where you are at your best (in jungle pictures). No one looks or acts those parts as well, but in other roles, well, her best points just don't show up at all. Anyone in the profession can and does show up better. "Spawn of the North," "The Buccaneer," "Souls at Sea" and "Ebbtide" were all fine sea pictures. Men in the rough, people like them always.—Marie Hrachovec, White River Theatre, White River, S. D. General patronage.

SWING, YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—Very good. Played January 8-9.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

TEXANS, THE: Randolph Scott, Joan Bennett, May Robson, Walter Brennan—Well, it made us the best net of any film we showed in the last twelve months and we played "Snow White and the Seven Dwarfs", too. So, Paramount, we look to you for more like it. Did heaps better for us than "The Plainsman" or "Wells Fargo". Can't account for it but that's the story and the figures don't lie. This locality goes for good westerns and if your community likes them, give them "The Texans", if you have not done so. May Robson can't be equalled in her roles. Here's hoping she lives many years yet and stays with the profession she has chosen. If she didn't speak a word, her eyes would be enough to do it all. The two leads were great, Scott and Bennett. —Marie Hrachovec, White River Theatre, White River, S. D. General patronage.

TEXAS TRAIL: William Boyd, George Hayes—This is not the best Hopalong Cassidy series, but under the prevailing weather conditions feel we enjoyed average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THANKS FOR THE MEMORY: Bob Hope, Shirley Ross, Charles Butterworth—Just another program picture that did less than average business. However, Charles Butterworth is up to his usual standard. Running Time 78 minutes. Played January 18.—A. T. Mullen, Park Theatre, Pelican Rapids, Minn. Small town and rural patronage.

TOUCHDOWN ARMY: Mary Carlisle, John Howard—Not a bad picture. Makes a good companion feature but I think John Public is getting tired of the army and navy productions. Running time, 68 minutes. Played January 20-21.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee, Ralph Morgan, Bernard Siegel—An excellent story, backed by a swell cast and dandy acting, makes this story of the Wells Fargo Express Company corking entertainment. Our hats off to Frank Lloyd, master-minder of masterpieces ("Cavalcade" and "Mutiny on the Bounty"). The acting of Joel McCrea, Frances Dee and Ralph Morgan, ably assisted by comedians "Bob" Burns and big "Ugh" Pawnee (portrayed by Bernard Siegel), left little to be desired. It is a picture everyone will like, and as for lovers of good old American history, well, they'll surely rave about it. Running time, 115 minutes. Played January 21.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

YOU AND ME: Sylvia Sidney, George Raft, Harry Carey, Barton MacLane—All did a good job of acting their parts. We did not do so well at all financially. The reason was that title, "You and Me". Sounds like a romantic bit of mushy nonsense (as people told me) and such a splendid show. All who did go to see it were delighted with it. A really worthy story and moral. I've thought the title all to blame for the box office disappointment. I would say "Paroled" would be a better title. At least, that title would suggest something to patrons of the nature of the story. That picture deserves a wide publicity and booking by exhibitors. Trailers would do the trick partly. Better try changing the name though, Paramount.—Marie Hrachovec, White River Theatre, White River, S. D. General patronage.

Republic

COME ON, COWBOYS: Three Mesquiters (Robert Livingston, Ray Corrigan, Max Terhune), Maxine Doyle—The Mesquiteers bring 'em in and please 'em. Running time 58 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

HEART OF THE ROCKIES: Bob Livingston, Ray Corrigan, Max Terhune, Lynn Roberts—Our first from the Three Mesquiteers and sure proud of these stars. This drew big houses account of rainy weather, and the picture was nothing to be ashamed of. Give us more of them. Running time 56 minutes. Played January 6-7.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

LADIES IN DISTRESS: Alison Skipworth, Polly Moran, Bob Livingston, Max Terhune—Swell picture for best half of double bill. Bob Livingston and Max Terhune extra draw for us.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette, Carol Hughes—Two years Autry set a house record for us. Since that time his pictures are the only ones that come close to the top mark, and this was no exception.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

PRAIRIE MOON: Gene Autry, Shirley Deane, Smiley Burnette—Same report as "Man from Music Mountain". Goody, goody—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

RKO Radio

AFFAIRS OF ANNABEL, THE: Jack Oakie, Lucille Ball, Ruth Donnelly—No good for any part of a bill. Boring in the extreme. 65 minutes of headache. Running time, 68 minutes. Played January 20-21.—M. W. Mattecheck., Lark Theatre, McMinnville, Ore. Local patronage.

ANNABEL TAKES A TOUR: Lucille Ball, Jack Oakie, Ruth Donnelly—Terrible. I could make better pictures than this one. One of the poorest I have run and wouldn't recommend any one to run it.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

BREAKING THE ICE: Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—I made the mistake of using this on a double bill. Picture is good enough for any change and shouldn't be wasted on your double feature nights. The best Breen show to date.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant, May Robson, Charles Ruggles—Grant was bogged down in an all-talking Hepburn supposed to be comedy. Many walkouts and no business. Played January 1-3.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CAREFREE: Ginger Rogers, Fred Astaire, Ralph Bellamy—This team means absolutely nothing at our box office. The story alone would kill our biggest bet and this team is already dead. Where, pray, do they get these stories? Played January 29-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—Did a fair business. Dancing! That is what Astaire and Rogers better stick to. Too bad they ever tried dramatic roles. The world is so full of good ones now and not many dance like this pair. Why in the world did they try going into the other? It has hurt their box office value, at least temporarily. Our former Astaire and Rogers pictures did bring in a better crowd. Well, the next may do what we hope for. It is difficult, of course, to create a good enough story for their pictures. It's the same old romantic setting in every one. Maybe they shouldn't fall in love next time. I'm sure they are tired of the sameness of their stories and pictures, too, and so is the public.—Marie Hrachovec, White River Theatre, White River, S. D. General patronage.

I'M FROM THE CITY: Joe Penner, Kay Sutton—A fair Penner picture. He should have seen the rattlesnakes. The audience yelled at this stunt. Running time 65 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

LAW WEST OF TOMBSTONE: Harry Carey, Jean Rouverol, Tim Holt, Evelyn Brent—Horse opera and a bad one at that. Poorly done, poor story and poor business.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MAN TO REMEMBER, A: Anne Shirley, Edward Ellis, Lee Bowman—Here is a picture that has been given a lot of ballyhoo by picture critics. With all their raving, it still did not do business. Some who saw it thought it excellent but, generally, it did not seem to take. The climax has considerable feeling but it's the same old story, you must have the stars to get them in. Running time, 80 minutes. Played January 11-13.—A. T. Mullen, Park Theatre, Pelican Rapids, Minn. Small town and rural patronage.

MOTHER CAREY'S CHICKENS: Fay Bainter, Anne Shirley, Ruby Keeler, James Ellison, Ralph Morgan, Frank Albertson—Just about the best show RKO turned out in their 1937-38 product. We should have a lot more pictures of this type. An ideal small town picture.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—Nary a laugh. Poorest comedy we have had. Many disappointed customers. Played January 29-31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—Good snappy entertainment. Enjoyed by the majority. Played January 11-12.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Alice Faye, Tyrone Power, Don Ameche, Jack Haley, Ethel Merman—Very good. Played to good business. Pleased 100%. Played December 25-26.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Fox should be ashamed of themselves to make this. A good way to ruin a box office star.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—This latest of the Jones Family series is certainly one of the very best. Made to order for the small town patronage.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—Pleased on account of novelty. Would have been better if quints had been about a year older, when they could perhaps sing and talk. Running time, 84 minutes. Played January 13-14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HEIDI: Shirley Temple, Jean Hersholt, Arthur Treacher, Helen Westley—We considered this one of Shirley's best pictures and very appropriate for the Holiday season. Pleased 100%. Miss Temple very popular with our patrons. Running time, 88 minutes. Played December 23-24.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Helen Westley, Henry Wilcoxon—A pretty fair picture but Jane Withers has made a lot better ones. Didn't do much business. Played January 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Beautiful in colors, beautiful in production, beautiful in story, beautiful at the box office. You'll have a beautiful day when you play it. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Buddy Ebsen—Very good. Played January 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MYSTERIOUS MR. MOTO: Peter Lorre, Mary Maguire—This makes a great picture for either Saturday or double features. There is just enough mystery for the kids and just enough acting for the oldsters. Nobody in the picture kills themselves trying to act but they do manage to look mysterious. Running time, 62 minutes. Played January 13-14.—Bob Cox, Park Theatre, Dexter, Maine. Small town and rural patronage.

ONE MILE FROM HEAVEN: Claire Trevor, Sally Blane, Bill Robinson, Douglas Fowley—Freak draw on this for us. Played to two good houses both nights, as second feature ("Troopship") was excellent chaser and provided us with seats.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

ROAD DEMON: Henry Arthur, Joan Valerie—Leave it in the can. Not even exciting. Smashups seen many times before in newsreels. A straight imposition not worthy of this company. Running time, 70 minutes. Played January 20-21.— M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

THANKS FOR EVERYTHING: Jack Oakie, Jack Haley, Adolphe Menjou, Arleen Whelan, Tony Martin—Here's one that Mr. Zanuck failed on and miserably. It just didn't jell and it didn't draw enough to pay for the film. We put it on our best nights and that was a sad mistake. Wasn't worth half the price and we lost plenty of dough on it. Was a swell advertisement for the "Sante Fe Railroad", "Time Magazine", "Detective Story" and "20th Century-Fox Pictures". —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THANKS FOR EVERYTHING: Jack Haley, Jack Oakie, Adolphe Menjou, Arleen Whelan, Tony Martin—Fairly good musical comedy which failed to draw. Played January 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIN ICE: Sonja Henie, Tyrone Power, Joan Davis, Arthur Treacher—A wonderful picture. Drew better than expected. Miss Henie very popular with our audience. Running time, 78 minutes. Played September 30.—J. P. Johnson, Sons of Norway Theatrs, Ambrose, N. D. Small town and rural patronage.

United Artists

BLOCKADE: Henry Fonda, Leo Carrillo, Madeleine Carroll, John Halliday—Just the kind the public won't miss. Get on the sunny side of life, Mr. Wanger. Running time, 84 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, David Niven, Walter Brennan, Thomas Mitchell, Patsy Kelly—Very good. Just what they want. Good story, good comedy relief. Sufficient action and intelligently made.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

(Continued on following page)

TELEGRAMS
are feature length stories in short subject form
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(Continued from preceding page)

DEAD END: Sylvia Sidney, Joel McCrea, Humphrey Bogart, Wendy Barrie, "Dead End Kids"—Did extra well on this. If picture receives enough favorable comment on its early run in this town, we do business regardless of the age.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda, Dame May Whitty, Alan Marshal, Louise Platt—Not the kind of picture that draws for us but pleased those who did come.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, Raymond Massey—Just fair business on account of weather but attracted quite a few new faces for us, no doubt people who had missed it at the bigger houses. The nice part of business like this is that we usually make a few regular customers.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—A screwball comedy. A treat to see Mr. March in such a part. Running time, 84 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

TRADE WINDS: Fredric Marsh, Joan Bennett, Ralph Bellamy, Ann Sothern—Good. Interesting and seemed to satisfy. Below average business but was cold, so hard to judge. Joan looks swell as a brunette.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

TROOPSHIP: Leslie Banks, Flora Robson, Sebastian Shaw, Patricia Hilliard—This picture presents two big questions. Why did they make it? And why did we play it? Only good point was fact that it chased enough people on the second show that we were able to accomodate everyone without a holdout. —C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Universal

BLACK DOLL, THE: Donald Woods, Nan Grey—Played on a double bill and pleased. Don't think it will draw as a single. Played January 6-7.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

GIRL WITH IDEAS, A: Wendy Barrie, Walter Pidgeon, Kent Taylor, Dorothea Kent—Played on a double bill and pleased. Good as such; stars are no draw here. Taylor is a great actor and can't see why Universal won't give him better roles.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SEA SPOILERS: John Wayne, Nan Grey, William Bakewell—Used as bait on double show to attract our crowd. Fishing good.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

STORM, THE: Charles Bickford, Andy Devine, Frank Jenks, Barton MacLane, Preston Foster, Tom Brown, Nan Grey—Everything that was possible so far as calamity at sea was concerned happened in this disconnected picture. Lots of action but not so hot at the box office. Running time, 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TROUBLE AT MIDNIGHT: Noah Beery, Jr., Larry Blake, Catherine Hughes—Played this on a double and just passed. Positively will not stand alone. Played 13-14.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds, Dorothea Kent, Frank Jenks—A little comedy that was very amateurish in all respects. McCrea was at his worst. Absolutely no draw for us. Running time, 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Warner Brothers

BOY MEETS GIRL: James Cagney, Pat O'Brien, Marie Wilson, Ralph Bellamy—Well, here it is, the biggest disappointment in years with such a large cast and Warner had to go out and spend money to do it. Before playing this feature we knew it was poor but couldn't believe it could be so bad. Played it on a double. Can it. Played January 4-5.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—You'd better get up at dawn and play this. It's the same natural that it was before. Mr. Rathbone gives Brother Lionel Barrymore another performance to top and it will take some topping. Flynn stops being pretty (I'm jealous) and turns in a fine job of mugging. Easily four bells at the B. O. Running time, 103 minutes. Played January 23-24.—Bob Cox, Park Theatre, Dexter, Maine. Small town and rural patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Drew well to most folks. It's all aviation, not a woman in the cast, hard boiled war front pictures and action. That's all. Running time, 96 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

RACKET BUSTERS: George Brent, Gloria Dickson, Humphrey Bogart, Walter Abel—We traded this for one of this year's and glad we did. The picture has an excellent cast and some fast action coupled up with a good story. Our patrons were well pleased and while the paying customers all went to the basketball game on Friday we previewed it to enough that they talked up some business for Saturday.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Miscellaneous

WONDERS OF THE LITTLE FLOWER: Marie Aldona—Here is a religious picture that is entirely different than any other film of its kind. There is a modern story woven in and at the same time you have the life of Saint Theresa. The dialogue is French with English sub-titles. Every exhibitor would do well to play this picture during the Lenten season. The sound is very good. Picture is available at Specialty Pictures, 14 Piedmont St., Boston.—Pierce C. O'Donnell, Gayety Theatre, Van Buren, Maine. Small town patronage.

Short Features

Columbia

COMMUNITY SING: A little exercise to the Adam's apple in our theatre doesn't do any harm.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COMMUNITY SING: No. 7—Good but not as good as those with Donald Grayson.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

HEALTHY, WEALTHY AND DUMB: Broadway Comedies—The Stooges usually are good for some laughs and this one gets plenty of them. Play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KRAZY'S RACE OF TIME: Krazy Kat Cartoons—A very good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POOR ELMER: Color Rhapsodies—Excellent cartoon in color.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

VOICE OF EXPERIENCE: Gives nice diversified entertainment with a message to your audience. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BILLY ROSE'S CASA MANANA REVUE: Musical Comedies—Very good musical. Let's have more like it. Running time, 20 minutes.—O. W. Chapek, Annex Theatre. Anamoose, N. D. Rural and small town patronage.

MAGICIAN'S DAUGHTER, THE: Musical Comedies—Good musical in which the trick shots take top honors. Frank Albertson very good. How come he is out of features? Don't companies look at their own shorts?—C. E. Fismer, Lyric Theatre, Hamilton. Ohio,

OUR GANG FOLLIES OF 1938: Our Gang—Seemed to please. Running time, 20 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PENNY'S PICNIC: Pete Smith Specialties, Prudence Penny—One reel in color showing Prudence cooking a picnic dinner. Will please the ladies; others, doubtful.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THINK IT OVER: Crime Doesn't Pay Series—Excellent, as are all of this series. Deals with arson racket. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

DATE TO SKATE, A: Popeye the Sailor—Good Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HALL'S HOLIDAY: George Hall and His Orchestra, Dolly Dawn—An added attraction for any program where orchestra music is liked. Excellent recording of swell songs by George Hall's orchestra, with torrid lilting by "Dainty Dolly" Dawn, who can really put a number over. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

HUNTING THRILLS: Grantland Rice Sportlights—A very interesting short, which is exciting, showing two men in a small canoe ocean fishing.—A. T. Mullen, Park Theatre, Pelican Rapids, Minn. Small town and rural patronage.

JEEP, THE: Popeye the Sailor—Not very good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

POPULAR SCIENCE: No. 1—A variety of subjects for any playhouse, all nicely done in color. Most appealing was the one of Marsh Field, California, showing the activities of future U. S. Air Corps pilots. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

RKO Radio

RADIO HOOKUP, A: Nu-Atlas Productions—A very good single musical.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

ATHLETIC ODDITIES: Adventures of the Newsreel Cameraman—Interesting.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FASHION FORECASTS: Fashions—Nice color and some pretty clothes. Women like to see them but a bore to the men. Nothing missed if you pass them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FASHION FORECASTS (Winter Styles): Fashions —The ladies like these and the boys will look at the bathing beauties, but without the color they would come up minus.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STRANGER RIDES AGAIN, THE: Terry-Toons—A good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

VILLAGE BLACKSMITH: Terry-Toons—A good cartoon but these look amateurish alongside of the other companies.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHAT EVERY INVENTOR SHOULD KNOW: Lew Lehr—Some liked it and some said it was silly.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

CAT AND THE BELL, THE: Lantz Cartunes—A very good black and white cartoon with the old story of the cat and the bell with variations. Excellent. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOING PLACES WITH LOWELL THOMAS: No. 55—Two topics, New York and the chinchilla farm in California, and both are good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STARS AND STRIPES: Ed East, Ralph Dunke—Another excellent Mentone Musical. This company has something in this series of vaudeville acts set to a small plot. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

ALL AMERICAN DRAWBACK: Edgar Bergen, "Charlie McCarthy"—With "McCarthy" and Bergen on the Chase and Sanborn program, this is plus entertainment. Play them. Running time, 10 minutes. —George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MIKE RILEY AND HIS ORCHESTRA: Melody Masters—One of the best musical reels in a long time. Running time, 10 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MY LITTLE BUCKAROO: Merrie Melodies—Another laugh riot from Vitaphone. We can't get enough of these. Running time, eight minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SWING TIME IN THE MOVIES: Broadway Brevities—This is the best two-reeler of its kind that ever hit our screen in a long while. Running time, 20 minutes.—Pierce C. O'Donnell, Gayety Theatre, Van Buren, Maine. Small town patronage.

TOYLAND CASINO: Broadway Brevities—Some very talented children sing and dance in this two-reeler, which has special settings and costuming. Pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Columbia

GREAT ADVENTURE OF WILD BILL HICKOK: Bill Elliott—Gentlemen, here is a serial. If you play serials, play this and top any business you have ever done. Since starting this one (now on chapter 13), our Sunday business has varied but a few dollars regardless of weather or feature attraction.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

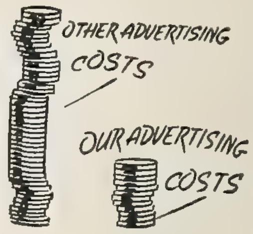
Republic

LONE RANGER, THE: Lee Powell, Herman Brix —Now playing chapter five and must say this serial is tops and the best we've played in years. You get as much action in each episode as you would get in a full six-reel western. Running time, 20 minutes.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Plane No. 4"	Director: Howard Hawks.	Jean Arthur, Cary Grant, Richard Barthelmass, Thomas Mitchell, Sig Rumann, Rita Hayworth.	Shooting
"Prairie Nights"	Director: C. C. Coleman, Jr.	Charles Starrett, Iris Meredith, Sons of the Pioneers, Dick Curtis.	Shooting
METRO-GOLDWYN-MAYER			
"Sergeant Madden"	Director: Joseph Von Sternberg.	Wallace Beery, Alan Curtis, John Brown, Laraine Johnson, Marian Martin.	Editing
"Tarzan in Exile"	From the story by Edgar Rice Burroughs. Director: Richard Thorpe.	Johnny Weismuller, Maureen O'Sullivan, Ritz Inescourt, Henry Wilcoxon, Henry Stephenson.	Shooting
"The Hardys Ride High"	Screen play, Agnes Christine Johnston, Kay Van Ripper. William Ludwig. Director: George Seitz.	Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford, Sarah Haden.	Editing
"Lucky Night"	Director: Norman Taurog.	Robert Taylor, Myrna Loy, Douglas Fowley.	Shooting
MONOGRAM			
"Trigger Smith"	Original screen play, Robert Emmett. Director: Alan James.	Jack Randall, Frank Yacanelli, Joyce Bryant, Warner Richmond.	Shooting
PARAMOUNT			
"Some Like It Hot"	Director: George Archainbaud.	Gene Krupa and his Orchestra, Shirley Ross, Bop Hope, Una Merkel, Bernard Nedell.	Shooting
"Invitation to Happiness"	Producing director: Wesley Ruggles.	Irene Dunne, Fred MacMurray, Donald O'Connor, Charlie Ruggles.	Shooting
"Beau Geste"	Producing director: William A. Wellman.	Cary Cooper, Ray Milland, Robert Preston, Brian Donlevy, J. Carroll Naish, Donald O'Connor.	Shooting
"Gracie Allen Murder Case"	From the novel by S. S. Van Dine. Director: Alfred E. Green.	Havilland, Thomas Mitchell, Barbara O'Neil. Ann Judith Barrett.	Shooting
REPUBLIC			
"Mexicali Rose"	Director: George Sherman.	Gene Autry, Smiley Burnette, Luana Walters, William Royle, LeRoy Mason, Roy Barcroft, Noah Beery.	Shooting
RKO RADIO			
"What's a Fixer For"	Screen play, Paul Yawitz, Bert Granet. Director: Lew Landers.	Lee Tracy, Peggy Shannon, Virginia Weidler, Peggy Carroll.	Shooting
TWENTIETH CENT.-FOX			
"The Hound of the Baskervilles"	From the novel by Sir Arthur Conan Doyle. Director: Sidney Lanfield.	Richard Greene, Basil Rathbone, Anita Louise, Nigel Bruce, Lionel Atwill, John Carradine, Beryl Mercer, Barlow Borland.	Shooting
"Alexander Graham Bell"	Director: Irvin Cummings.	Don Ameche, Henry Fonda, Loretta Young, Polly Ann Young, Sally Blane, Georgianna Young.	Shooting
"Rose of Washington Square"	Director: Roy Del Ruth.	Tyrone Power, Alice Faye, Al Jolson, Marie Wilson, Douglas Fowley, Hobart Cavanaugh, Moroni Olsen, E. E. Clive.	Shooting
"Susannah of the Mounties"	Director: Walter Lang.	Shirley Temple, Randolph Scott, Moroni Olsen, J. Farrell MacDonald, Martin Goodrider.	Shooting
"News Is Made at Night"	Director: Alfred Werker.	Preston Foster, Lynn Bari, George Barbier, Eddie Collins, Russell Gleason, Minor Watson, Paul Harvey.	Shooting
"Stanley and Livingstone"	Director: Henry King.	Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Henry Hull, Sir Cedric Hardwicke, Henry Travers, Hasson Said.	Shooting
"Charlie Chan in Reno"	Director: Norman Foster.	Sidney Toler, Sen Yung, Phyllis Brooks, Ricardo Cortez, Kane Richmond, Slim Summerville, Pauline Moore, Robert Lowery, Kay Linaker, Louise Henry, Iris Wong.	Shooting
UNITED ARTISTS			
"Wuthering Heights" (Samuel Goldwyn)	From the novel by Emily Bronte. Screen play, Charles McArthur, Ben Hecht. Director: William Wyler.	Merle Oberon, Lawrence Olivier, David Niven, Flora Robson, Hugh Williams, Geraldine Fitzgerald.	Editing
"Captain Fury" (Hal Roach)	Director: Hal Roach.	Brian Aherne, Victor McLaglen, Paul Lukas, John Carradine, June Lang, George Zucco, John Warburton.	Shooting
"Gone with the Wind" (David O. Selznick)	From the novel by Margaret Mitchell. Screen play, Sidney Howard, Oliver H. P. Garrett. Director: George Cukor.	Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Thomas Mitchell, Barbara O'Neil, Ann Rutherford, Evelyn Keyes, Laura Hope Crews, Fred Crane, George Bessolo, Rand Brooks, Harry Davenport, Virginia Howell, Robert Gleckner, Jane Darwell, Marcella Martin, Mary Young, Georgiana Young, Ben Carter, Hattie McDaniels, Oscar Polk, Butterfly McQueen.	Shooting
UNIVERSAL			
"Risky Business'	Original story, William Anthony McGuire. Screen play, Charles Grayson. Director: Arthur Lubin.	George Murphy, Dorothea Kent, Grant Richards, Walter Byron, El Brendel, James Lucas, James Farley.	Shooting
"Murder in the Surgery"	Original story, James G. Edwards, M.D. Screen play, Alex Gotlieb. Director: Otis Garrett.	Bruce Cabot, Helen Mack, Constance Worth, Thomas Jackson, Tom Dugan, Mabel Todd.	Shooting
"Spirit of Culver"	Original screen play, Whitney Bolton, Nathaniel West. Director: Joseph Santley.	Jackie Cooper, Freddie Bartholmew, Andy Devine, Henry Hull, Jackie Moran.	Editing
"East Side of Heaven"	Director: David Butler.	Bing Crosby, Joan Blondell, Mischa Auer, Irene Hervey, Jerome Cowan, Jane Goude.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Confessions of a Nazi Spy"	Director: Anatole Litvak.	Edward G. Robinson, Francis Lederer.	Shooting
"Each Dawn I Die"	From the novel by Jerome Odlum. Director: William Keighley.	James Cagney, Jane Bryan, George Raft, George Bancroft, Maxie Rosenbloom.	Shooting
"Nancy Drew, Trouble Shooter"	Director: William Clemens.	Bonita Granville, Frankie Thomas, John Litel, Renie Riano, Willie Best, Erville Alderforn, John Gallaudet.	Shooting
"The Roaring Road"	Director: Lloyd Bacon.	Pat O'Brien, John Payne, Ann Sheridan, Gale Page.	Shooting
"Hell's Kitchen"	Director: E. A. Dupont.	Margaret Lindsay, "Dead End" Kids, Ronald Reagan, Stanley Fields.	Shooting

More for your money more people see it more people read it more people are SOLD by it and costs less


OTHER ADVERTISING COSTS
OUR ADVERTISING COSTS

than any other form of theatre advertising because it reaches a 100% audience at every show Sell your pictures the smart way with Pre-vue Trailers by NATIONAL Screen SERVICE

Prize Baby of the Industry!

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

NOTHING TO WORRY ABOUT

Some time back, a Round Tabler wrote sounding a note of indignation as had to do with the intentions of a metropolitan circuit advertising for college men to train as theatre managers. The squawk gave us the opportunity to wisecrack a little. We said that, as far as we were concerned, a college man was as good as any other, with everything else equal.

However, it appears that the university man who has not set his course after graduation now has the opportunity to "major" in theatre management, according to the announcement last week from Syracuse University. The College of Business Administration in that school, in cooperation with the Schine Theatres, now offers a course in management. All phases of operation will be covered for which no regular academic credits are to be allowed. Evidently a new source of manpower has been discovered.

The industry should welcome this flattering recognition of showbusiness as a career. Any fears that the non-college theatreman may have that he will be displaced by the man with a degree should immediately be dispelled. University graduates who become successful showmen can do nothing less than strengthen the prestige of every manager's position.

▽ ▽ ▽

THEY LEND A STRONG HAND

Showmanship, of course, is not confined to any one type of picture. Your keen theatreman can usually spot the money angle, whatever the attraction. In the final count-up, however, it appears that those features that lean to fast action and movement while the tale unfolds allow the showman quite a bit more of latitude in fastening his exploitations where they will do the most boxoffice good.

While there are "alarms and excursions" regarding the this and the that of the industry, the man in the theatre has one vital concern—his coming attractions and what to do to line up the greatest number of ticket-buyers at the cashier's window. That's the most important part of his job. In fact, that is the job. Anything extra in exploitation possibilities he may seize upon, therefore, allows him to adjust his gun-sights to cover a wider boxoffice target.

Thus, while much may be said about product, current and coming up, theatremen should be doing a bit of hand-rubbing regarding the percentage of gold-to-the-ton of ticket-selling material in many of the releases to hand for the edification of the cash customers. And while this observer makes no claim to covering the entire field of obvious exploitation targets, offhand, the following rate with your Chairman as releases worthy of going to town.

Currently the list may include: "Gunga Din", "They Made Me a Criminal", "Stand Up and Fight", "Idiot's Delight", "Wings of the Navy", "The Lone Ranger", "Union Pacific", "Stage Coach", "The Lady Vanishes", "Tailspin", "Persons in Hiding", "Jesse James", among others.

Action pictures do not always necessarily indicate top-flight exploitation. But for the most part, moving pictures (i.e., pictures that move) give the man in the field a better opportunity to speed up his campaigning accordingly.

▽ ▽ ▽

MEMBER MAKES GOOD POINT

Comes a letter from a member for a long stretch in a spot where advertising was relegated to the dog-house and for which, he says, the grosses suffered. Now more happily situated in a new job, the Round Tabler, given every opportunity to display his talents, speaks as follows:

"Whoever said anything about exploitation being a thing of the past ought to be put into a position where some first-hand information could be gotten. Many executives, from their offices in far off places who look to the ad budget as the first thing to cut in any economy wave ought to spend some time with the manager when the theatreman is out working on a campaign. I'm sure he'd change his attitude. Figures can prove anything, and to the executive out to save money exploitation should be the last thing out. Showbusiness was built on advertising."

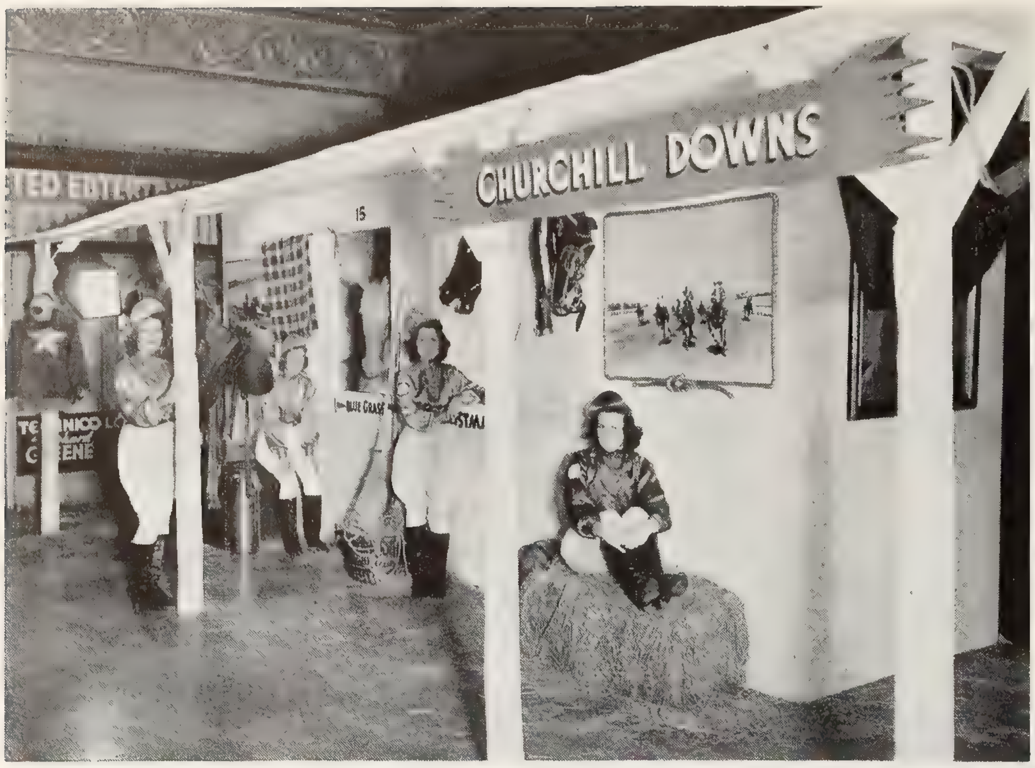
There is a heaping mouthful in what the theatreman opines. It has been our observation that advertising and exploitation flourish best in those situations where the bossmen are in close touch with the aims and efforts of their managers.

▽ ▽ ▽

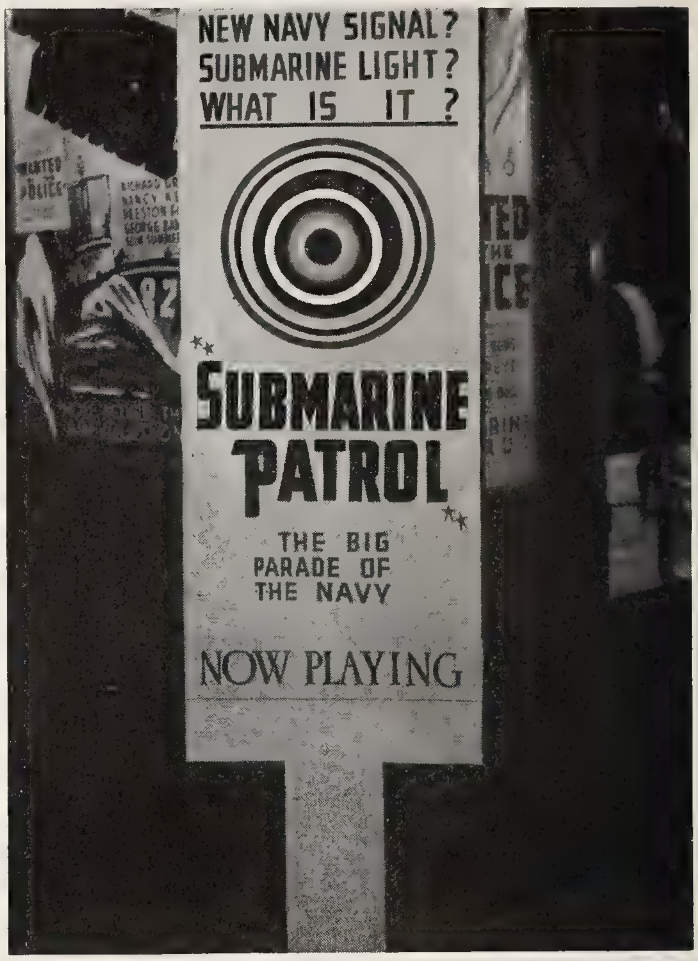
The 1938 Judging Committee, in session on Tuesday, voted the Quigley Silver Grand Award to John Burhorn, the "Bronze" to George Limerick. Story in news section, this issue.

A-Mike Vogel

Round Table In Pictures



Above is atmospheric lobby on "Kentucky" conceived by Evert R. Cummings, Tri-States district chief, and put into effect by Bill Miskell of the Orpheum, Omaha. Photo shows the right half of the lobby with replica of the Churchill Downs paddock and usherettes as jockeys. Display was routed around to other Tri-States houses, writes ad man Ted Emerson.

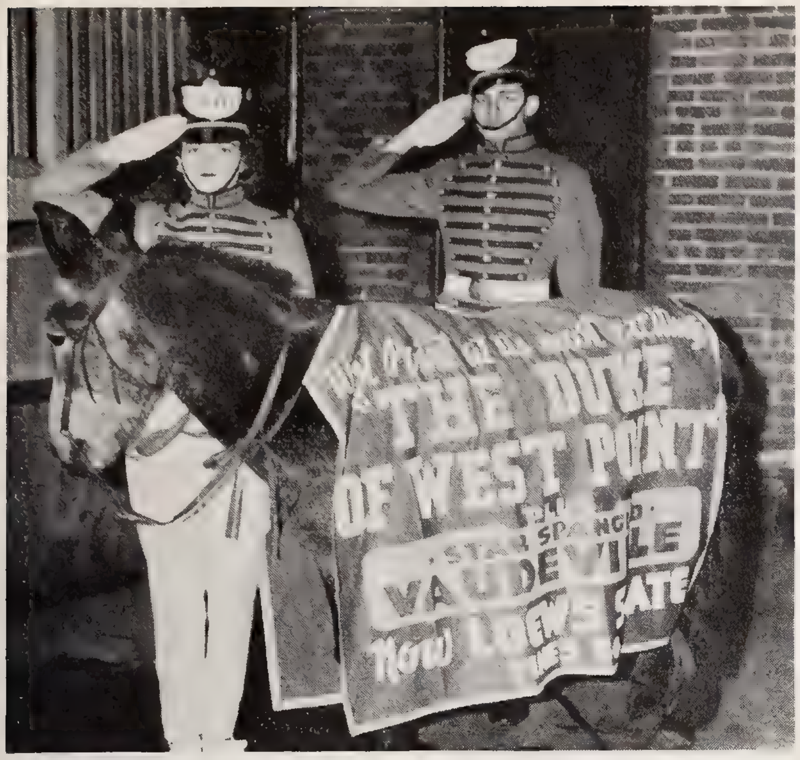


Use of a theatre front to determine crowd-stopping possibilities of a new electrical gadget was employed some weeks back in Springfield, Mass., with the Paramount Theatre front the laboratory. Manager Harry Storin tied the idea in immediately on "Submarine Patrol", reporting sufficient attention from passersby to have made the experiment mutually worthwhile.

Given official sanction by the Acting Mayor of Hartford, Conn., was the start of the "Jesse James" courier journey sponsored by Harry F. Shaw, division manager, on behalf of the picture at Loew's Theatres in Hartford, New Haven and Bridgeport. The stunt, described in detail on a following page, was given a send-off in Hartford by Shaw, His Honor, Manager Jack Simons and Division Publicist Lou Brown.

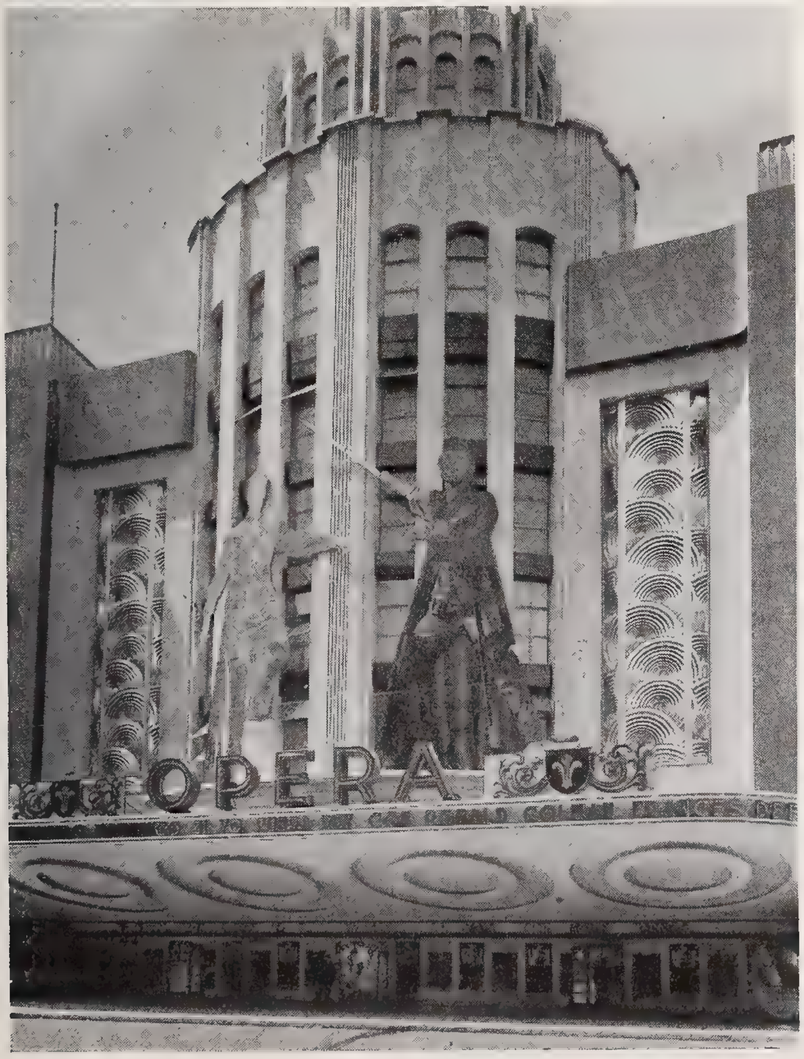
Now Showing
DAWN PATROL
MIDWEST

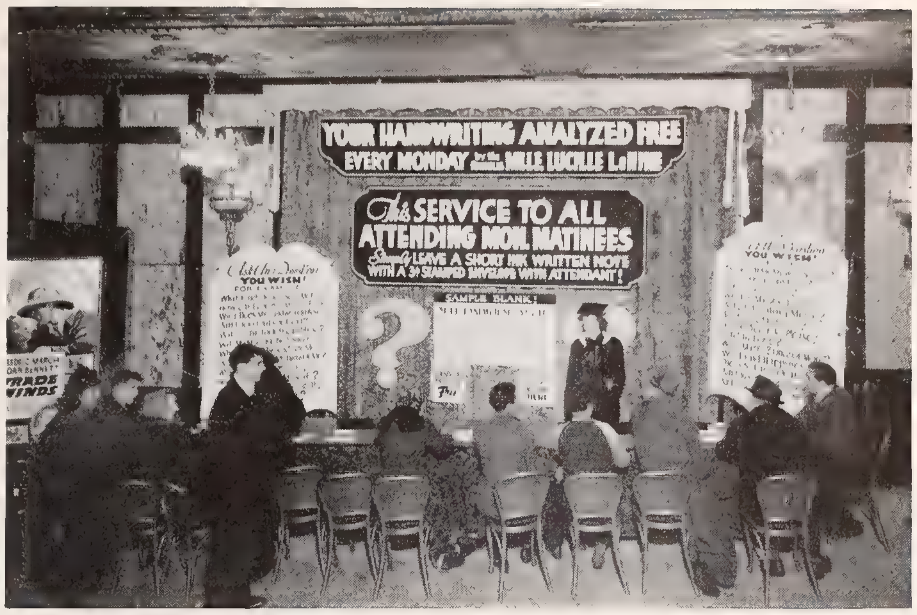
It took an act of the City Council to do so, but E. A. ("Pat") Patchen, Midwest Theatre, Oklahoma City, Okla., for "Dawn Patrol" received permission to plant silk bannerettes on light poles along entire main street for an entire week ahead of opening. Doug George, circuit ad head, reports this tieup as a first time in the history of the city.


THE DUKE OF WEST POINT
STAR SPANGLED VAUDEVILLE
Now LOEW'S STATE

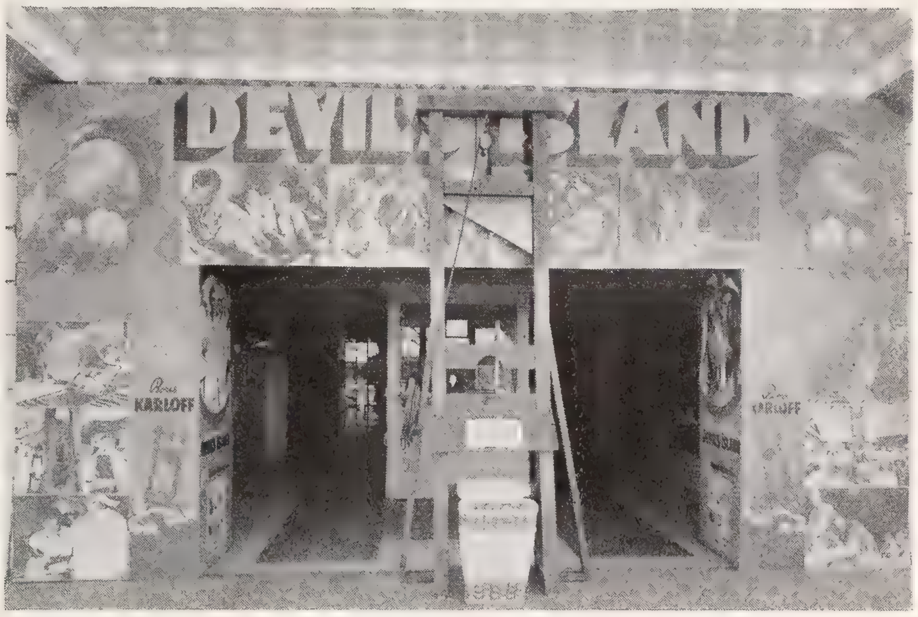
Boy and girl cadet leading an army mule were used to ballyhoo "Duke of West Point" dates for the Loew theatres in the metropolitan district. Stunt was handled by Carl Fishman and George Sharf of Oscar Doob's home office publicity department.

Below is front of the exterior of the Opera Cinema in Buenos Aires, showing giant cutouts atop marquee to exploit opening engagement of "If I Were King". Figures measuring approximately 30 feet in height could be seen from a distance of blocks. Idea arranged by Guillermo Fox, publicity head of Paramount in the Argentine.

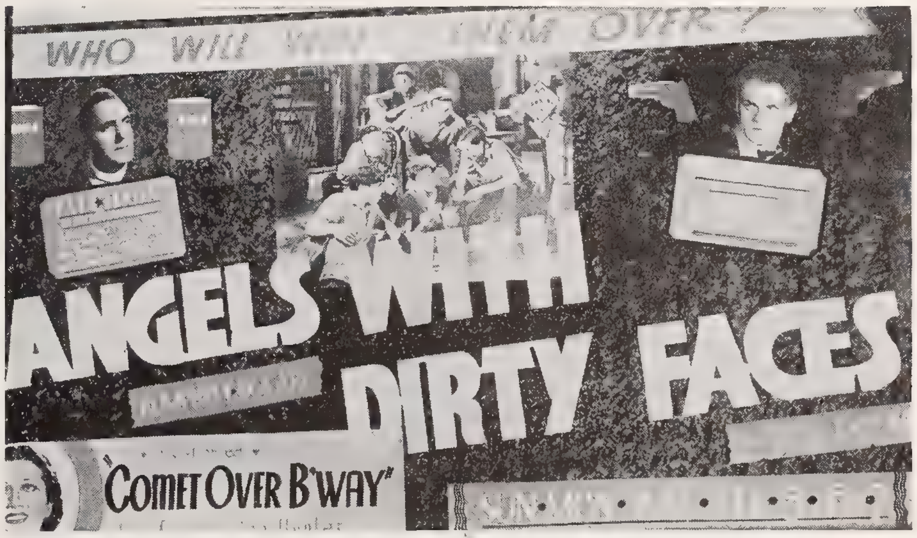



YOUR HANDWRITING ANALYZED FREE
EVERY MONDAY
This SERVICE TO ALL ATTENDING MON. MATINEES
Simply LEAVE A SHORT INK WRITTEN NOTE WITH A 3¢ STAMPED ENVELOPE WITH ATTENDANT!
SAMPLE BLANK
YOU WISH

As a divertissement for his Monday afternoon patrons, Les Pollock, Loew's, Rochester, has set up a free handwriting analysis booth in his lobby. Patrons merely leave with attendant specimens of handwriting, together with stamped self-addressed envelope. Pollock says he plans to run the gag four weeks and is already swamped with responses.


DEVIL'S ISLAND
Boris KARLOFF
KARLOFF

Made out of 4 x 4 lumber and a piece of steel properly sharpened and furbished was the guillotine constructed by Pierre Boulogne, at the Norva, Norfolk, Va., to exploit "Devil's Island". Before using out front, the guillotine was toured through the city.


WHO WILL ... THEM OVER?
ANGELS WITH DIRTY FACES
COMET OVER B'WAY

Eye-compelling was the lobby setpiece conceived by Ed Siegal of Leff's Freeman Theatre, Bronx, New York City, for the opening of "Angels". Set against red plush background, blowup scene still of the "Dead End" kids and cutouts of O'Brien and Cagney were planted.

Congratulations—

The membership will rise in unanimous acclaim as the spotlight is turned upon the 1938 Quigley Grand Awards winners, John Burhorn and George Limerick, who received the majority vote of the Judging Committee.

To Burhorn goes the Silver Grand Awards Plaque in honor of his great job of work during the entire year as manager of the last-run Gayety Theatre, in South Chicago, a unit of the Indiana-Illinois circuit. In a Class "E" situation, John scored in every Quarter, taking down three Silver Plaques and a Citation of Merit.

To Limerick was voted the Bronze Grand Award on his entries at the Yale Theatre, in Cleburne, Texas, and as City Manager for Griffiths theatres in Enid, Oklahoma. In the first Quarter, George took down the Silver Plaque and added Citation of Merit in Class "D", a First Mention in the third Quarter and the Citation of Merit in the fourth.

Detailed story and photos of the Grand Awards Judging with complete listing of the Committee will be found in the news section of this issue.

Preliminary arrangements for the presentation of the Awards and entertainment of the winners are now in work. Further announcements will be made in following issues on what is planned for the ceremonies and where to be held in May.

Aylesworth Is Quigley Awards Luncheon Speaker

(*Continued from page* 14)

ture, and in that way kills the picture in two lines.

"I don't believe that is proper in newspaper critics, and I don't believe it is proper on the radio. I will fight that thing as long as it exists, and I don't want you men to worry too much about it.

"I don't think that any newspapers, really, have any inclination not to give the space to which this industry is entitled, first, because what this industry does is news; secondly, because you men support the newspapers."

"Not as Alert" as Radio

The newspapers, Mr. Aylesworth thought, had lost out "a bit"; it was partly the depression, and more the fact, he said, that "newspapers lost to radio because they were not as alert."

He drew somewhat of a parallel by asking why the motion picture industry had had a "bad year" last year, and answering that perhaps it was double features, or the fatigue with which the public viewed motion pictures.

He concluded, he said, that double features were indicative of an American characteristic; the attraction of Americans for fads, which move in cycles. The remedy, regardless of the evils, he summed up, thus:

"We have got to watch all these changes. We have got to keep our eyes open. We have got to move when others move. We have got to keep pace with the American people, with whatever they do."

Attacks Propaganda in Films

On the relation of the newspaper, the radio, and especially the motion picture, to current problems, Mr. Aylesworth placed himself on the side of those deprecating the insistence of minority groups on the right to propagandize through the screen.

"Don't editorialize against anybody," he warned. "Don't come out to make motion pictures which try to save the world. It's not your job, and I sometimes think it's not the newspaper's job. They do too much of it.

"I don't think it is the job of the newspaper to 'save democracy.' I do think they can do more of it than the movies because their job is to deal with the news, not with showmanship. As for the radio, that presents both sides."

Entertainment First

"Keep on entertaining the public," he admonished. "Get the finest stories and the best talent. Don't you worry; people are not getting tired of sound or color pictures."

"But if you do not do this," he warned, "you will lose the great job that you have now; that greatest of all jobs, the entertainment of a great people."

Mr. Aylesworth, referring to Mr. Quigley's editorial stand, repeatedly expressed, against the intrusion of topical currents on a screen designed primarily to help the individual "escape," through fine entertainment, praised the publisher's "fine job and lasting work in the industry, during a very difficult period."

Introduced by Mr. Quigley, A-Mike Vogel outlined the changes in procedure for the 1939 Quigley Grand Awards, remarking that "the time was ripe for such a change, and it is ripe for 100 per cent showmanship."

Also introduced by Mr. Quigley was Alex Manta, president of Indiana-Illinois theatres.

Terry Ramsaye, editor of MOTION PICTURE HERALD, attended the judging and the luncheon.

The New Awards Procedure

For 1939 a new policy was inaugurated for the Awards in which entries are to be judged on the basis of single ideas and promotions, and not on entire campaigns over the three-month periods as previously. The quarterly periods are retained for the regular judging, but, in addition, the competitions are broken down to fortnight periods. At the end of each fortnight, the three best ideas received by the Round Table during that time will be chosen and the theatremen submitting them will be appointed "Fortnighters."

At the end of the regular three-month quarters, entries of those who have won the Fortnight title during that quarter will be judged for the Quigley Awards and the designation of "Quartermaster," who will in turn be considered for the 1939 Grand Awards.

Theatremen who compete consistently in the fortnight periods but do not win a fortnight appointment will be given special consideration in the quarterly awards. In addition, classifications as obtained last year are eliminated.

The finalists considered in the annual judging won their places for consistency of boxoffice effort during 1938, when the Awards were offered for the quality of work over three-month periods, rather than on individual campaigns judged each month, as in former years. These periods were divided into quarters, from January 1 through March 31; April 1-June 30; July 1-September 30, and from October 1 through December 31st.

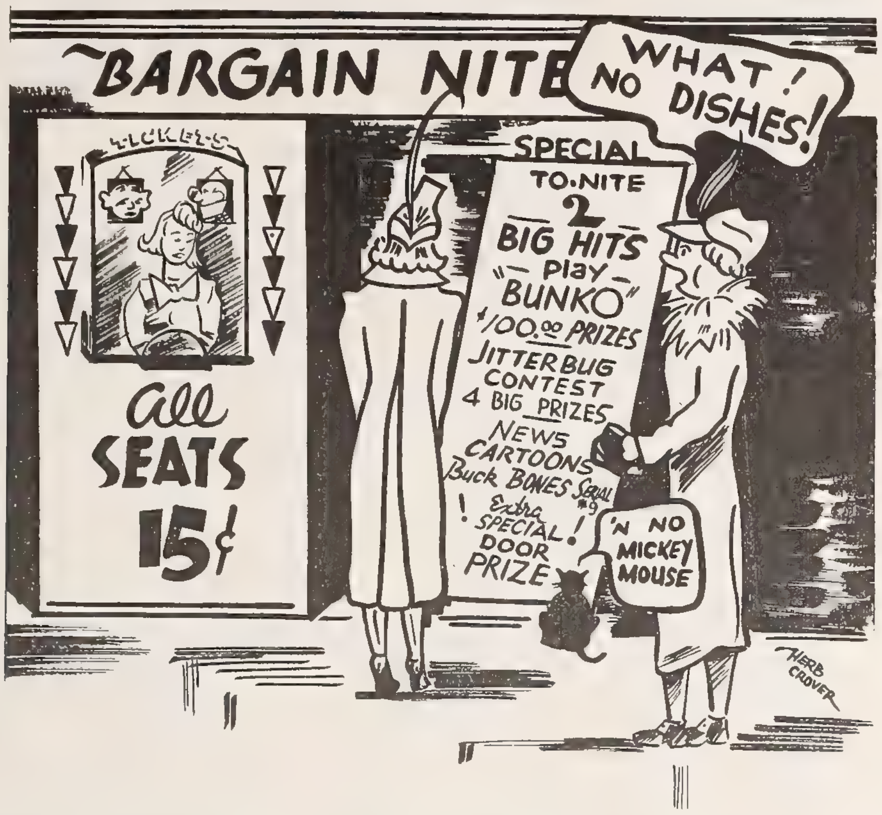
Entrants competed in five classifications, according to population and situation. Class "A" included cities of 250,000 and over; Class "B", 100,000 to 250,000; Class "C", 25,000 to 100,000; Class "D", up to 25,000, and Class "E", all subsequent-run situations, regardless of the size of the community.

In each quarter, Silver Plaques were voted by special judging committees to the best entries in each classification, and Citation of Merit Sheepskin Certificates to the next best in each class. A Special Citation of Merit was awarded to the entry selected as the best from among the Plaque winners in each quarter regardless of classification. In addition, First and Honorable Sheepskin Certificates were awarded for entries deemed worthy of recognition.

Started in 1934

The Quigley Awards were inaugurated in 1934, when a Silver Plaque was offered monthly for the best campaign on any single picture submitted to Managers' Round Table. The winners were selected by a committe of three judges representing ranking executives in distribution and advertising. A new committee was appointed each month. Theatremen who received the monthly plaques competed for the Grand Awards, which were voted to Bill Hendricks, then manager of the Warner, Memphis, and now at Warners' Downtown, Los Angeles, and to Morris Rosenthal, manager, Loew's Majestic, Bridgeport, Conn. The presentation of the Grand Awards was made in Washington by Vice-President John N. Garner before a group of Senators and Congressmen from the states represented by the winners.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Herb Crover, Reade's Mayfair, Asbury Park, N. J.

Mayor Proclaims Week For "Wings of Navy"

World premiere of "Wings of the Navy" at the Saenger Theatre, Pensacola, Fla., brought forth a proclamation from Mayor Conner Hagler, who designated a special "Wings of the Navy" week, with local merchants tying in to make the premiere a gala celebration.

Interstate radio hookup was made, hitting stations in Memphis, New Orleans, Birmingham and Montgomery, speakers including Capt. Aubrey W. Fitch, Commandant of the Pensacola Naval Station where many of the scenes from the picture were shot, the Mayor and Miss Sexton, designated as "Miss Wings of the Navy." Papers covered the event with stories, art and editorial comment.

M-G-M "SHORTSTORY" ANNOUNCES PRIZES

Now under way is the contest sponsored by "Shortstory", M-G-M short subjects house organ, in which prizes are offered theatremen for best execution of any one exploitation idea that has appeared in the magazine on any given short. Contestants may select any short of current or past M-G-M release, provided it has appeared in a previous issue.

First prize is a trip to the studios via American Airlines or to the New York World's Fair; second prize, a trip to Bermuda. Entries, plus the usual "evidence", must be received by "Shortstory", 1540 Broadway, New York, no later than midnight of March 1st. Judges are Howard Dietz Si Seadler, Howard Strickling, Oscar A. Doob and Herb Morgan, editor.

Coast-to-Coast Air Flights Top "Tail Spin" Advance

The two groups of prominent women flyers who toured the country by plane in behalf of "Tail Spin" arrived in New York to attend the preview of the picture in the grand ballroom of the Waldorf Astoria.

The nationwide air exploitation on the picture started from Los Angeles on January 28th, one flight traversing the northern route and the other the southern. Two flyers, junior Twentieth Century-Fox stars and publicity men, were in each unit, in all 18 key cities being covered. Advance campaigns were put on at each stop and a print of the picture delivered to the theatres.

Four-City Ballyhoo Aids "Jesse James"

To signalize what was termed the east coast premiere of "Jesse James" in the Poli-New England division, Loew-men in that sector working with Harry F. Shaw, division chief, dispatched a special courier to make the journey from Hartford to New York via horseback, stopping off at designated spots. The courier dressed as "Jesse" carried greetings from the various mayors to 20th Century-Fox for the selection of Loew houses in Hartford, New Haven and Bridgeport for the premieres.

The journey started in front of the Poli, in Hartford, where Shaw, in company with Manager Jack Simons and division publicist, Lou Brown, watched the acting mayor of the city turn over the scroll of greeting to the courier. The latter with horse bannered, then proceeded to New Haven to be welcomed there by the mayor who signed the scroll and Manager Bob Russell, of the Poli. The next stop was at Bridgeport, where the mayor awaited with Matt Saunders, of the Poli. The next day, the courier arrived at the New York Roxy, to be greeted by Irving Lesser, managing director, who received the greetings for 20th Century. Incidentally, that company thought so much of the stunt that Charles E. McCarthy, ordered a Movietone sound crew to film the proceedings. Newspapers in all stops carried stories and photos of the event which also was publicised via radio. Despite the wintry weather, Shaw reports large turnouts all along the line.

Value of the stunt in Hartford was doubled with a stage coach stunt for the local date, the coach bearing the film being "held up" in the business section of the city. After "James" had made the getaway with the print, shouting newsboys circulated papers imprinted in red: "Extra. Jesse James captured at Loew's Poli."

The LITTLE FLOWER of JESUS
SAINT THERESE of LISIEUX

A GREAT PICTURE FOR THE LENTEN SEASON

SOMETHING DIFFERENT—
THE GREATEST STORY
EVER PRODUCED

ALL HAVE READ HER BIOGRAPHY
NOW SHOW THEM HER LIFE STORY
ON THE SCREEN

THE ONLY AUTHENTIC
ENGLISH TALKING PICTURE
OF THE ENTIRE LIFE OF SAINT THERESE OF THE CHILD JESUS

TESTIMONIALS

"A fine and beautiful piece of work."—*Jean Cardinal Verdier, Paris*

"For those communities in which *Cloistered* and *Monastery* have been shown with success, this production should do equally as well . . . a deeply beautiful and reverent offering. . . ." —*Showmen's Trade Review*

". . . THERE IS MORE UNITY HERE THAN IN EITHER 'CLOISTERED' OR 'MONASTERY' . . ." *Commonweal*

SUNRAY FILMS, INC., 220 West 42nd St., New York

ADDITIONAL AWARDS ENDORSEMENTS

LIGE BRIEN

Manager, Prince
Ambridge, Penna.

There is a two-fold value in your awards to myself and to the industry. First, an award being in a sense a theatre necessity; the second worth is working for the reward of self enjoyment. The first effort that of working for the necessity of the Theatre's grosses finally blends in with the second, that of enjoyment. Without the second effort, the first would be worthless, dull; so I write of the value of awards as being singular.

I find working on campaigns gives extra joy and fun; it is an avenue of escape from the constant little troubles that spring up around the theatre. The business of working for enjoyment, and then receiving a compliment, that of receiving a Quigley Award is great!

CARTER H. ENGLISH

Manager, Majestic
Centerville, Ia.

You're right! This idea of awards for any single idea or promotion will increase your entries many times over.

Being located in a small town with a very moderate budget, I know that it has been impossible for me to lay out a complete campaign that would be suitable for the previous Quigley Awards. One just can't do it on a small advertising budget.

Now, with your present set-up, I can get one hot idea that might even be a 'no-cost' stunt and shoot it in to you for competition in the Awards.

GUS W. CARLSON

Manager, Palace
Superior, Wis.

Your change in procedure in this year's judging for Awards is a step in the right direction.

Every picture deserves to be sold properly with no selling bets overlooked, and I think the Managers' Round Table Club has helped along this line. Although that should be "all in a day's work" with the managers, the spirit of competition in trying for the Quigley Awards, winning international recognition in this field, should be that extra incentive and at the same time bring the maximum results at the boxoffice.

LYLE HARDING

Manager, Sheridan Square
Pittsburgh, Pa.

Mailed my campaign book for this last quarter just a few minutes ago, and sincerely hope you did not think I had lost interest and would not compete, in what to me, is the finest incentive to a theatre man, to keep awake and abreast of our fast moving industry.

However, I wish to say that I hate to think what would have happened to the old box-office, without the effort expended on these campaigns. To me, my Awards have brought not only recognition by promotion, but also in a monetary way which I feel would never have been reached without them.

FINDS NEW POLICY EQUAL FOR ALL

I have just received your advice regarding the change for the 1939 Quigley Awards. It's a great idea.

I have always thought the Quigley Awards an outstanding opportunity for men to obtain recognition that they deserved but I think that the new suggestion of submitting single ideas or promotions one that will give every manager an opportunity to participate.

The new idea, too, will give more ammunition to the readers and I think generally will serve as a factor in helping sell our business.—L. I. BEARG, District Manager, Famous Players-Canadian Corp., Vancouver, B. C.

JIMMIE REDMOND

Advertising and Publicity Manager
Bonham, Fairbury, Neb.

To me the Quigley Awards have always been an excellent guide to theatre advertising. Every week I can pick up our MOTION PICTURE HERALD, knowing that I can find new ideas, new selling angles, and different means of ballyhoo that can be used on some coming picture. Perhaps, some theatre man has put on a fine campaign on a picture we have already played, but his ideas can be used on some other picture that we have not played.

I know that through the effort of getting a Quigley Award that our well planned campaigns have increased our grosses at the box office without any great increase in our advertising expense. It is really surprising what a fine campaign can be made on a picture without any added costs if one plans his campaigns well in advance and taking advantage of the other fellow's ideas that have been submitted to the HERALD for publication.

In all, the Quigley Awards have helped us in every way, grosses, better campaigns, and much more experience as a showman. May the Awards continue.

BERT LEIGHTON

Manager, Grand
Lancaster, Penna.

Winning an award or even receiving an honorable mention, stimulates a manager or publicity man to more and greater campaigns, these naturally reflect in better grosses at the box-office.

Every member of our profession regardless of the size town he is in, or type theatre he manages, has the opportunity through competing for the Quigley Awards of not only establishing himself with his brother manager but with his superiors and the heads of all the great organizations in our business.

In my opinion your method of issuing Awards is a fair one from every standpoint.

PETE EGAN

Manager, Palace
Calgary, Alberta, Can.

Regarding the Quigley Awards, I beg to advise that this sort of competition, to my mind, is the best that any manager could have, due to the fact that: first—it gives you competition with fellow managers and spruces you up to the point that you know you must do something really exceptional to get anywhere in this competition. Second—I am sure that it increases the value of the theatre manager, due to the fact that he is on his toes at all times trying to figure out new ideas that will not only attract the public, but will also bring grosses to his theatre and company.

Third—another thing it certainly makes the manager dig deep down in his treasure chest for new ideas, and I am sure some of the fronts and the exploitation that has been done through this Quigley competition, must certainly have added great receipts to pictures, played in the different theatres.

Fourth, and finally—to mind the Quigley Award, summed up, is a real incentive to every manager to go out and do his best, and at the same time, is successful in this competition he receives an honor that means very much to himself and certainly pleases his organization.

J. A. SANDERS

Manager, Chief
Gallup, N. Mex.

I have been interested in the Quigley Awards for two years and the passing of time brings an ever growing incentive to accomplish bigger and better things in the exploitation field.

The Quigley Awards make it possible for us to become better acquainted with the managers throughout the country and keeps us posted as to what is really happening in the industry at large. They have instilled in me a deeper appreciation for my profession. The awards make it possible for showmen everywhere to do big things on a less expensive scale; therefore, they are enabled to stimulate better grosses.

The competitive angle probably has the most direct appeal to theatremen, as the Awards encourage them to further the purposes of showmanship, both for benefit to the individual and benefit to the industry.

I am very proud of the sheepskins I have—two "First Mentions" and two "Honorable Mentions," and I am working harder than ever before, and I trust that some time I will be the proud and lucky winner of a silver plaque and a trip.

TED DE GRAZIA

Manager, Lyric
Bisbee, Ariz.

"The value of the awards to me is that they act as a stimulant to better work. However conscientious a man may be, there is no denying that the awards are an added incentive, providing, as they do, recognition of his extra efforts. The awards' value to the industry at large is plain—more alert managers, fatter grosses."

SHOWMEN ACCLAIM SETUP FOR 1939

W. CLYDE SMITH

City Manager, Malco Theatres
Hot Springs, Ark.

There is no denying the definite value and worth of the Quigley Awards Competitions both as a box office stimulant and the builder of personal prestige for the Manager. Everybody who has ever competed for these Awards will agree with me that it is a great experience and thrill to win. It is unsurpassed as a personal achievement to a showman. I have been fortunate enough to win a Plaque and numerous Mentions and I am confident that this has helped my prestige immensely.

Hot Springs is a resort and numbers of showmen come here from all parts of the country and most all of them call on me stating that they know me through Quigley Award Competitions and Round Table Activities. I have had several advancements with my company and I want to give great credit to Quigley Awards.

I really like the new system for 1939 and you can be expecting material from me from time to time.

BILL JOHNSON

Manager, Opera House
Millinocket, Maine

Your new plan sounds good to me. Faster, more flexible, and generally more interesting than the older way. I'm all for it!

THOR HAUSCHILD

Manager, Paramount
Marion, Ind.

Since the inception of the Awards plan, I, and many others like me, have been more conscious of what we were doing, planning our campaigns more carefully, seeing to full coverage without duplication and waste.

An Award is a goal toward which to work. More awards is a higher goal. All of us like to hear recognition of our efforts. But the Awards fill a bigger place than satisfaction to our vanities. Through the Award system, one's ability and industry are exploited, brought to light and often serve to inspire the means to our individual good fortune.

I am very happy to read the new set-up for 1939. Single ideas and promotions gives the fellow who is hampered by a limited budget an even break. It is my opinion that you'll see a lot of new faces in the list of winners for 1939.

MARLOWE CONNER

Manager, Rhodes
Chicago, Ill.

Most of us have two reasons for working. First, to promote the welfare of the theatre we are working with, and second, to promote ourselves to greater and more lucrative fields of endeavor. Each of these overlap and assist the other. Awards provide an incentive to encourage both.

SEES MUCH BENEFIT IN NEW PROCEDURE

I believe the new plan for the 1939 competition will be of more benefit to a larger number of exhibitors in a shorter period of time. Whereas the exhibitor in the smaller towns may have felt it was useless to submit individual ideas, displays, announcements, stunts, ballyhoos, promotions, ads or series of ads, his single good idea is on a par with any other exhibitor's idea, whether large or small, and has the same chance in the judging.

The new plan for the 1939 Competition should open a field of ideas for promotion, yet untouched, which should be of inestimable benefit to every exhibitor. It should be success in high gear.—E. R. HARDWICK, Manager, Lyceum, Mesa, Plains Theatres, Clovis, New Mexico.

JOHN NEWKIRK

Manager, Granada
Cleveland, Ohio

I was very happy to hear that you will continue the Quigley Awards during 1939, and that the rules have been modified so that every theatre manager will have an equal chance, regardless of what type situation he has.

Last year I was fortunate enough to merit Honorable Mention with one of my entries, and I felt as proud as though I won the silver plaque. With the new 1939 Competition set-up you can expect plenty of entries from me, and I have a premonition that one of them will click.

Here's hoping the new year will be a big and better year for Quigley Awards, and that more new faces and names will be "discovered" through its competitions.

TED KIRKMEYER

Manager, Rio
Helena, Mont.

Your plans for the 1939 Awards seem very advisable. Your Round Table and Quigley Awards are undoubtedly one of the greatest stimulators for the showman today.

I wish you continued success for your 1939 Quigley Awards.

CHUCK SHANNON

Manager, Belmar
Pittsburgh, Penna.

With nine Quigley Awards—two Bronze Plaques, two First Mentions and five Honorable Mentions, adorning the walls of my office; it is little wonder I point to them with pride as marks of recognition, brought about by the competitive spirit of Showmanship, that is established through the medium of the Quigley Awards. And in a greater sense of the word, responsible for my position as manager of a theatre to-day.

GUY MARTIN

Manager, Colfax
South Bend, Ind.

I, as a Plaque winner, am a firm believer in the exploitation of our moving pictures—and I consider the Quigley Award a grand incentive to "urge one on." It adds zest to the purpose, and the man seeking recognition not only for his picture and theatre but —it might also be termed—gratification to his ego. And—aren't we all? But whatever it might be, I have never known a carefully planned exploitation to fail in its purpose. It is needful and helpful!

Beyond all doubt, I think that every manager should make an effort to win a Quigley Award, and—whether it develops into Plaque, First Mention, or Honorable Mention, much of this depending greatly upon one's limitations, yet the gesture alone demonstrates one's keen interest in his theatre as any individual Quigley Award means work and concentration of thought.

I am indeed very happy to note that the manner of judging for 1939 has been changed and I would say that it sounds more like Mike Vogel. I do feel that the quarterly judging does keep a quantity of good material out of your office which under the new set-up you are bound to receive.

EWELL BINGHAM

Manager, Howard
Taylor, Texas

I consider the Quigley Awards one of the greatest assets that a showman could have. While a real showman should not need an award dangled in his face to make him exert his utmost to do the job well, there is no doubt but that they help greatly in getting a man to give a little something extra. I have won several Honorable Awards but I still have hopes of winning a first or second and with that idea in mind, I will give just a little more that I might.

What use is a great mind if someone does not know about it and through the pages of Managers' Round Table we all have a chance to share, to get knowledge, ideas, etc., that we would never get if we did not know what our fellow showmen were doing.

You share a great part and get some man a break that perhaps he never would receive by calling attention of his efforts to his superiors.

LOUIE CHARNINSKY

Manager, Capitol
Dallas, Texas

I think the Quigley Awards are the greatest thing in show business. Not only because I have won several of them, but because it has made me work all the harder to put over motion pictures to the theatre-going public.

As you know, I am manager of both the Capitol and Rialto Theatres in Dallas and I firmly believe that my efforts in selling pictures at both houses have led me to be appointed Good-will Ambassador for the Interstate Circuit, making good-will trips to towns in the surrounding territory.

• personalities

WILLIAM T. POWELL

district manager for Western Massachusetts Theatres, with headquarters at the Victory, Holyoke, has been promoted to the post of Assistant Division Manager of the circuit under Harry Smith and will be located at the home office in Springfield.

▽

HARRY HUNTER

manager of the Anderson Theatre, Biloxi, Miss., has been transferred to the Paramount-Richards, Inc. office in New Orleans, and CLAYTON HAUSCHILD of Pensacola has moved over to the management of the Anderson.

▽

ED MAY

manager of the Russell, Maysville, Ky., has been put in charge of the three units recently acquired by the Schines in Middlesboro, Ky.

▽

KENNETH ROCKWELL

manager of the RKO Albee, Providence, has been transferred to the circuit's Colonial in New York City. HARRY McDONALD, at the RKO Keith, Boston, succeeds Rockwell.

▽

OSCAR MONTGOMERY

manager of the Criterion Theatre, Spartanburg, S. C., has been transferred to Salisbury, N. C., as manager of the Victory. SEVERN ALLEN, assistant at the Broadway in Charlotte, succeeds Montgomery.

▽

M. A. LIGHTMAN, JR.

has become manager of the Paramount and Pastime Theatres in Helena, Ark., succeeding HAL HOWARD. The latter has taken over Lightman's former duties as manager of the chain's theatres in Hope.

▽

ROBERT JAMES

assistant manager at the Granada Theatre, Minneapolis, has been transferred to the Loring in the same capacity. Other Minnesota Amusement Co. changes include DAVE GOULD, treasurer at the State, promoted to assistant at the Granada; C. L. TAYLOR becomes treasurer-assistant at the State and GEORGE MARCH chief usher at the State, succeeds T. KJELLAND as assistant manager at the Nokomis, the latter having resigned.

▽

THOMAS BAIRD

has been promoted by L. H. Walters, manager of the Cleveland National Theatre Supply office, from office manager to salesman covering the western half of the Cleveland territory, succeeding M. H. FRITCHLE, resigned. JOHN WATTS has been promoted from bookkeeper to office manager and D. T. COUMEIG has been appointed bookkeeper.

▽

GLEN THOMPSON

has purchased the Atoka and New Theatres in Atoka, Okla., from EARL BARRETT.

▽

JOSEPH W. FIATH

has opened the Town Hall, Collinsville, Conn., after renovation.

▽

CHARLES REYNOLDS

former Columbia salesman, has opened the Community Theatre in Gardner, Kansas.

Birthday Greetings

K. L. Adams
Alvah Barber
James T. Barnett
W. L. ("Woody") Barritt
W. Spencer Bentley
Bernard N. Bisbee
John A. Cherry
Arlo R. Clausen
Moon Corker
Calvin ("Doc") Council
Harry E. Creasey
Achilles Damiani
Dave Davidson
Charles Dearth
J. H. Diller
Thomas P. Dowd
John Ewing
Raymond C. Fahrenholz
Harry E. Finley
Albert Garfield
Stanley Gartside
Nat Goldberg
Harold Grott
Arthur B. Hahn
Merrill F. Hanna
Paul H. Harrell
G. Otto Hartsoe
George Heliotes
I. M. Hirshblond
Homer R. Hisey
Chris G. Holmes
Charles N. Hurley
Anton Janssen
George W. Jinks
F. H. Jones
Jules Koenig
H. O. Larson
Alvin K. Lavender
W. J. ("Bill") Lindeman
Norman M. Linz
J. Ellison Loth
J. Roger MacGuigan
Shelby McCallum
Robert T. Marhenke
Charles V. Martina
Bill Nash
Joseph D. Nevison
Henry E. Newberry
David Newell
William V. Novak
Clarence J. Olbrich
Ed Penn
Dominick Reds
N. J. Reed
Frank Reid
Thomas R. Reilly
John J. Revels
G. W. Sampson
J. L. Shasteen
Philip Sigel
Isser Singerman
Theodore L. Smalley
Edward Spengeman
Charles L. Stephenson
William H. Turner
Ken Veach
Dick Walsh
William Weiss
Ernst Williams
A. Milam Wilson
William C. Wittenberg
Herman D. Wood
T. S. Yeoh
Rudy L. E. Zalowitz

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name.....................................

Position.....................................

Theatre.....................................

Address.....................................

City.....................................

State.....................................

Circuit.....................................

Absolutely No Dues or Fees!

BERT WILD

Warner manager in Erie, Pa., has been transferred to Butler, where he will manage the Butler Theatre.

▽

M. R. BLAIR

has been named president of the newly formed Cedar Amusements, Inc., of Des Moines.

▽

HOMER MARVEL

is manager of the reopened Royal Theatre, Mt. Vernon, Ill.

▽

C. C. RHODES

who runs the Roxy, Warsaw, Mo., has taken over the house at Buffalo, Mo.

▽

DICK CROSBY

has been named manager of the New Embassy, San Francisco, Cal.

▽

JOHN NOLAN

former manager of the Savoy, Manhattan, has been appointed manager of the Broadway in Yonkers, replacing AL SIMMONS, resigned. JOHN GUTTERIDGE replaces Nolan.

▽

ROBERT G. HESSELDENZ

of the Bair Circuit has joined the Dudley Williston circuit as assistant to Williston, who operates houses in Louisville.

▽

WARREN PECHNER

publicity manager at the Paramount, San Francisco, has been named manager of the Variety in Palo Alto. AL DUNN succeeds Pechner.

▽

ROBERT SELIG

former district manager for Gaumont British in Denver, is managing the Hiawatha, succeeding RALPH BATSCHELET. AL YOHE, publicity director, is now directing the Webber, succeeding HARRY LANE.

▽

MAUREY ASHMANN

has been appointed by Stanley Kolbert to supervise theatres of the Strasberg Interboro Circuit. Ashmann had been in charge of the Five-Boro Bronx division.

▽

J. ADOLPH MEISE

is the new manager of the Paramount, Greenville, Miss., succeeding JIM WEST, resigned.

▽

MILLARD LEE

is the new manager of the Delta and Rex Theatres at Opelousas, La., replacing P. R. PUISSEGUR.

▽

STERLING WAY

has been promoted to city manager for Fox, in Laramie, Wyo. Other Fox Intermountain Theatre changes include JACK COPELAND, former manager of the Paramount in Denver, who has succeeded Way as manager of the Aladdin, Denver. HAROLD RICE of Laramie, was brought to Denver to assume position vacated by Copeland.

▽

DONALD PALMQUIST

assistant manager of the Loring Theatre, Minneapolis, has been transferred to the same position at the Uptown in St. Paul.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel.............Col
Adventure in Sahara, Mel..........Col
Adventure of Giacomo Casanova, Mel ....Amerital
Adventures of Huckleberry Finn, The, Com-Mel ....MGM
Adventures of Jane Arden, Mel.....WB
Affairs of Annabel, Com..........RKO
Alexander Graham Bell, Mel.....20-Fox
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel..........................UA
Always in Trouble, Com.............GB
Always Goodbye, Mel..........20th-Fox
Amazing Dr. Clitterhouse, Mel.....FN
Ambush, Mel.......................Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com.......RKO
Annie Laurie, Mel..............Foreign
Arkansas Traveler, Com............Para
Arrest Bulldog Drummond, Mel...Para
Arizona Bracelets, West...........Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel.....................Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel.....Foreign

B

Back Door to Heaven, Mel..........Para
Ballerina, Mel....................Foreign
Barefoot Boy, Mel.................Mono
Battle of City Hall, Mel............WB
Beachcomber, The Mel.............Para
Beau Geste, Mel.....................Para
Beauty for the Asking, Com......RKO
Big Fella, Mus...................Foreign
Billy the Kid Returns, West.......Rep
Black Bandit, West................Univ
Blackwell's Island, Mel.............WB
Blockheads, Com. ....MGM
"Blondie," Com. ....Col
Blondie Meets the Boss, Com........Col
Booloo, Mel. ....Para
Border G-Man, West...............RKO
Boy Meets Girl, Com...............WB
Boy's Reformatory, Mel............Mono
Boy Slaves, Mel....................RKO
Boy Trouble, Mel ....Para
Boys Town, Mel....................MGM
Breaking the Ice, Mus............RKO
Broadway Musketeers, Mel...........FN
Broadway Serenade, Mus.........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel................WB
Brother Rat, Com...................FN
Burn 'Em Up O'Connor, Com-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel ....Para

C

Cabira, Mel......................Foreign
Cafe Society, Mel...................Para
California Frontier, West............Col
Campus Confessions, Com...........Para
Captain Fury, Mel..................UA
Captain Scorpiob, Com...........Foreign
Carefree, Mus-Com................RKO
Carnival in Flanders, Com-Mel. Foreign
Charlie Chan in Honolulu, Mel..20th-Fox
Charlie Chan in Reno, Mel......20th-Fox
Chalked Out, Mel....................FN
Chaser, The, Com-Mel............MGM
Christmas Carol, Com-Mel.......MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel...................MGM
City Streets, Mel.....................Col
College Girl, Mel................Foreign
Code of the Cactus, West........St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Streets, Mel...........Univ
College Girl, Mel.................Henka
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel.........WB
Convicted, Mel.......................Col
Convict's Code, Mel...............Mono
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West.........Rep
Confessions of a Nazi Spy, Mel....WB
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West............GN
rashing Through Danger, Mel..St. Rts.
Crime Over London, Mel...........GB
Crime Ring, Mel.................RKO
Crime Takes a Holiday, Mel.........Col.
Crossroads, Mel.................Foreign
Crowd Roars, The, Com-Mel.....MGM

D

Dangerous Cargo, Mel.........20th-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel................Foreign
Dark Rapture, Mel.................Univ
Dark Sands, Mel.................Foreign
Dark Victory, Mel..................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel...................WB
Delinquent Parents, Mel.........St. Rts.
Deperate Adventure, Com-Mel.....Rep
Devil's Island, Mel.................WB
Disbarred, Mel.....................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel. ....WB
Down in "Arkansaw," Mus........Rep
Down on the Farm, Com......20th-Fox
Dramatic School, Mel. ....MGM
Drifting Westward, West.........Mono.
Dr. Kildare's Mistake, Mel........MGM
Drums, Mel. (C) ....UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel............St. Rts.
Durango Valley Raiders, West......Rep.
Dybbuk, The, Mel...............Foreign

E

Each Dawn I Die, Mel.............WB
East Side of Heaven, Mus-Com....Univ
Edge of the World, Mel.........Foreign
Empire of the West, West..........GN
Empty World, Mel..................GB
Evergreen, Mus. ....GB
Everybody's Baby, Com........20th-Fox
Exile Express, Mel. ....GN
Exposed, Mel. ....Univ

F

Fast and Loose, Mel..............MGM
Fast Company, Com-Mel.........MGM
Federal Man Hunt, Mel............Rep
Federal Offense, Mel..............Para.
Female Fugitive, Mel.............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West......Rep
First Offenders, Mel.................Col
First Ranger, The, West............Col
Fisherman's Wharf, Mus..........RKO
Five of a Kind, Mel............20th-Fox
$5,000.00 Reward, Mel.................Rep
Flight at Midnight, Mel...........Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.......MGM
Flying Irishman, Mel.............RKO
Foggy Quay, Mel...............Foreign
Forged Passport, Mel..............Rep.
40 Little Mothers, Mel...........Foreign
Four Daughters, Mel.................FN
Four Feathers, Mel.................UA
Four Girls in White, Mel.........MGM
Four's A Crowd, Com.............WB
Freshman Year, Com-Mel.........Univ
Frog, The, Mel......................GB
Frontiersman, West.................Para
Frontiers of '49, West................Col
Frontier Scout, West................GN
Fugitives for a Night, Com.......RKO

G

Gambler and the Lady, The........Para
Gambling Ship, Mel...............Univ
Gang, The Mel..................St. Rts.
Gang Bullets, Mel.................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel..............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel. 20th-Fox
Ghost Town Riders, West.........Univ.
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com................GB
Girl Refuge, The, Mel..........Foreign
Girls on Probation, Mel.............FN
Girls' School, Mel...................Col.
Give Me a Sailor, Com.............Para
Gladiator, The, Com.................Col
Glory of the Faith, Mel.........Foreign
Going Places, Com-Mel.............FN
Gold Is Where You Find It, Mel. (C) FN
Gold Mine in the Sky, West........Rep
Gone Harlem, Mel..............St. Rts.
Gone with the Wind, Mel............UA
Goodbye, Mr. Chips, Com-Mel....MGM
Gracie Allen Murder Case, Com-Mel, Para
Grand Illusion, Mel..... Foreign (World)
Grand Jury's Secrets, Mel.........Para
Great Man Votes, Com............RKO
Great Waltz, The, Mus..........MGM
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Packer, West...................Mono
Gunsmoke Trail, West.............Mono

H

Hard to Get, Com-Mel.............WB
Hardys Ride High, Com-Mel......MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel.......................Foreign
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel.............Foreign
Hell Bound, Mel................St. Rts.
Hell's Kitchen, Mel.................WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel.................WB
Heroes of the Hills, West..........Rep
Hey! Hey! U. S. A., Com.....Foreign
His Exciting Night, Com..........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com..............MGM
Home on the Prairie, West.........Rep
Homicide Bureau, Mel..............Col
Honolulu, Mus-Com...............MGM
Hotel Imperial, Mel................Para.
Hound of the Baskervilles, Mel...20-Fox

I

I Am a Criminal, Mel.............Mono
I Am the Law, Mel..................Col
Ice Follies of 1939, Com-Mel........MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com-Mel.........MGM
If I Were King, Mel...............Para
Illegal Traffic, Mel.................Para
I'll Give a Million, Mel.........20th-Fox
I Married a Spy, Mel................GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West...............Para
In Old Montana, West..........St. Rts.
Inside Story, Mel..............20th-Fox
International Crime, Mel...........GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel...............Rep
I Take This Woman, Com-Mel....MGM
It's in the Air, Mel.............Foreign
It's Spring Again, Com..............UA
Itto, Mel.........................Foreign
Ive Got a Horse, Mel...........Foreign
I Was Made a Convict, Mel.........Rep

J

Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com. 20th-Fox
Juarez, Mel..........................WB
Just Around the Corner, Mus-Com. 20th-Fox
Juvenile Court, Mel..................Col.

K

Keep Smiling, Com.............20th-Fox
Kentucky, Mel. (C).............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Kid from Kokomo, The, Mel........WB
Kid from Texas, Mel..............MGM
Kipnapped, Mel. 20th-Fox
King Kong, Mel....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel..............Para
King of the Turf, Mel...............UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel...........WB
Knights of the Plains, West.....St. Rts.
Kreutzer Sonata, Mel............Foreign

L

Lady and the Mob, The, Mel........Col
Lady Objects, The, Mel.............Col
Lady Vanishes, Mel..................GB
Land of Fighting Men, West......Mono
Last Express, Mel...................Univ
Last Frontier, The, Mel............UA
Last Warning, The, West.........Univ
La Vierge Folle, Mel............Foreign
Lawless Valley, West..............RKO
Law of the Texan, West.............Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus...........MGM
Letter of Introduction, Com-Mel..Univ
Let Us Live, Mel.....................Col
Liebe Im ¾ Takt, Com.........Foreign
Lightning Carson Rides Again, West Victory
Listen, Darling, Mel................MGM
Little Adventuress, The, Mel.........Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus...20th-Fox
Little Princess, The, Com. (C).20th-Fox

(*Continued on following page*)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Little Miss Thoroughbred, Mel.....WB
Little Orphan Annie, Mel.........Para
Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel.................RKO
Lone Star Pioneers, West..........Col
Lone Wolf Spy Hunt, Mel..........Col
Long Shot, The, Mel.................GN
Love Affair, Mel...................RKO
Love Finds Andy Hardy, Com-Mel MGM
Lucky Night, Com.................MGM

M

Made for Each Other, Com-Mel.....UA
Mad Miss Manton, Com...........RKO
Maiden Voyage, Com-Mel.........MGM
Mamele, Com ....Foreign
Man About Town, Com............Para.
Man from Music Mountain, West..Rep
Man from Texas, West............Mono
Man in the Iron Mask, Mel..........UA
Man's Country, West..............Mono
Man of Conquest, Mel................Rep
Man to Remember, Mel............RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel.............MGM
Marseillaise, Mel.................Foreign
Marusia, Mus.....................Foreign
Meet the Girls, Mel............20th-Fox
Meet the Mayor, Com..........St. Rts.
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West................Mono
Mexicali Rose, West.................Rep
Midnight, Mel........................Para
Mis Dos Amores, Mus..............Para
Missing Guest, The, Mel..........Univ.
Mr. Chump, Com.....................WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto in Terror Island, Mel.20th-Fox
Mr. Moto's Last Warning, Mel.20th-Fox
Mr. Moto Takes a Chance, Mel.20th-Fox
Mr. Moto Takes a Vacation, Mel. 20th-Fox
Mr. Wong, Detective, Mel.........Mono
Mother Carey's Chickens, Com....RKO
Mounted Police, No. 1, Mel..........Col
Murder in the Surgery, Mel.......Univ
My Bill, Mel...........................FN
My Lucky Star, Mus-Com.....20th-Fox
My Song of Love, Mel..........Foreign
My Son Is a Criminal, Mel..........Col
Mysterious Miss X, Mel............Rep
Mysterious Mr. Moto, Mel.....20th-Fox
Mysterious Rider, Mel..............Para
Mystery of Mr. Wong, The, Mel..Mono

N

Nancy Drew, Detective, Mel........WB
Nancy Drew, Reporter, Mel........WB
Nancy Drew, Trouble Shooter, Mel..WB
Navy Secrets, Mel..................Mono
Never Say Die, Com................Para
Newsboy's Home, Mel.............Univ
News Is Made at Night, Mel...20th-Fox
Next Time I Marry, Com...........RKO
Night Hawk, Mel.....................Rep.
Night in Ghost Town, A, West....RKO
Night on the Danube, Com-Mel..Foreign
Night Spot Hostess, Mel...........Para
90 Degrees South, Mel...........Foreign
North of Shanghai, Mel.............Col
Numbered Woman, Mel...........Mono

O

Off the Record, Com-Mel...........WB
Oklahoma Kid, Mel.................WB
Old Bones of the River, Com....Foreign
One Third of a Nation, Mel........Para
One Wild Night, Mel...........20th-Fox
On Trial, Mel.........................WB
Orage, Mel........................Foreign
Orphans of the Street, Mel.........Rep
Outside These Walls, Mel............Col
Outlaw's Paradise, West.........St. Rts.
Out West with the Hardys, Com-Mel. MGM
Overland Express, West............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)...........UA

P

Pacific Liner, Mel...................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West............Rep
Panama Cipher, Mel..................GN
Panamint's Bad Man, West.....20th-Fox
Pardon Our Nerve, Mel.........20th-Fox
Paris Honeymoon, Mus-Com.......Para
Paroled from the Big House, Mel. St. Rts.
Passport Husband, Com........20th-Fox
Pecks Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel..........Foreign
Penny Paradise, Mel............Foreign
Penrod's Double Trouble, Mel........FN
Personal Secretary, Mel.........Univ
Persons in Hiding, Mel............Para
Phantom Gold, West..................Col
Phantom Ranger, The, West.....Mono
Phantom Stage, West..............Univ
Picardy Max, Mel....................RKO
Pioneer Trail, West...................Col
Pirates of the Skies, Mel..........Univ
Plane No. 4, Mel.......................Col
Policy Man, Mel.................St. Rts.
Port of Hate, Mel................St. Rts.
Port of Seven Seas, Mel..........MGM
Prairie Justice, West...............Univ
Prairie Nights, West..................Col
Pride of The Navy, Mel..............Rep
Pride of the West, West............Para
Prison Break, Mel...................Univ
Prison Nurse, Mel....................Rep
Prison Train, Mel...............St. Rts.
Prison Without Bars, Mel...........UA
Professor Beware, Com.............Para
Professor Steps Out, The, Com-Mel. WB
Pygmalion, Com-Mel..............MGM

R

Racket Busters, Mel.................WB
Radio Troubadour, Mus.............Para
Rage of Paris, Com.................Univ.
Rebellious Daughters, Mel.......St. Rts.
Red River Range, West..............Rep
Reformatory, Mel.....................Col
Refugiados en Madrid, Mel......Foreign
Religious Racketeer, Mel........St. Rts.
Renegade Ranger, The, West......RKO
Restless Age, The Mel...............UA
Renfrew on the Great White Trail, West. ....GN
Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West.........Rep
Rich Man, Poor Girl, Com-Mel....MGM
Ride a Crooked Mile, Mel..........Para
Ride 'Em Cowgirl, West.............GN
Riders of the Rio Grande, West..Mono
Rio Grande, West....................Col
Risky Business, Mel................Univ
Road Demon, Mel..............20th-Fox
Road to Reno, Com.................Univ
Roaring Road, The, Mel.............WB
Rollin' Plains, West...................GN
Rolling Westward, West...........Mono
Romance of the Redwoods, Mel.....Col
Room No. 111, Mel..............Foreign
Room Service, Com.................RKO
Rose of Tralee, Mel.............Foreign
Rose of Washington Square, Mus-Com, 20th-Fox
Rothschild, Mel..................St. Rts.
Rough Riders Round-up, West......Rep
Rough Riding Rhythm, West....St. Rts.
Royal Divorce, Mel..................Para

S

Sabotage, Mel.........................Col
Sacrifice d'Honneur, Mel.........Foreign
Safety in Numbers, Com.......20th-Fox
Saint Strikes Back, Mel............RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel................Para
Sante Fe Stampede, West...........Rep
Say It in French, Com.............Para
Scandal House, Mel.............St. Rts.
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel............Univ
Secrets of an Actress, Mel..........FN
Sergeant Madden, Mel.............MGM
Service De Luxe, Com.............Univ
Shadows Over Shanghai, Mel.......GN
Sharpshooters, Mel.............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel...........MGM
Shopworn Angel, Com-Mel.........MGM
Silver on the Sage, Mel.............Para
Sing, You, Sinners, Mus...........Para
Singing Blacksmith, Com-Mel. Foreign
Singing Cowgirl, The, West.........GN
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel......................WB
Six Gun Rhyhm, Wes...............GN
Six Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West..........GN
Sixty Glorious Years, Mel (C)....RKO
Sky Giant, Mel.......................RKO
Sky Pirate, Mel......................Mono
Slalom, Mel.........................Foreign
Slums of New York, Mel........Foreign
Smashing the Money Ring, Mel...WB
Smashing the Rackets, Mel.......RKO
Smashing the Spy Ring, Mel........Col
Society Smugglers, Mel............Univ
Some Like It Hot, Mus............Para
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel.........Univ.
Sons of the Legion, Mel............Para
So This Is London, Com.........Foreign
South of Arizona, West.............Col
South Riding, Mel....................UA
Spawn of the North, Mel...........Para
Speed to Burn, Mel............20th-Fox
Spirit of Culver, Mel...............Univ
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel.......................UA
Stand Up and Fight, Com-Mel....MGM
Stanley and Livingstone, Mel..20th-Fox
Starlight Over Texas, West.......Mono
Star Reporter, Mel..................Mono
Stolen Life, Mel......................Para
Storm, The, Mel.....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel..........Foreign
Story of Vernon and Irene Castle, The, Mus. ....RKO
Straight, Place and Show, Com.20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, Com-Mel...........Univ
Street of Missing Men, Mel.........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel.........Mono
Student Nurse, Mel..................FN
Submarine Patrol, Mel..........20th-Fox
Sudden Money, Com-Mel...........Para
Suez, Mel. 20th-Fox
Sundown on the Prairie, West.....Mono
Sunset Strip Case, Mel..............GN
Sunset Trail, West.................Para
Susannah of the Mounties, Com-Mel, 20th-Fox
Sweepstake Winner, Com...........WB
Sweethearts, Mus. (C) ....MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com..................MGM

T

Tail Spin, Mel..................20th-Fox
Tarnished Angel, Mel...............RKO
Tarzan in Exile, Mel.............MGM
Tenth Avenue Kid, Mel............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel...................Para
Texas Stampede, West...............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com.......Univ
There Goes My Heart, Com.........UA
There's That Woman Again, Com..Col
The Drive by Night, Mel........Foreign
They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel...........Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel.........20th-Fox
Three Loves Has Nancy, Com-Mel.MGM
Three Musketeers, Mus-Com...20th-Fox
Three on a Weekend, Mel...........GB
3 Smart Girls Grow Up, Mus-Com Univ
Three Texas Steers, West...........Rep
Thundering West, The, West.......Col
Time Out for Murder, Mel.....20th-Fox
Titans of the Deep, Mel............GN
T-Kied Koff, Mel...............Foreign
Tom Sawyer, Detective, Mel.......Para
Too Hot to Handle, Com-Mel.....MGM
Topa Topa, Mel..................St. Rts.
Topper Takes a Trip, Com..........UA
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel.........WB
Torchy Blane in Chinatown, Mel...WB
To the Rescue, West.................GN
Touchdown Army, Com.............Para
Tough Kid, Mel.....................Mono
Trade Winds, Com-Mel.............UA
Treasure Island, Mel..............MGM
Trigger Pals, West..................GN
Trigger Smith, West...............Mono
Tropic Holiday, Mus................Para
12 Crowded Hours, Mel.............RKO
Two Gun Justice, West............Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, Mel............Univ
Under the Big Top, Mel...........Mono
Union Pacific, Mel....................Para
Up the River, Mel..............20th-Fox
Utah Trail, The, West...............GN

V

Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel............Foreign

W

Wanted by Scotland Yard, Mel...Mono
Wanted by the Police, Mel........Mono
Ware Case, Mel..................Foreign
Water Rustlers, West................GN
We Are Not Alone, Mel............WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West...........Rep
West of Cheyenne, West.............Col
West of the Sante Fe, West.........Col
What's a Fixer For, Mel..........RKO
When the Husband Travels, Mus-Com, Foreign
Where the Buffalo Roam, West....Mon
While New York Sleeps, Mel...20th-Fox
Whispering Enemies, Mel............Col
White Banners, Mel.................WB
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West........Mono
Wings of the Navy, Mel............WB
Winner Take All, Mus-Com......20-Fox
Witch Night, Mel................Foreign
Wizard of Oz, Mus. (C)..........MGM
Wolf Call, Mel.......................Mono
Woman Doctor, Mel.................Rep
Women in the Wind, Mel...........WB
Wuthering Heights, Mel.............UA

Y

Yellow Sands, Mel.........Assoc British
Yes, Madam? Com...............Foreign
Yes, My Darling Daughter, Com...WB
You Can't Cheat an Honest Man..Univ
You Can't Take It With You, Com. Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel...........UA

Z

Zaza, Mel............................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton - Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploration: Jan. 28,'39, p. 60.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†		
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64.) Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Meets the Boss	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†		
First Ranger, The	Bill Elliott-Veda Ann Borg			
Lady and the Mob, The	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†		
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 28,'39†		
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Mounted Police, No. 1	Chas. Starrett-Linda Winters	Mar. 23,'39†		
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†		
Outside These Walls	D. Costello - M. Whalen - V. Weidler			
Plane No. 4	Jean Arthur-Cary Grant	Apr. 30,'39†		
	Richard Barthelmess - Thos- Mitchell			
Prairie Nights*	Charles Starrett-Iris Meredith			
Romance of the Redwoods	Jean Arthur - Cary Grant -	Mar. 2,'39†		
Sabotage	Jack Holt-Katherine DeMille			
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
(Reviewed under the title, "Climbing High.")				
Crashing Through 327	James Newill	Jan. 20,'39†		
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
Exile Express 301	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty	Jan. 20,'39†		
(See "In the Cutting Room," (Dec. 10,'38.)				
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Ride 'Em Cowgirl WI-2	Dorothy Page	Jan. 20,'39†		
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Marget Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Exile Express*	Anna Sten-Alan Marshall	Jan. 20,'39†		
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
To the Rescue 328	James Newill	Feb. 10,'39†		
Trigger Pals (G) WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Panama Cipher	Leon Ames-Charlotte Winters			
Singing Cowgirl	Dorothy Page			
Six Gun Rhythm	Tex Fletcher- Joan Barclay			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†		
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan - Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 641	Mickey Rooney - Judy Garland-Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59; Jan. 21,'39, p. 53.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery-M. O'Sullivan-Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7, 39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 953	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	105	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

(See "Huckleberry Finn," "In the Cutting Room," Dec. 24,'38.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter	Mar. 24,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		33	Jan. 19,'35
Dr. Kildare's Mistake*	Lionel Barrymore-Lew Ayres	Apr. 7,'39†		
Fast and Loose 924	Robt. Montgomery-R. Russell	Feb. 17,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
Hardys Ride High, The	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 28,'39†		
Ice Follies of 1939	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Apr. 7,'39†		
Kid from Texas, The	Dennis O'Keefe-Ruth Hussey	Mar. 31,'39†		
Let Freedom Ring	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Fab. 24,'39†		
(See "Song of the West," "In the Cutting Room," Jan. 14,'39.)				
Lucky Night	Robert Taylor-Myrna Loy	Apr. 14,'39†		
Maiden Voyage*	Robert Young-Billie Burke			
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Sergeant Madden	Wallace Beery-Marian Martin-Alan Curtis-Laraine Johnson	Mar. 10,'39†		
Tarzan in Exile	J. Weismuller-M. O'Sullivan			
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†		
(See "Paroled to Exile," "In the Cutting Room," Dec. 31,'38.)				
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†		
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Navy Secrets	Fay Wray-Grant Withers	Feb. 1,'39†		
(See "In the Cutting Room," Jan. 7,'39.)				
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†		
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory	Frankie Darro	Apr. 5,'39†		
Man from Texas 3864	Tex Ritter	Apr. 19,'39†		
Mystery of Mr. Wong, The	Boris Karloff-Dorothy Tree	Mar. 1,'39†		
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Rolling Westward 3863	Tex Ritter	Mar. 1,'39†		
Sky Pirate	John Trent-Marjorie Reynolds	Mar. 8,'39†		
Star Reporter	Warren Hull-Marsha Hunt	Feb. 22,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Streets of New York	Jackie Cooper	Mar. 29,'39†		
Trigger Smith 3854	Jack Randall	Mar. 15,'39†		
Undercover Agent		Mar. 22,'39†		
Wanted by Scotland Yard*	James Stevenson-Betty Lynne	Apr. 16,'39†		
Wolf Call	Movita-John Carroll	Apr. 12,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G)	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	*65	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G)	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Persons in Hiding (G)	L. Overman-Patricia Morrison	Feb. 10,'39†	*60	Jan. 28,'39
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G)	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	*90	Jan. 28,'39
Say It in French (G)	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Set. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3811	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
(See "In the Cutting Room," Dec. 31,'38.)				
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Boy Trouble	Charles Ruggles-Mary Boland	Feb. 17,'39†	*70	Feb. 4,'39
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 21,'39†		
Cafe Society	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Federal Offense	L. Nolan-J. C. Naish-H. Angel			
(See "In the Cutting Room," Feb. 4,'39.)				
Gambler and the Lady, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	May 12,'39†		
Gracie Allen Murder Case*	Gracie Allen-Warren William-Kent Taylor-Ellen Drew			
Grand Jury's Secrets	John Howard-Gail Patrick			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	Mar. 24,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray-Donald O'Connor-C. Ruggles			
King of Chinatown	Anna May Wong-Lloyd Nolan	Mar. 17,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
Midnight	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	May 19,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Never Say Die	Bob Hope-Martha Raye	Apr. 21,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Night Spot Hostess	Buck Jones-Helen Twelvetrees	May 6,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
One Third of a Nation	Sylvia Sidney-Leif Erikson	Feb. 24,'39†		
Silver on the Sage	Wm. Boyd-Geo. Hayes	Mar. 31,'39†		
Some Like It Hot*	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel			
Stolen Life	Elizabeth Bergner	May 5,'39†		
Sudden Money	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'38
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	
(See "Ridin' the Range," "In the Cutting Room," Jan. 7,'39.)				
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
(See "In the Cutting Room," Dec. 24,'38.)				
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
(See "In the Cutting Room," Dec. 31,'38.)				
Red River Range 864	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
$5,000.00 Reward	Gleasons, Jas., Lucille, Russell			
Flight at Midnight	Col. Roscoe Turner			
Forged Passport	P. Kelly-L. Talbot-J. Lang	Feb. 15,'39†		
I Was a Convict	Barton MacLane-Beverly Roberts			
Mexicali Rose	Gene Autry-Smiley Burnette			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
(See "In the Cutting Room," Jan. 28,'39.)				
Rough Riders Round-up	Roy Rogers-Mary Hart			
Street of Missing Men	Charles Bickford			
Three Texas Steers	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G)	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
(See "Pure in Mind," "In the Cutting Room," Oct. 29,'38.)				
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fisherman's Wharf (G)	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39†	*70	Jan. 28,'39
(See "In the Cutting Room," Dec. 10,'38.)				
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for the Asking (G)	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 17,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	*135	Jan. 28,'39
Knight in Ghost Town, A	G. O'Brien-R. Keith-R. Whitley			
Love Affair	I. Dunne-C. Boyer-L. Bowman	Feb. 17,'39†		
(See "In the Cutting Room," Nov. 5,'38.)				
Picardy Max	James Ellison-Helen Wood	Mar. 31,'39†		
Saint Strikes Back, The	George Sanders-Wendy Barrie	Mar. 10,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Story of Vernon and Irene Castle, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 7,'39†		
(See "The Romantic Vernon Castle," "In the Cutting Room," Dec. 17,'38.)				
They Made Her a Spy	Sally Eilers-Allan Lane			
Twelve Crowded Hours	Richard Dix-Lucille Ball	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
What's a Fixer For*	Lee Tracy-Peggy Shannon			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*105	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39; pp. 52, 54; Feb. 4,'39, p. 83.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Barl-R. Allen	Oct. 7,'38†	66	
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Barl	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesay	Jan. 20,'39†	92	Oct. 22,'38
Speed to Burn (G) 904	Lynn Barl-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	*80	Feb. 4,'39
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Graham Bell	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†		
Charlie Chan in Reno	S. Toler-P. Brooks-R. Cortez			
Chasing Danger (G)	Preston Foster - Lynn Barl	May 5,'39†	*60	Jan. 14,'39
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Hound of the Baskervilles	Richard Greene-Basil Rathbone-Anita Louise-Nigel Bruce	Mar. 31,'39†		
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Mr. Moto in Danger Island	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†		
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News Is Made at Night	Preston Foster-Lynn Barl			
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Barl	Feb. 24,'39†	68	Nov. 19,'38
Rose of Washington Square	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson			
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties*	Shirley Temple-Randolph Scott			
Three Musketeers, The 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 17,'39†	74	
(See "In the Cutting Room," Dec. 31,'38.)				
Wife, Husband and Friend 930	Loretta Young-Warner Baxter-Binnie Barnes-George Barbier	Mar. 3,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Winner Take All	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Joe. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Explitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59.)				
Drums (G)	Raymond Massey - Sabu - Roger Liversey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38; p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38, p. 64.)				
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84.)				
Made for Each Other (G)	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn	Feb. 10,'39†	*84	Feb. 4,'39
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly-Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82.)				
Trade Winds (G)	Fredric March-Joan Bennett-Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
Four Feathers*	John Clements-June Duprez-C. Aubrey Smith-Ralph Richardson	Apr. 7,'39†		
Gone with the Wind	Vivien Leigh-Clark Gable-Leslie Howard-Olivia de Havilland			
It's Spring Again	Oliver Hardy-Harry Langdon-Billie Burke-Alice Brady-James Ellison-J. Lang-J. Parker			
(See "In the Cutting Room," Jan. 14,'39.)				
King of the Turf	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Last Frontier, The	Gary Cooper-Andrea Leeds			
Man in the Iron Mask	Louis Hayward			
Over the Moon	Merle Oberon-Rex Harrison-Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach	Claire Trevor-Andy Devine-John Wayne-George Bancroft	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			
(See "In the Cutting Room," Feb. 4,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Exposed (G) 3032	Glenda Farrell-Otto Kruger-Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar-Ernest Truex-Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Warning, The (G) 3027.. (G) 3011	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboys Home 3015	Jackie Cooper-Wendy Barrie-Edmund Lowe-"Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton-R. Scott-Helen Broderick-Glenda Farrell-Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer-H. Broderick-J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Son of Frankenstein, The (G) 3004	Basil Rathbone-Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
Storm, The (G) 3016	Chas. Bickord-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray-Ernest Truex-Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Youth Takes a Fling (G) 3012	Joel McCrea-Andrea Leeds-Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Streets (G)	Frankie Thomas-Harry Carey-"Little Tough Guys"	May 26,'39†	*71	Feb. 4,'39
East Side of Heaven	B. Crosley-J. Blondell-M. Auer	Apr. 7,'39†		
Murder in the Surgery*	B. Cabot-H. Mack-C. Worth			
Risky Business*	George Murphy-Dorothea Kent			
Society Smugglers	Preston Foster-Irene Hervey	Feb. 24,'39†		
Spirit of Culver	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran			
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-..William Lundigan	Mar. 10,'39†		
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy"-Frank Jenks	Feb. 17,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson-C. Trevor-Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney-Pat O'Brien-Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82.)				
Broadway Musketeers (G) 368	Margt. Lindsay-M. Wilson-A. Sheridan-John Litel-Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters-Jeffrey Lynn-G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39; p. 53.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
(See "Crime Is a Racket," Oct. 22,'38.)				
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page		*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney-Pat O'Brien-Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien-Dick Powell-Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'83, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn-David Niven-Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64.)				
Devil's Island (G)	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
Four's a Crowd (G) 306	E. Flynn-O. de Havilland-R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page—G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
	son-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
Little Miss Thoroughbred (G) 219	Ann Sheridan-John Litel-F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan.... "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				
Wings of the Navy (G)	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	*90	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The	Rosella Towne-William Gargan			
Battle of City Hall				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Orchid	Edw. G. Robinson-Wayne Morris-Gale Page			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart			
(See "In the Cutting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
Hell's Kitchen	Marg't Lindsay-Ronald Reagoan-"Crime School Kids"			
Hero for a Day	Jane Bryan-Henry O'Neil			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Reporter (G)	Bonita Granville-John Litel	Feb. 18,'39†	*67	Feb. 4,'39
Nancy Drew, Trouble Shooter*	B. Granville-F. Thomas-J. Litel			
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
On Trial	John Litel-Margaret Lindsay			
(See "In the Cutting Room," Feb. 4,'39.)				
Professor Steps Out, The	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
("In the Cutting Room," Jan. 7,'39.)				
Roaring Road, The	Pat O'Brien-Wayne Morris.... Ann Sheridan-Gale Page			
Smashing the Money Ring	R. Reagan-R. Towne-J. Litel			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
Torchy Blane Runs for Mayor	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Women in the Wind (G)	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	*65	Feb. 4,'39
Yes, My Darling Daughter	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†		
("In the Cutting Room," Jan. 7,'39; exploitation: Jan. 14,'39, p. 64.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60.)					
Big Fella (G)	Paul Robeson	Brecher		73	July 10,'37
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Girl Refugee, The	Sophia Vebo	Brodie	Sept. 25,'38	110	
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73; Jan. 28,'39, p. 59.)					
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's In the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Liebe im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	98	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G.F.D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
So This Is London* (A)	Alfred Drayton	20th Cent-Fox		85	Feb. 4,'39
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Ware Case, The (A)	Clive Brook	A.B.F.D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	2 rls.
Ducking They Did Go, A 9406	Apr. 7,'39†	2 rls.
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You Swingers 9428 Andy Clyde	Jan. 29,'39†	19½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors 9506	Jan. 26,'39†	8
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	1 rl.
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	1 rl.
No. 7 9657	Mar. 24,'39†	1 rl.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mounties, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Jan. 27,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A 9961		

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	5
Happy Birthday 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 9854	Dec. 15,'38	10
No. 5 9585	Jan. 10,'39†	1 rl.
No. 6 9586	Feb. 17,'39†	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
Get Ready Navy 9804	Feb. 24,'39†	1 rl.
King Vulture (1-21-38) 9803	Jan. 6,'39†	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
Sportlaughs 9804	Jan. 27,'39†	1 rl.

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 9902 (Inside the White House)	Jan. 27,'39†	1 rl.
No. 3 9903	Mar. 3,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-2	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

TREASURE CHEST

(Color Cartoons)

Title	Rel. Date	Min.
Baby Checkers EI-14		
Monkey Business EI-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

(color cartoons)

Title	Rel. Date	Min.
We Live In Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Mama's New Hat W-882	Feb. 11,'39†	
Seal Siknners W-881 (sepia)	Jan. 28,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Imperial Delphi T-857	Feb. 18,'39†	1 rl.
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Singapore and Jahore T-855 (2-4-39)	Aug. 31,'38†	9
Sydney, Pride of Australia T-854 (2-4-39)	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875	Dec. 31,'38†	11
Ice Antics M-876	Feb. 11,'39†	1 rl.
Streamline Swing (11-12-38) M-872 (In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again M-873 Shephard-Struwick-Mary Howard	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloy	July 9,'38	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A R-803	Jan. 28,'39†	17
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downes	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	9
Tiny Troubles C-936		1 rl.

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10
No. 2—K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—K-923 (Story of Alfred Nobel)		

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (sepia)	Jan. 14,'39†	8
Fellow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Luch, An F-955		
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954		8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
My Friend the Monkey T8-6	Jan. 27,'39†	1 rl.
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Antomobile T8-7	Feb. 17,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 27,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Mar. 17,'39†	1 rl.

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk A8-8	Mar. 3,'39†	1 rl.
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) (A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Music Through the Years A8-7	Feb. 3,'39†	1 rl.
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Queens of the Air (7-23-38) A7-14 Vincent Lopez	July 8,'38	11

PARAGRAPHICS

Title	Rel. Date	Min.
Mildewed Melodrama (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa V8-7	Feb. 10,'39†	1 rl.
PARAMOUNT PICTORIAL		
No. 12 — Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12	July 1,'38	1 rl.
(New Series)		
No. 1—P8-1 (8-20-38)	Aug. 5,'38†	10
No. 2—P8-2 (9-3-38)	Sept. 2,'38†	10
No. 3—P8-3 (9-24-38)	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—P8-5 (12-3-38)	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—P8-7	Feb. 3,'39†	1 rl.
No. 8—P8-8	Mar. 3,'39†	1 rl.
POPEYE THE SAILOR		
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted E8-6	Jan. 27,'39†	1 rl.
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Jeep, The E7-12	July 15,'38	7
Leave Well Enough Alone	Feb. 24,'39†	1 rl.
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Plumbing Is a Pipe (6-11-38) E7-11	June 17,'38	7
Wotta Nite Mare E8-8	Mar. 24,'39†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 6 J7-6	July 8,'38	1 rl.
(New Series)		
No. 1 (10-15-38) J8-1	Sept. 2,'38†	10
No. 2 J8-2	Nov. 4,'38†	1 rl.
No. 3 J8-3	Jan. 6,'39†	1 rl.
No. 4 J8-4	Mar. 10,'39†	1 rl.
SCREEN SONGS		
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.
GRANTLAND RICE SPORTLIGHTS		
No. 51—Strike! (6-25-38) R7-12	June 17,'38	10
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No.55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath R8-7	Feb. 17,'39†	1 rl.
UNUSUAL OCCUPATIONS		
(In Color)		
No. 5 L7-5	Apr. 15,'38	10
No. 6 (6-8-38) L7-6	June 10,'38	10
(New Series)		
No. 1 (8-27-38) L8-1	Aug. 5,'38†	10
No. 2 (10-22-38) L8-2	Oct. 7,'38†	11
No. 3 (2-4-39) L8-3	Dec. 2,'38†	11
No. 4 (1-28-39) L8-4	Feb. 3,'39†	10

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Berth Quake 83,705	May 6,'38	16
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 3—Picketing for Love 83,603	June 3,'38	17
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
1938-39		
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	19
EDGAR KENNEDY COMEDIES		
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
Maid to Order 93,403	Jan. 27,'39†	18
MARCH OF TIME		
1937-38		
No. 10 — Racketeers vs. Housewives — Friend of the People — England's Bankrupt Peers 83,110	May 13,'38	10
No. 11—Men of Medicine: 1938, 83,111	June 10,'38	17
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,102	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38)	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
NU-ATLAS PRODUCTIONS		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212 Jan Peerce	June 24,'38	10
Hockshop Blues (8-6-38) 84,213 Brad Reynolds & Orch.	July 15,'38	10
International Rhythm (7-2-38) 84,211 Roy Smeek and His Aloha Islanders	June 3,'38 May 13,'38	10 11
Reading', Ritin', and Rhythm 94,207	Feb. 17,'39†	10
Salt Shakers 84,210 J. C. Flippen	Apr. 1,'38	11
Skyline Revue 84,200 Paula Stone		
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 5—Ventriloquist's Dummy—ASCAP—Ballet School 84,605	Apr. 22,'38	11
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Photografter, The 83,203 Jack Rice	June 17,'38	15
Plumb Crazy 93,202	Feb. 3,'39†	16
RADIO MUSICAL COMEDIES		
Twenty Girls and a Band (1-22-38) 83,502 Nick Stuart and Orch.	Apr. 8,'38	18
RAY WHITLEY COMEDIES		
Prairie Papos 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Bit and Bridle 84,306	May 13,'38	10
Blue Grass (12-17-38)	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
Flying Feathers 84,308	June 24,'38	9
On the Wing 94,305	Dec. 30,'38†	10
Underwater (6-25-38) 84,307	June 3,'38	9
SMART SET		
Buckaroo Broadcast, A (6-18-38) 83,203 Ray Whitley	Apr. 22,'38	18
Hunting Trouble (8-13-38) 83,303 Jed Prouty	Aug. 12,'38	10
WALT DISNEY CARTOONS		
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Nephews 84,111	Apr. 15,'38	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)	Nov. 25,'38†	8
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Moth and the Flame, The (3-9-38) 84,110	Apr. 1,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Athletic Oddities 9204	Nov. 11,'38	1 rl.
Daily Diet of Danger, A	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Science 9201	Aug. 19,'38†	1 rl.
FASHIONS (In Color)		
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecasts, No. 3 9603	Mar. 31,'39†	1 rl.
LEW LEHR		
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.
MAGIC CARPET SERIES		
(Lowell Thomas)		
Good Neighbors 9106	Apr. 28,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38 †	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11
TERRY-TOONS		
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose In Doomsday 9524	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nutty Network, The 9527 (in color)	Mar. 24,'39†	1 rl.
One Gun Gary in Nick of Time 9508	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525 (in color)	Jan. 13,'39†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (In color)	Aug. 26,'38†	1 rl.
Three Bears, The 9526 (in color)	Feb. 10,'39†	1 rl.
Untitled 9507	Dec. 30,'38†	
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGENSEN (Sports)		
Hunting Dogs 9303	Mar. 2,'39†	1 rl.
Inside BaseBall 9304	Apr. 14,'39†	1 rl.
Shooting for Par 9302	Jan. 13,'39	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jersusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		
Wanderers of the Desert (1-7-39		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH LOWELL THOMAS		
No. 48 2379	Apr. 11,'38	9
No. 49 2380	Apr. 25,'38	9
No. 50 (4-30-38) 2381	May 9,'38	9
No. 51 (6-11-38) 2382	June 13,'38	10
No. 52. (6-25-38) 2383	June 27,'38	9
No. 53 3351	Aug. 22,'38†	9
No. 54 (11-19-38) 3352	Sept. 12,'38†	9½
No. 55 (12-3-38) 3353	Oct. 3,'38†	9
No. 56 (11-26-38) 3354	Nov. 14,'38†	10
No. 57 3355	Nov. 28,'38†	1 rl.
No. 58 3356	Dec. 26,'38†	1 rl.
No. 59 3357	Jan. 30,'39†	1 rl.
No. 60 3358	Feb. 20,'39†	1 rl.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbirds (12-10-38) 3246	Dec. 26,'38†	7
Magic Beans 3249	Feb. 13,'39†	1 rl.
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3243	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7
MENTONE MUSICAL COMEDIES		
Bank Notes 3228	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (5-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block and Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur-Morton Havel ...	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charloteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172	Feb. 15,'39	2 rls.
Ed. East-Ralph Dumke	July 6,'38	17½
Wild and Bully 3227 J. Harold Murray	Feb. 15,'39	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty 3370	Feb. 6,'39†	1 rl.
No. 60—Novelty 3371	Mar. 6,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Forget-Me-Knots 3011 Bernice Claire	May 7,'38	2 rls.
Steaks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	2 rl.
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color)	Feb. 11,'39†	20
Sophmore Swing (2-4-39) (2-4-39) Harvest Moon Dancers	Jan. 21,'39†	20

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (12-3-38) 4603	Nov. 5,'38†	10
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10

COLORTOUR ADVENTURE

(In Color)

Title	Rel. Date	Min.
Pearl of the East 3509	May 21,'38	1 rl.
Mechanix Illustrated (7-23-38) 3511	June 4,'38	10
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12

LOONEY TUNES

Title	Rel. Date	Min.
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	1 rl.
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.

MERRIE MELODIES

(In Colors)

Title	Rel. Date	Min.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71——Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'39†	1 rl.
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 73—Ham-ateur Night 4510	Jan. 28,'39†	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK

(with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuse		
Song of Ceylon		
Valse Brillante		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel Date	Min.
Flying G Men James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes)	Feb. 25,'39†	2 rls. (each) (1st episode-30 min.)

UNIVERSAL

Title	Rel Date	Min.
Buck Rogers 3881-92 Larry Crabbe	Apr. 11,'39†	
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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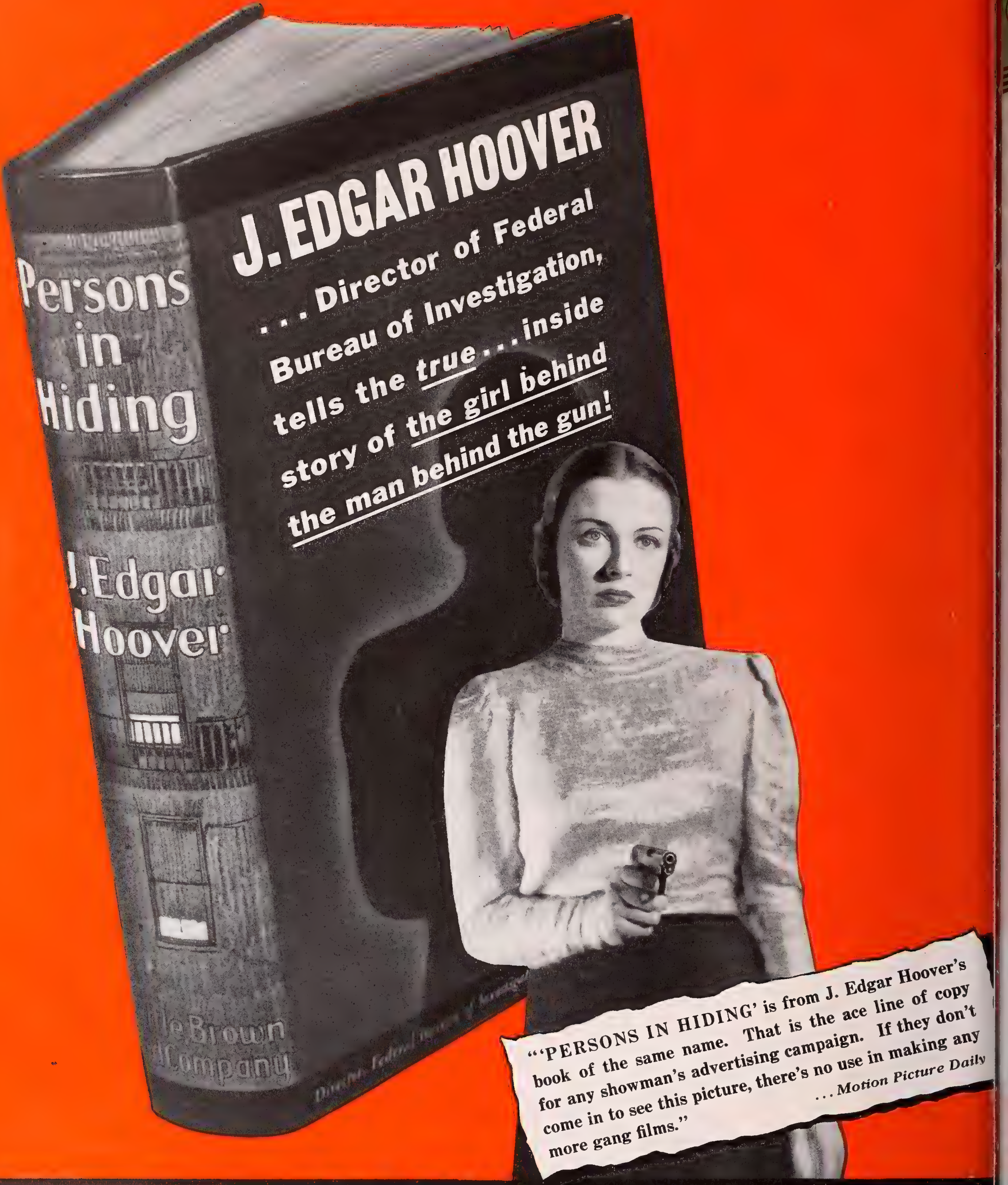
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LYNNE OVERMAN · PATRICIA MORISON · J. CARROL NAISH · JUDITH BARRETT

A Paramount Picture . Directed by LOUIS KING . Screen Play by William R. Lipman and Horace McCoy

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
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ON PICTURE HERALD

Progress and Problems

The wider angle of the screen materials of tomorrow

by TERRY RAMSAYE

(See Page Seven)

Supreme Court Rules Control of Admissions and Double Features Is Illegal

North Dakota Legislature Votes Repeal of Theatre - Divorcement Law

COMPLETE TEXT OF ALLIED STATES TRADE PRACTICE PROGRAM

MGM Withdrawing Its Stars from Radio Program

VOL. 134, NO. 7 FEBRUARY 18, 1939

Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copies, 25 cents.

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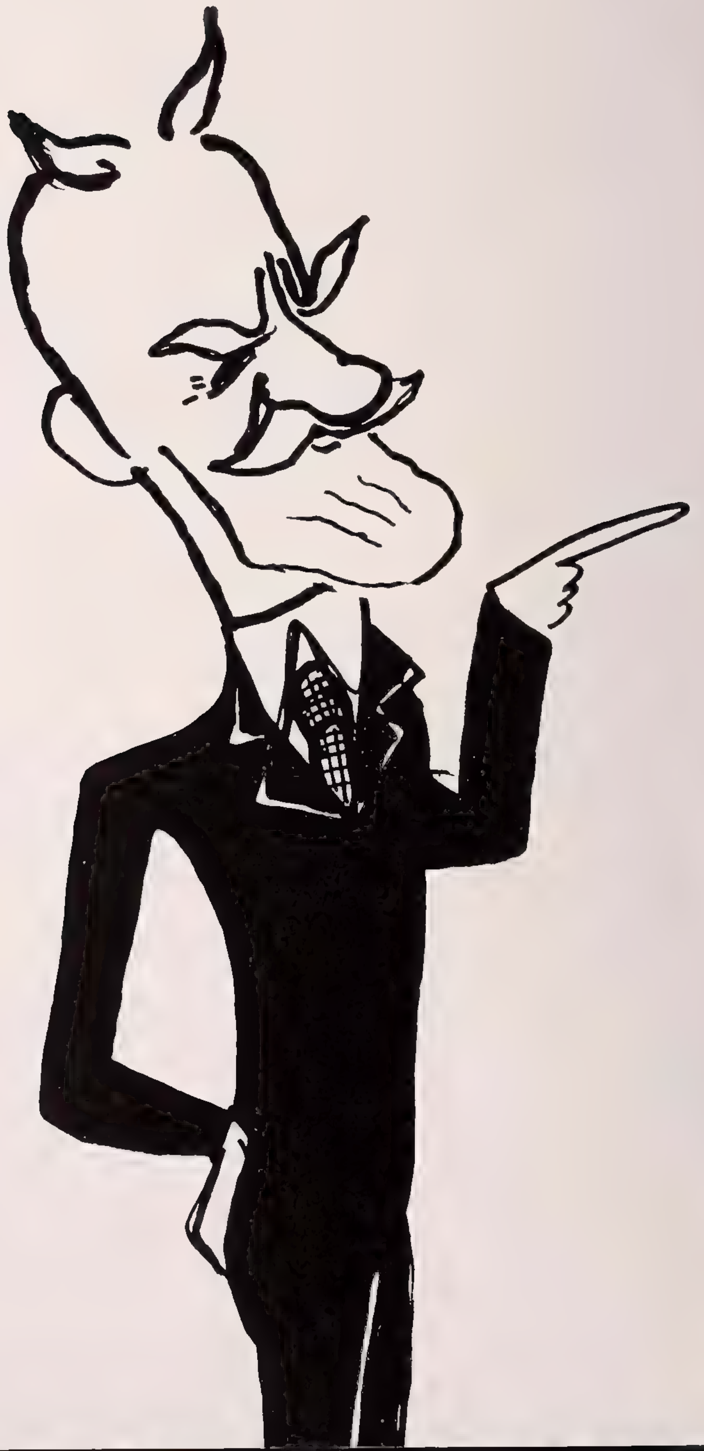
A man with
a long white
beard is writing
a new chapter
in motion picture
history!



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mind standing
in line!
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BEFORE

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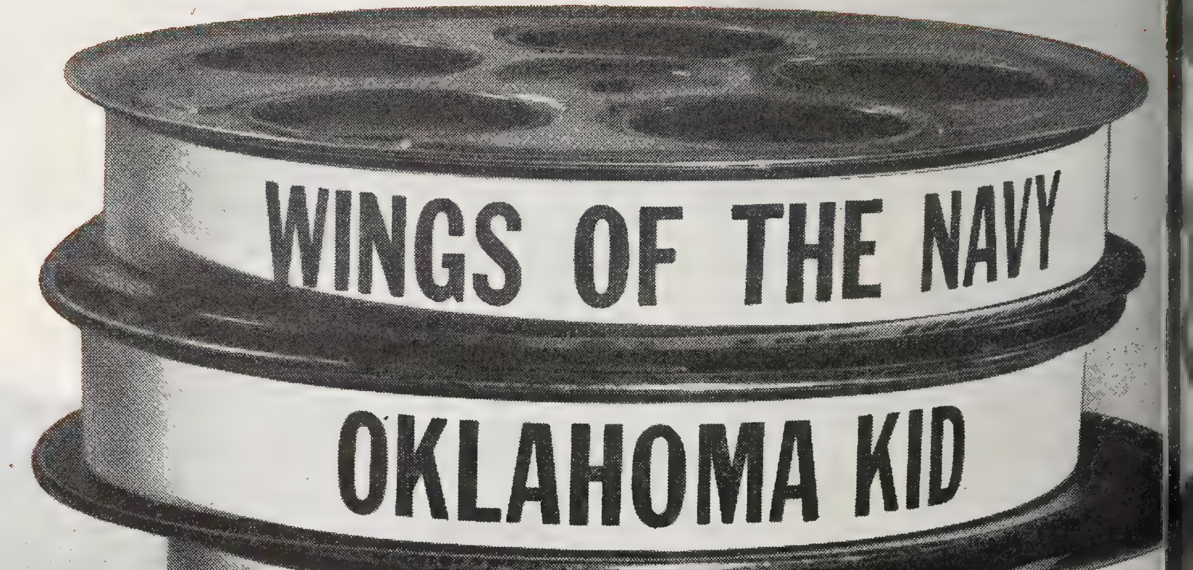
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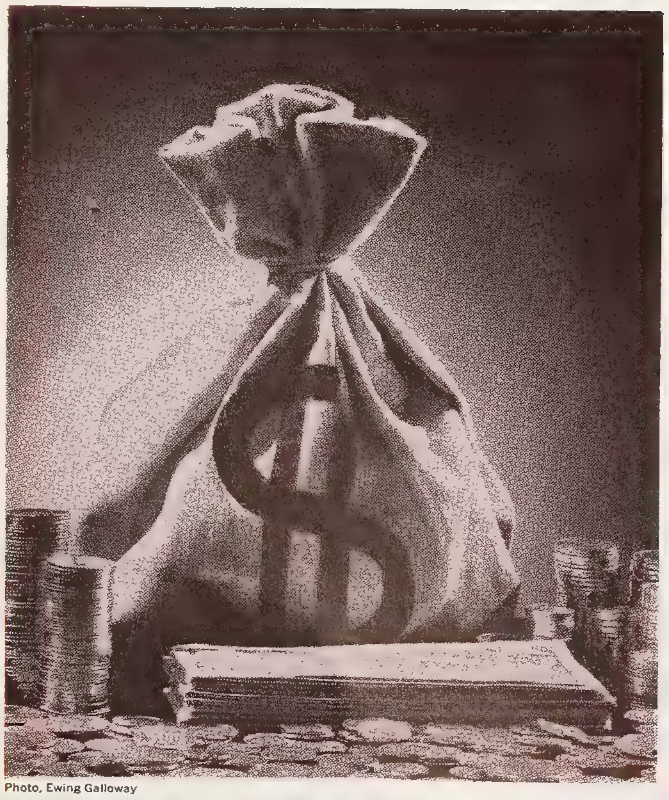
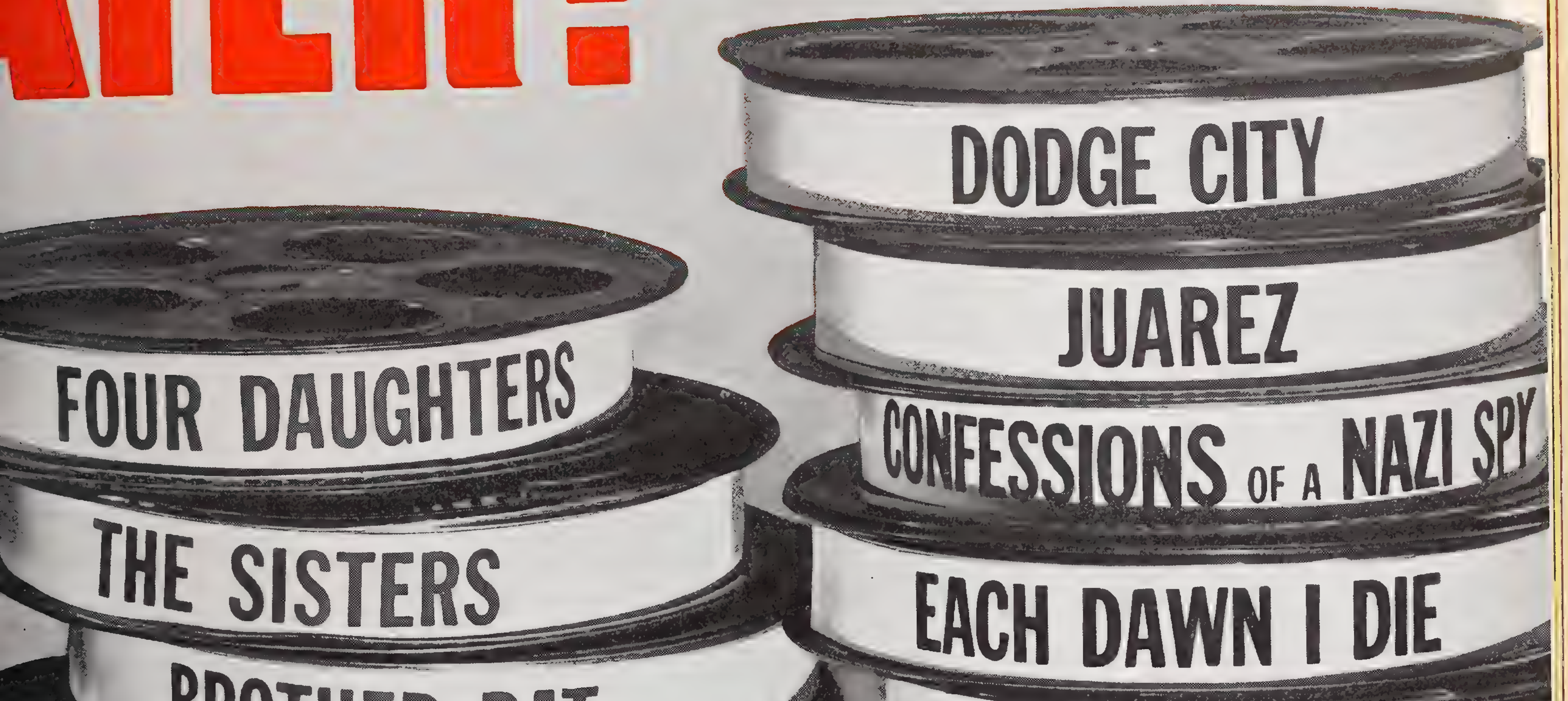
OKLAHOMA KID
DARK VICTORY
YES, MY DARLING DAUGHTE
YOU CAN'T GET AWAY WITH MURDER
BLACKWELL'S ISLAND


Photo, Ewing Galloway

..*And* Indust

OS.' SUCCESS ATER!


DODGE CITY
JUAREZ
CONFESSIONS OF A NAZI SPY
EACH DAWN I DIE
HELL'S KITCHEN
AMERICAN FAMILY
SONS OF LIBERTY
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THE SISTERS
BROTHER RAT
ANGELS WITH DIRTY FACES
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DEVIL'S ISLAND
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HUSBAND

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HUSBAND
and **FRIEND**
with
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GEORGE BARBIER · J. Edward BROMBERG
EUGENE PALLETTE · HELEN WESTLEY
Directed by Gregory Ratoff
Associate Producer (and Screen Play by) Nunnally Johnson
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Music and Lyrics "Drink From the Cup of Tomorrow" by Samuel Pokrass and Walter Bullock · "Arlesiana" Music by Samuel Pokrass · Lyrics by Armando Hauser
A 20th Century-Fox Picture
Darryl F. Zanuck In Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 7 February 18, 1939

PROGRESS AND PROBLEMS

The wider angle of the screen material of tomorrow

by TERRY RAMSAYE

PRESSURES toward a change in the character of the offerings of the theatre screen are many, insistent, often vociferous. These pressures vary in nature from the extreme duplicity of disguised revolutionary propagandists to the honest demand for a broader service of civilization by the art—and all degrees between.

There are evidences that important developments are in progress.

It is certain that before long the screen will be dealing with new materials.

With the application of reasonable intelligence, reasonable precaution against extravagant swings of the pendulum of trend, the developments to come can be on the broad average constructive.

An experimental period is ahead.

This is proper, inevitable. In this era of social and political flux it is not remotely possible for the motion picture amusement screen to remain static.

It is to be hoped, desired, that this time, in the business of going somewhere, the institution of the organized screen shall be sufficiently well advised and discreet not to go overboard in the headlong fashion that has made so much of its history spectacular. It has had to be bailed out of its follies too often.

The problems of public relations that have often painfully occupied the attention of the leaders of the industry before, and up to now, will be found to be trivial and inconsiderable in comparison with those that are ahead, and inescapable.

Those problems will run through all of the operations of the industry, too. As the screen tends more and more to integrate its expressions with the issues and problems of the day the job of production or show making and the job of exhibition or show retailing will be found to be developing complexities many times multiplied.

Leadership will be put to new tests, and not a few will be finding themselves under responsibilities that they did not know existed—even while asking for them.

The adventure will involve losses, which will have to be charged to development expense. The industry is used to that. It can survive most anything as long as there is a box office.

— — —

LONG ago, and often since, it has been observed on this page that the policy of seeking to make all the pictures to please everybody in the world all the time involves handicaps of an inhibitive nature. Long ago and often it has been pointed out that classification and stratification of productions, theatres, and audiences is inevitable, desirable. It was pointed out, too, considerably before the rising pundits of Hollywood mentioned the subject, that inflated costly pretentiousness of "Super A" production had no more basic merit than presenting two Little Evas, two Uncle Toms and an acre of bloodhounds.

You might turn back in these pages to more than half a decade ago to a piece entitled "Too Damned Big," being a discussion of what happened to the dinosaur and other inflated institutions.

The policy of bigger and bigger, but more of the same, larger than life and gaudier than history, is of course in the nature of doing and following the obvious. It is perhaps a bit more obviously spectacular in the motion picture business than elsewhere. But there are other examples of the same sort of commercial and creative inertia. You will be remembering that once Mr. Henry Ford said that the customers could have a car of any color they wanted "just so it was black." And you will remember too that he kept on making the celebrated and excellent "Model T" until it could not be sold any more. Then, most expensively he had to shut down until a new car was designed. Mr. Ford enjoys the well earned reputation of being one of the world's greatest industrialists. But he was not forehanded enough to have a flock of new models on the shelf waiting the day of change. Neither is the motion picture industry, which has been traveling the same sort of route.

The waning of the foreign market, from Berlin to Baghdad, and rising tides of consciousness at home, tend to bring an equivalent state of consumer non-acceptance for the screen.

A consequence, among the many manifestations, is a tendency, in view of the dwindling of the appeals and profits of internationalism, to turn to an acute, maybe too acute, nationalism.

There's a wise old saying: "Easy does it."

— — —

AS one of the attendant symptoms of the process of change is a considerable casting about for reasons and alibis. Here and there are endeavours to indicate that anybody or everybody is to blame for what the motion pictures are not, except the persons who make them. That is natural enough, in fact too natural and too obvious.

Diversely, if not widely, one hears, ever emanating from regions of special discomfiture, that there is a not too accurately identified source of pressure against progress, a reactionary endeavour at the prolongation of the status quo against the springs of social development. It usually adds up to a charge that the motion picture industry is ruled by a "censorship" and pointing at the Production Code and its administration.

Conveniently, and rather too comprehensively, the whole of

[*Continued on following page, column 1*]

Progress and Problems

[*Continued from preceding page*]

the allegedly inhibitory influences are called "the Hays office." This creates confusion.

"The Hays office" in its motion picture production ministrations exercises several divergent functions, some of them as remote from our concerns here as labour relations and legislative problems. But the two functions, most divergent, and most confused, are those bearing separately on discreet commercial conduct on the domestic and world map, and most separately those special problems of adjustment to the mores of civilization that pertain to the Production Code, which is not a commercial document.

Confusion, especially available to those who desire to attain confusion, can be increased by the inevitable fact that quite often the Production Code administration may in the same breath, and naturally enough, offer advice which pertains to moral considerations and concomitantly other expediencies. Because Joseph I. Breen, code administrator, is working for the motion picture industry, because his organization is a subdivision of the trade association of the industry, it is inevitable that many external and internal problems should present themselves together. That does not mean that they are not two kinds of problems.

A reasonably clear-eyed examination of what some persons tend to charge as the inhibitive influences of the Code will disclose them as the consequences of commercial decisions bearing on issues that have no relevancy to the Code.

Particularly in the public press, but also from persons in Hollywood who should be accurately informed, or more conscientiously accurate of expression, it has been indicated very often for instance that inhibitive influences to be checked against "censorship" — meaning self-regulation — have prevented the making of such projected productions as film versions of "Forty Days of Musa Dagh" and "It Can't Happen Here." Others could be named.

The fact, obvious to all save those seeking to confuse issues, is that whatever was decided about those specific pictures and others of the ilk was a matter of sheer commercial decision. No one in a position to be informed of the basic issues could ever maintain that the slightest argument could be made that problems impinging on the Production Code were involved.

* * *

The murmurings are intermittent and diffuse, but issues tend to crystalize out into terms of personalities. So it has come that for the time Mr. Walter Wanger has stepped to the fore as an exponent of a demand for a special order of latitude on the screen to take it into realms of controversy, and that he has elected to address most pointedly his charges of suppressive influence at Mr. Martin Quigley.

That, one would gather, is a consequence of the fact that Mr. Quigley fathered and brought into acceptance the Production Code, which was adopted, empowered and applied by the organized industry at a time and for reasons that seemed to it practical, cogent, necessary and desirable.

Mr. Wanger's expression and Mr. Quigley's responses to those expressions have had attention in *Motion Picture Herald* and presently will be having more.

More immediately germane to the particular considerations of this outgiving of today, it is to be observed that there is not to be discovered anywhere in the Code any provision of production practise which is calculated to prevent any producer from making any picture that he desires to make—and with approval in the event it is not subversive of common decency.

It is contended that pictures of the new order "progressive, socially conscious, constructive, and vital nature," to use just a few of the pleas, can be made, should be made, must be made—and that they can be made with decency.

However, it must be set down for the exhibitor, that when pictures of social and political opinion, pictures pertaining to causes and movements, are made, that the theatre must be the final judge in behalf of each particular audience of the acceptability of the product.

If the screen is to purvey controversial materials it can only invite, not command exhibition.

Shopping for entertainment has complicated showmanship aplenty. When shopping for opinion is added the complications will be vastly multiplied.

A more exciting screen is in prospect. Production will have to go to work with a new intelligence. Selling will have to sell the product on a new order of content. Exhibition will have to be more selective, more adroit, more responsive.

The buying power of the box office will continue to ordain success.

* * *

A MOST probable consequence may be that once again the commercial evolutions of the art and industry will solve issues in litigation before the processes of adjudication can operate. It is to be remembered that the problems created by the Motion Picture Patents Company and its General Film Company, for example, were commercially decided and the real war won at least two years before the court decision was had. That can happen again by processes tending toward a product that will not fit existing distribution methods.

This

Legislative and Judicial

While distribution executives and their committee on trade practices were studying newly drafted proposals published by Allied States Association, two developments, one judicial, one legislative, brought sharp attention and wide speculation from the industry. The United States Supreme Court on Monday, upholding a previous decision by a Texas district court, ruled that it is unlawful for distributors to insert any restrictive provisions in their film license agreements with subsequent run exhibitors at the behest of affiliated or prior run circuit operators. The distributors' plea that the license clauses regulating admission prices and barring double feature billing were lawful under the copyright laws, was rejected. In North Dakota the state legislature passed a bill to repeal the theatre divorcement legislation approved in that state last year. If signed by the governor the repeal measure would make unnecessary the test case filed by Paramount in the Supreme Court. The measure was to be sent to Governor John Moses for his approval or veto on Friday.

The full text of Allied's trade practice proposals appear on pages 54, 55 *and* 56 *and commentary on and repercussions from this and other developments are in stories starting on pages* 12 *and* 15.

Sponsored Film Control

Without any formal announcement, the Motion Picture Producers and Distributors of America has placed in effect restrictions on the showing of advertising and sponsored pictures in theatres of the five member distributor-circuit companies—Loew's, Paramount, RKO, 20th Century and Warners.

Hereafter any advertising film running 200 feet or more in length must be submitted before exhibition, to the MPPDA's Advertising Advisory Council, the division which passes on all advertising matter of the majors, which will determine whether the advertising in the subject meets the standards of the Council. If it does, the film will be given a seal, and attached thereto will be the words: "This Is An Advertisement."

All member companies have agreed not to show any films without the seal, and that goes for their circuit affiliates and partners, too.

This action, according to the MPPDA, does not mean that the organization either approves or disapproves of advertising films on the screen, but the very branding of the subject would seem likely to have a deterring effect.

For one thing, the seal may be expected to prevent any deception through the type of sponsored films which pose as entertainment and carry subtle advertising.

Week

Censorship

A bill providing for a board of censors to pass on all motion pictures in Oklahoma has been drawn by the Oklahoma attorney general's office for Charles Flanagan, representative from Walters in the state legislature. "We should do something to keep our children from seeing a lot of gangster and sex pictures," he explained. The bill would set up a board of censors composed of three ministers and two educators, appointed by the governor, and provide a $1,000 fine for showing a picture without its approval.

The Warner Brothers film "Yes, My Darling Daughter" has been refused an exhibition permit in the state of New York. Warners is appealing the decision.

For further details of the New York action and of other censorship developments see page 37.

No "Horse Opera"

Plans for the production of a stage show that would be "a cavalcade of motion pictures" in burlesque, have been dropped by the Federal Theatre Group in Chicago. The recent resignation of John McGee as regional director is responsible for the action, those now in charge say. The production, tentatively called "Horse Opera," was an original story by Emmett Lavery and Mr. McGee.

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, Ste. 811, 21 Dunas Sq., Toronto, Ontario, Canada. Allister Grosart, representative. Montreal Bureau, Press Bureau, Windsor Street Station, Montreal, Canada. Colin R. Haworth, representative. London Bureau, 4, Golden Square, London W I, Hope Williams, manager; cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 21, Rue de Berri, Paris 8, France, Pierre Autre, representative, cable Autre-Lacifral-8 Paris; Rome Bureau, 54 Via Della Mercede, Rome, Italy, Joseph D. Ravotto, representative; cable Ravotto-Stampestera, Rome. Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17, Archbold Rd., Roseville, Sydney, N.S.W., Australia. Lin Endean, representative. Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Budapest Bureau, Szamos-utca 7, Budapest I, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, Hiromu Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna, VII, John Lorant, representative; Prague Bureau, Uhelny trh 2, Prague I, Czechoslovakia. Harry Knopf, representative. Copenhagen Bureau, Rosengaarden 14, Copenhagen, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations. All contents copyright 1939 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, Teatro al Día, International Motion Picture Almanac and Fame.

"One Big Union"

The "one big union" plan for actors appeared this week closer to reality, following conferences in New York between executive secretaries of the four unions comprising the Associated Actors and Artistes of America. Divergent opinions came from Ralph Whitehead, of the American Federation of Actors, and Kenneth Thomson, of the Screen Actors Guild.

Other events on the actor union front were the agreement last week in New York terminating the preferential dues agreement between the Screen Actors Guild and the Actor's Equity; the return of Mr. Thomson to the coast to iron out the dispute between the Artists Managers Guild and the Actors Guild, over the licensing of agents; the voting of an investigation by the AAAA into the management of the AFA; the voting by the same AAAA to exclude nonperformers from membership; the indicated intention of the Actors Guild to pare its membership, the while seeking a solution of the problem of "extras"; the indication by executives of the American Federation of Radio Artists that, having won their battle against the advertising agencies which control sponsored programs, they will act moderately.

Both stories appear on page 27.

Goldberg Sails

After partly revealing his production plans for the 1939-40 season, which include one feature on the refugee problem, Jesse Goldberg, independent Hollywood producer, is to sail Saturday from New York for London, on the *Aquitania*. Mr. Goldberg will stay four weeks in London, two in Paris, and may visit Prague. He takes with him four of his feature productions, and six shorts, expecting to close distribution deals for them.

Mr. Goldberg's "refugee" picture will be entitled, "I Am a Refugee." He will start work on the coast in June. On the new season program, there will be five other such "sociological" dramas; six "Horatio Alger boy stories"; and six "Northwest Mounted Police dramas."

More "Wind" Trouble

Director George Cukor has departed from the "Gone With the Wind" scene, the result of a "friendly disagreement" with producer David O. Selznick. Victor Fleming was borrowed immediately from Metro-Goldwyn-Mayer to replace Mr. Cukor.

The cause of the disagreement was said to lie in the treatment of various scenes. Sideline reports have it that Metro-Goldwyn-Mayer, which will distribute the picture, according to the United Press, wanted one of its own directors on the job.

Pius XI

With the passing of Pope Pius XI, the 261st pontiff, it is to be recorded that he was the first head of the Church to take official cognizance of the motion picture. That came with his issuance of his Encyclical Letter of July 2, 1936, from Rome on Motion Pictures under the title of "Vigilant Care."

This document brought into particular attention the motion picture as an art and medium of communication alongside the art of the printed word, in a continuity of consideration that began in the fifth century and resulted in the codification known as "The Index," in 1557, modernized by Leo XIII in 1897, when the screen was but a year old.

It is to be remembered that the encyclical of Pius XI, addressing the Bishops of the United States, remarked that they "will be able to insist with justice that the industry in your country has recognized and accepted its responsibility before society. . . ."

France-Germany

At a time when Italy, the other Rome-Berlin axis partner, is having difficulty with France, comes conclusion of a film agreement between France and Germany. Under the agreement, effective till June 30 of this year, and retroactive to Jan. 1, 1939, French producers may withdraw money from Germany, unless the trade balance is unfavorable to Germany. Other provisions call for the free interchange of films of all nature; encouragement to be extended by authorities of each country to those films approved by the censors; financial statements to be issued on May 1, covering the first half of the agreement time; monthly statements to be issued by each country detailing pictures censored, and the reasons why.

The agreement is reported on page 35.

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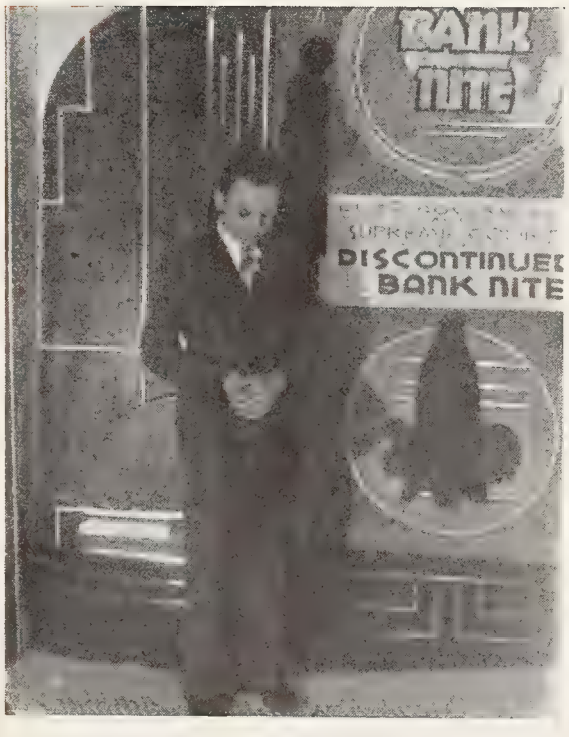
This Week In Pictures

FIRST ticket for the new Warner theatre in Wilmington, Del., is sold to Mayor J. H. Bacon of that city by Joseph H. Bernhard, right above, general manager of the Warner circuit.

IN SPITE of advertisements featuring Florida bathing beauties, Hollywood remains the favorite winter resort for exhibitors. Above, Frank Rubel of Pioneer Theatres, Des Moines, with Mrs. Rubel, Mrs. Frank Helm and Ann Sheridan on the set of "Roaring Road", and left, Mr. and Mrs. Samuel Rinzler, of Brooklyn, with Pat O'Brien.

J. KENFIELD MORLEY, left, new president of Advitagraph Corporation, manufacturer of continuous motion picture projectors. Mr. Morley formerly was promotion manager of Bell & Howell.

DRESSED for a canter, Councillor H. P. E. Mears, above, of Bournemouth, England, candidate for a vice-presidency of the Cinematograph Exhibitors Association.



MOURNING is displayed by Charles Kirkconnell, left, of the Athens and Dreka theatres, Deland, Fla., to signal the passing of Bank Night.

JOSEPH SCHINE, right above, of the New York circuit of Schine, Inc., meets Dave Fleischer, director of the Fleischer studios in Miami, Fla., where "Gulliver's Travels", feature-length cartoon, is in production.

By Harris & Ewing

ASSISTING at the opening of a new night club in Washington, Harry Hopkins, Secretary of Commerce; Errol Flynn, Warner Brothers star who remained in the capital for a vacation after attending the President's Ball, and Mrs. John Hay Whitney.

PHILIP L. THOMSON, above, president of the Audit Bureau of Circulations and director of public relations for Western Electric, this week received the annual advertising award gold medal for "distinguished services to advertising".

T. K. STEVENSON, right, president of Electrical Research Products, Inc., sailed this week to survey the British and European market.

STAGE and night club representatives are guests at the weekly luncheon of the Associated Motion Picture Advertisers at the Astor hotel, New York. At the speakers' table below are Jean Rodney, production director of "Outward Bound"; Paul Lazarus, Jr., vice-president; Billy Rose, night club entrepreneur; Elias E. Sugarman, editor of ***Billboard***, and Molly Picon.

By Staff Photographer

ARRIVING in New York to continue conferences begun in the west, Charles Einfeld of Warner Brothers, right, with Mrs. Einfeld.

By Cosmo-Sileo

SAILING for Europe after conferences in New York, Ben Miggins, continental manager for Twentieth Century-Fox, and F. L. Harley, manager for England, left and right below, receive a *bon voyage* from W. J. Hutchinson, center, foreign distribution executive.

By Cosmo-Sileo

By Drucker-Hilbert

THE GOLDEN JUBILEE of the founding of the motion picture industry by Thomas A. Edison and the 92nd anniversary of his birth is marked by the Edison Pioneers at their annual luncheon meeting at the Astor hotel, New York. Guests above are Mrs. Nina Edison Hughes; James Burke, president of the Pioneers; Charles Edison, and Terry Ramsaye, editor of MOTION PICTURE HERALD.

U. S. SUPREME COURT RULES MAJORS CANNOT CONTROL ADMISSIONS OR DUALS

Admission prices cannot be controlled or double bills prohibited at subsequent run theatres when such restrictions are by the concerted action of distributors or by the collusion of distributors with prior runs.

The United States Supreme Court, in a most sweeping decision, and its first affecting present-day motion picture distribution-exhibition practice, ruled on Monday that it is unlawful for distributors to insert *any* restrictive provisions in their film license agreements with subsequent runs at the behest of affiliated or prior runs.

Such collusion is not only in violation of the Federal Sherman anti-trust act, the court held, but the distributor's contention that these operations had been lawful under the protection of the United States copyright laws was rejected.

The potential effect on the entire distribution-exhibition system is considered to be extraordinarily disturbing, immediately posing the question of the extent to which distributors can legally enter into a license agreement with one exhibitor which affects the operations of another. Some believe that the very structure of clearance is threatened.

Affirming the verdict of the United States District Court at Dallas, the Supreme Court held Columbia Pictures, Loew's, Paramount Pictures, RKO Radio, Twentieth Century-Fox, United Artists, Universal and Warner-Vitagraph, and Interstate Circuit, Inc., and Texas Consolidated Theatres, Inc., to have violated the anti-trust laws by agreeing that the distributors incorporate in their contracts with Texas subsequent run accounts provisions setting minimum admissions of 25 cents and banning double bills. Interstate operates 42 theatres and Texas Consolidated 66—both circuits conducted by Karl Hoblitzelle and Robert J. O'Donnell.

The court held that the contracts in question between the distributors and circuits had the effect of suppressing competition and maintaining oppressive prices, and that the result was beneficial to the circuits and the distributors but injurious alike to the circuits' subsequent run competitors and to the public.

The consequence of the price restriction, though more oppressive, is comparable with the effect of resale price maintenance agreements, which have been held to be unreasonable restraints in violation of the Sherman Act," the majority opinion stated.

The opinion of the highest tribunal in the land, a five-to-three verdict, with Justices Roberts, McReynolds and Butler dissenting (new Justice Felix Frankfurter did not participate in the case)—was the final chapter in the United States Government's long-drawn-out Texas monopoly case which, last year, the Supreme Court returned to the Dallas District Court because of its failure to state findings of fact and conclusions of law as required by the rules.

It was the first instance where the U. S. Department of Justice prosecuted the major companies to the conclusion of a Supreme Court decision.

Although this case has not direct connection with the anti-trust suit brought by the the Department of Justice against the producer-distributors in New York, now pending, the ruling this week could be a basis for argument by the Government in presenting its more sweeping anti-trust action.

And, while the decision applies only to Texas,

(Continued on opposite page, column 1)

No. Dakota Votes to Repeal "Divorce" Law; Myers Charges "Lobbying"

The North Dakota legislature voted last weekend to repeal the state "divorcement" law which prohibits producers or distributors from operating or having any interest in theatres. The repealer is now before Governor John Moses for signature. The House voted 84 to 7, the Senate 42 to 5.

At first the Governor was expected to sign the repeal immediately, but "repercussions," promised and otherwise, appeared to have interfered. For one, Allied threatened "repercussions," and independent exhibitors in the territory were understood to be preparing an open appeal to the Governor to veto. From Washington came word that the Department of Justice was interested in the why and wherefore of the legislators' sudden move, probably in view of the Department's planned prosecution of the majors in its own "divorcement" suit. In Bismarck, N. D., Oscar Hagen, Speaker of the House, branded the suddenness of the repeal action as "peculiar." Further developments of importance appear imminent.

In Washington, Department of Justice officials vigorously condemned the action of the state legislature but said there appeared to be nothing the Federal Government could do in the matter. "It looks very funny to us and we do not like it at all," it was said officially at the Department.

First of its kind ever to be placed on the statute books of any state, the North Dakota law was awaiting enforcement pending a test in the United States Supreme Court, where arguments on its constitutionality were to be reviewed within a month.

Sponsored by Allied States Association as one line of attack in its campaign against so-called distributor-circuit "aggressions", outcome of the law in the Supreme Court was expected to determine Allied's procedure on divorcement for other states. Allied's general counsel, Abram F. Myers, warned that "there may be repercussions," but he did not disclose whether the repeal, if enacted, would have a restraining effect on Allied's future state legislative "divorcement" plans. However, he did warn that unless "a more cooperative attitude" is adopted by the majors, his organization will abandon completely the present negotiations for a trade practice program. (See page 15.)

Coming wholly unexpectedly—with all sides in the industry awaiting the U. S. Supreme Court decision — the Dakota legislators' move was accomplished both swiftly and without official explanation. Reasons for it, however, were advanced in other quarters.

Mr. Myers charged openly that "the coup is a tribute to the effectiveness of the producers' lobby".

"That they should want to repeal the

(Continued on opposite page, column 2)

WIDE EFFECT ON PROCEDURE SEEN

(*Continued from opposite page, bottom of column 3*)

those District Courts in which some 20-odd anti-trust suits have been filed by independents against the majors could be guided in deciding similar issues involving contractual restrictions on independents where it is proven they were made at the behest of prior or affiliated runs.

Legal and executive spokesmen for the majors in New York, just receiving copies of the decision, were, for the most part, without comment on the definite effect of the Supreme Court decision. But Robert W. Perkins, general counsel of Warners, and Louis Frohlich, Columbia attorney, both expressed the opinion that the case need not necessarily have any effect on the pending New York Government suit.

While admitting that the decision has wide potential ramifications, some lawyers held out the lone hope that the Supreme Court might be induced to consider new arguments, a possibility resting entirely on the Court's willingness to grant that new points of law not presented at the original hearing had been discovered later.

A distributor spokesman said Wednesday that the majors' lawyers were aggrieved during the original hearing because they felt that the Government took up most of the time allotted the arguments, and that they did not have sufficient time to present all of their legal points.

Some distributor attorneys feel that an effort to obtain a rehearing is especially advisable in view of the emphatic tone of the court's dissenting opinion, which held that the majority ruling was "unjustified."

An attorney for one of the three major companies which is without circuit properties, charged that "the ultimate blame" in such cases as this one rests on the distributor-circuits, which, he said, "try to stifle all exhibition competition."

In one official distribution quarter the decision was viewed with no little trepidation because of the threatening upsets to distributor-exhibitor practice and in exhibitor operation.

It was said that eventually the decision will upset protection of prior runs over subsequents, especially in the dozen or more territories where protection-and-clearance schedules are based on admissions charged, such as in Kansas City, San Francisco, Chicago, St. Louis, Omaha and elsewhere—it being assumed that distributors and affiliated or prior-runs will no longer be able to restrict subsequents because of the subsequents' admission.

Price Structure Threatened

The same source, one of the most authoritative on distribution-exhibition procedure, pointed out that the very structure of admission scales of first runs and so-called "downtown" or "de luxe" houses will be threatened wherever a subsequent run exhibitor decides to undersell. "The subsequents could charge as little as a penny for admission to two of the biggest pictures of a decade."

Waxing even more pessimistic, the distributor spokesman predicted that within a year the present 50-cent average for downtown first run houses will be as low as 25 cents.

"Distributors, after all these years, have arrived at no solution for meeting the demands of the better-paying and bigger-buying prior runs other than contract restrictions on subsequents, and now the nation's highest court rules that such contractual restrictions are forbidden."

The basic legal status of the Perelman action in Philadelphia, where majors were made defendants by independent interests headed by the Perelmans on an issue involving contractual prohibition of double bills, is apparently the same as in the Texas action. The Perelman issue now is somewhere between the Circuit Court of Appeals and the United States Supreme Court.

The Department of Justice Dallas action reached the Supreme Court at Washington quicker because a Government suit on appeal is routed direct to the Washington tribunal rather than through the Circuit Appellate Division.

Turning his attention from the promulgation of a set of trade practices as Allied desires them, from the sponsorship of anti-block booking bills in Congress and theatre "divorcement" laws in state legislatures, and an interest in pending Federal Court anti-trust actions—all aimed at the majors—Abram F. Myers, general counsel of Allied, said at his headquarters in Washington Tuesday that, "The decision in the Texas case may prove to be the deadliest blow ever delivered to the affiliated (distributor) circuits, since it holds unlawful—regardless of proof of conspiracy between distributors—any restrictive provisions inserted in license agreements with independent subsequent runs at the behest of the first runs.

"Allied has long contended that such restrictions were unlawful in and of themselves, whether or not a conspiracy among the distributors to impose them could be proved," he added.

"The Supreme Court decision on the Interstate case was not a surprise to most of the court observers in this industry, and, without going fully into the language of the decision, it would seem to show a fairly comprehensive understanding of our industry by the high tribunal," wired Ed Kuykendall, president of the MPTOA, from his home in Mississippi.

Colonel H. A. Cole, president of Allied of Texas, which originally interested the Government in the suit, said that his members were "fully gratified" at the outcome.

"While my information is not complete at this time," he added, "it is believed that each individual contract between circuits and any one distributor is illegal"—presumably because of "restrictions" on subsequents. "The ramifications of that principle of law, if established, when applied to certain practices in our industry, notably clearance, should cause some thought among industry leaders."

Ruling Called Significant

From the Department of Justice at Washington, where the New York and Chicago trust suits against majors are now being prepared, Solicitor General Robert H. Jackson, commenting on Monday's Supreme Court ruling, said the decision "upholding the application of the anti-trust laws to agreements affecting copyrighted and, by inference, patented articles, is one of the most significant to the enforcement of the anti-trust laws ever handed down."

He explained that he believed the ruling might open the way toward application of anti-trust laws to numerous copyrighted and patented articles previously held by the Supreme Court to be legal monopolies, subject to complete control of the copyright or patent holders.

For nearly a year the Justice Department has been directing the attention of the Supreme Court to alleged encouragement of monopoly through various applications of the patent laws. The Administration's joint monopoly investiga-

(*Continued on following page*)

"Repercussions" on Divorcement

(*Continued from preceding page, column 3*)

law is an admission that, if the case involving the law were heard by the United States Supreme Court, it would be upheld," he said. "There is such a thing as overdoing matters."

Official distribution quarters in New York heard that the North Dakota legislators' action was an outgrowth of North Dakota politics, explaining that, after the new Governor, John Moses, a Democrat, defeated William A. Langer, Independent, and took office last January 1st, he immediately set out to eliminate all vestiges of the Langer administration, legislatively and otherwise, including the theatre divorcement bill.

When the Supreme Court at Washington agreed, on January 30th, to review the appeal of Paramount—representing all distributor-circuits in a test of the law's constitutionality—the general feeling was that a decision could have far-reaching effect on the U. S. Government's anti-trust and divorcement suit in New York against the large companies.

Paramount challenged the constitutionality on the grounds that its circuit operations in North Dakota are not conducted as unfair competition, that they do not constitute a monopoly, that the law deprives the company of property without due process of law, and denies it the equal protection of the law. Paramount alone was involved in this instance, being the only distributor to have theatre interests in the state, through the 17 Friedl-Ludwig houses—probably a $2,000,000 investment.

The state contended that the question involved was one of state rights. A lower federal court had ruled that there was no evil proved in the ownership of theatres by producers or distributors, but held that the state had the right to legislate.

Nebraska, Missouri and Kansas have theatre divorcement bills pending, both introduced during the present session, and talk of a divorcement bill has been heard in Olkahoma, Arkansas, Illinois, Massachusetts, Minnesota and in Indiana.

Last week, Thurman Arnold, of the Department of Justice, said in Washington that absolute divorcement of production-distribution from exhibition is the primary ambition of the United States Government in the prosecution of its suit against the majors in New York.

UNDUE RESTRAINT USED, COURT SAYS

(Continued from preceding page)

tion committee recently conducted an extensive study of the relation between patents and monopoly as a basis for possible legislative recommendations.

Delivering the Supreme Court's majority opinion Monday, Associate Justice Stone held that the Government had sufficiently proved its contentions that the distributors acted sufficiently in concert to have engaged in conspiracy.

On the other hand, it was contended by Associate Justice Roberts in his minority opinion, that the majority, by so holding, "goes far beyond anything this court has ever decided."

Reviewing the events leading up to the incorporation of the controversial provisions in the distributors' contracts, Justice Stone held that "as is usual in cases of alleged unlawful agreements to restrain commerce, the Government is without the aid of direct testimony that the distributors entered into any agreement with each other to impose the restrictions upon subsequent run exhibitors. In order to establish agreement it is compelled to rely on inferences drawn from the course of conduct of the alleged conspirators."

The "inferences" drawn by the trial court, he declared, were proper, and "in the view we take of the legal effect of the cooperative action of the distributor appellants in carrying into effect the restrictions imposed upon subsequent run theatres in the four Texas cities involved and of the legal effect of the separate agreements for the imposition of those restrictions entered into between Interstate and each of the distributors, it is unncessary to discuss in great detail the evidence concerning this aspect of the case."

Sees "No Explanation"

Each distributor, he said, was aware that the others were asked to and did impose the restrictions on admissions and double bills and, Justice Stone pointed out, there was risk that "without agreement diversity of action would follow."

"We are unable to find in the record any persuasive explanation, other than agreed concert of action, of the singular unanimity of action on the part of the distributors by which the proposals were carried into effect as written in four Texas cities but not in a fifth or in the Rio Grande Valley," he commented.

"It taxes credulity to believe that the several distributors would, in the circumstances, have accepted and put into operation with substantial unanimity such far-reaching changes in their business methods without some understanding that all were to join, and we reject as beyond the range of probability that it was the result of mere chance."

Further, the opinion pointed out, the distributors relied upon the testimony of local agents that they had acted independently of the other distributors and had no agreement, when they could have offered the testimony "of any officer or agents of a distributor who knew, or was in a position to know, whether in fact an agreement had been reached among them for concerted action." The failure to call such witnesses, it was held, is "persuasive that their testimony, if given, would have been unfavorable to appellants."

"It is elementary that an unlawful conspiracy may be and often is formed without simultaneous action or agreement on the part of the conspirators," Justice Stone declared. "Acceptance by competitors, without previous agreement, of an invitation to participate in a plan, the necessary consequence of which, if carried out, is restraint of interstate commerce, is sufficient to establish an unlawful conspiracy under the Sherman Act."

B. & K. HEARINGS OFF UNTIL MARCH

The hearing on all pending motions in the Chicago independents' suit against Balaban & Katz and the majors, charging violation of the federal anti-trust laws, has been postponed by Federal Judge James Wilkerson to March 7th, when the majors are expected to move for dismissal.

The Government's Chicago suit against the majors will have a hearing Friday before Federal Judge Woodward, who will rule on the majors' petition for a bill of particulars.

In dealing with the copyright phase of the case, the court laid down the doctrine that copyright owners and patentees do not enjoy the same privileges, holding that "because a patentee has power to control the price at which his licensee may sell the patented article, it does not follow that the owner of a copyright can dictate that other pictures may not be shown with the licensed film or the admission price which shall be paid for an entertainment which includes features other than the particular picture licensed.

"Granted that each distributor, in the protection of his own copyright monopoly, was free to impose the present restrictions upon his licensees," the opinion declared, "we are nevertheless of the opinion that they were not free to use their copyrights as implements for restraining commerce in order to protect Interstate's motion picture theatre monopoly by suppressing competition with it.

"Undue Restraint" Cited

"The case is not one of the mere restriction of competition between the first showing of a copyrighted film by Interstate and a subsequent showing of the same film by a licensee of the copyright owner," Justice Stone commented.

"The contract, when applied to the situation existing in the four Texas cities, had a more extensive effect. . . . The patent effect of the contract was to impose an undue restraint both as to the admission price and the character of the exhibition upon competing theatre businesses habitually exhibiting the competitive pictures of different copyright owners. . . .

"A contract between a copyright owner and one who has no copyright, restraining the competitive distribution of the copyrighted articles in the open market in order to protect the latter from the competition, can no more be valid than a like agreement between two copyright owners or patentees. In either case if the contract is effective, as it was here, competition is suppressed and the possibility of its resumption precluded by force of the contract. An agreement illegal because it suppresses competition is not any less so because the competitive article is copyrighted. The fact that the restraint is made easier or more effective by making the copyright subservient to the contract does not relieve it of illegality."

All told, the court held, the restrictions imposed on the subsequent-run exhibitors were "harsh and arbitrary," and there was no testimony that the exhibitors received benefits which offset the disadvantages under which they were placed and "the effect was a drastic suppression of competition and an oppressive price maintenance of benefit to Interstate and the distributors but injurious alike to Interstate's subsequent-run competitors and to the public.

"The benefit, at such a cost does not justify the restraint," Justice Stone said. "It does not appear that the competition at which they were aimed was unfair or abnormal. The consequence of the price restriction, though more oppressive, is comparable with the effect of resale price maintenance agreements, which have been held to be unreasonable restraints in violation of the Sherman Act.

"We think the conclusion is unavoidable that the conspiracy and each contract between Interstate and the distributors by which those consequences were effected are violations of the Sherman Act and that the District Court rightfully enjoined enforcement and renewal of these agreements, as well as of the conspiracy among the distributors."

Assailing the stand taken by the majority, Justice Roberts held that not only had the Government failed to prove conspiracy but that the distributors were granted the right by the copyright laws to protect their investment by fixing the conditions under which their copyrighted material could be used.

Minority Opinion Quoted

Interstate is the largest first-run exhibitor in Texas, it was pointed out, and pays the highest license fees. Accordingly, Justice Roberts contended, the distributors "naturally hope to protect themselves and their licensees from the destruction of the good will and drawing power of these feature films in their first runs. In an effort to accomplish this, by requiring minimum admission charges and prohibiting double billing in subsequent runs of feature pictures, they may, of course, narrow the opportunity of second run houses to obtain feature pictures."

On the other hand, he continued, the distributors might have granted exclusive licenses to Interstate, which would not have constituted conspiracy.

"I am of opinion that the restrictions in the licenses of second run exhibitors were not unreasonable restraints of commerce under the Sherman Act," he said. "There is no contention that the action of the distributor defendants discourage competition between them either for the business of Interstate or for that of subsequent run licensees. The restrictions upon the latter were not intended to increase license fees paid by them or those paid by Interstate; they were imposed to prevent destruction of the good will which made possible the continued exhibition of first run features pictures and to avoid decrease of the revenue from those pictures then and theretofore enjoyed under licenses to Interstate and other first run feature exhibitors.

Admission Clause Defended

"It is settled that the distributor defendants could lawfully stipulate with their licensees, whether first run or subsequent run, as to the admission price to be paid by patrons and that, so to do, would not be a violation of the Sherman Act. But it is said that if, in order to protect its earnings from first run licenses by enabling its licensees to pay the demanded consideration, the distributor agrees to restrict in anywise the exhibition of the same feature by a subsequent run exhibitor he has violated the anti-trust law. In the nature of things this cannot be true. * * *

"The Government stresses the fact that each of the exhibitors must have acted with knowledge that some or all of the others would grant or had granted Interstate's demand," he concluded. "But such knowledge was merely notice to each of them that if it was successfully to compete for the first run business in important Texas cities it must meet the terms of competing distributors or lose the business of Interstate."

ALLIED SUBMITS TRADE PROGRAM; THEN WARNS IT MAY WITHDRAW

Threatens About-Face Following North Dakota Legislators' Vote to Repeal State's Theatre "Divorcement" Law

Complete text of Allied States Association's draft of its proposals to the distributors for the revision of trade practices appears in this issue, starting on page 54.

Charging the major companies with attempting to disorganize independent exhibitor forces by creating new issues to draw attention from the long-pending trade practice program, Allied States Association this week issued a sharp warning to the majors that unless a "more cooperative" attitude is adopted, Allied will consider abandoning self-regulation negotiations entirely and engage vigorously in a drive for legislative restrictions against the majors.

Follows North Dakota Action

Allied's views were made public Tuesday by Abram F. Myers, general counsel, in Washington, simultaneously with the release of Allied's version of a program, copies of which were sent to counsel for the distributors in New York last week, as written by Mr. Myers.

Apparently intent on proceeding with negotiations when it submitted its program, Allied later threatened a complete about-face when, over the weekend, North Dakota legislators voted to repeal the Allied-sponsored theatre "divorcement" law in that state. Disturbed by this most unexpected action—coming as all sides were awaiting a U. S. Supreme Court test on the law's constitutionality—Mr. Myers charged openly that it was a "coup" accomplished through the "effectiveness of the producers' lobby." (The North Dakota divorcement action is reported on page 12.)

Mr. Myers declared that "the efforts to repeal the North Dakota theatre divorcement law and other activities behind our backs while engaged in the trade program negotiations make us wonder whether we had better not cage the dove of peace and renew the fight," because, "we are not well enough manned to cover both fronts, and it will have to be one or the other."

More Developments

Other developments of the week presented possibilities of further interruptions to trade pact negotiations, Broadway hearing whispered reports that the majors themselves might consider other arrangements in view of the United States Supreme Court's sweeping decision of Monday holding unlawful any contractual restrictions placed on subsequent run exhibitors by majors at the behest of prior runs. (See page 12.)

Mr. Myers' draft of what Allied desires in a trade program, as he submitted it to the majors' lawyers, shows that the organization still is openly opposed to a number of the proposals made by the distributors in their original draft, which the majors' attorneys have been revising to conform to the suggestions of the Motion Picture Theatre Owners of America and some state exhibitor organizations.

Calls Concessions Insufficient

"The distributors made it plain that their draft contained the maximum concessions that they would yield, and those only (a) Revisions of language to express more clearly the intent of their proposals and (b) that the principles and mechanics of arbitration were open for discussion," Mr. Myers explained.

"As regards Proposal No. V (Runs and Existing Customers) the way was left open for suggestions which might affect in some degree the substance of the distributors' draft. By invitation of the general counsel for the several distributors, the general counsel of Allied has prepared a draft, within the limitations thus imposed.

"The way not being open to make Proposal No. II (Trade Announcement) effective without enlarging the substance of the distributors' draft, Allied suggests that it be omitted. The proposal makes no change in the existing practice and the distributor representatives freely admitted that under it their announcements would be no more binding than they now are. It will not increase the confidence of the exhibitors or the public in the proposals to incorporate a meaningless provision purporting to deal with so controverted an issue as blind selling."

On Non-Theatricals

Allied also suggested the elimination of proposal No. IX, dealing with non-theatrical competition, because it casts on the exhibitor the onus of initiating an arbitration proceeding to cut off a particular non-theatrical account and because it is felt the specific enumeration of exceptions is calculated to promote rather than discourage non-theatricals.

"Revisions of Proposal No. V (Runs and Exchange Customers) presented a difficult problem and the results should be carefully scrutinized," Mr. Myers declared. "Allied committeemen protested that the conditions imposed by the distributors destroyed the provision. The distributors replied, in effect, that 'the intent was there' and that they would welcome suggestions for better expressing it. The difficulty was in clarifying the language so as to give effect to the declared purpose without incidentally affecting the substance of the proposal. Whether or not the revision goes beyond the intendment of the distributors will be determined in the discussions.

"Proposal No. XIII (Coercing Contracts) has been reinstated in the form originally proposed by Allied in the belief that this is the only form thus far devised that offers any effective relief from a serious abuse."

The virtues of the proposed revision of the substantive proposals, he asserted, are that the proposals are more briefly and simply stated, the conditions imposed by the distributors to the rights conferred are set out so that the exhibitors cannot help seeing them, and terms familiar to the exhibitors have been substituted for the more technical terms.

"The distributors' draft contained no definite statement of the principles or details of the mechanics of arbitration," Mr. Myers said in touching upon what is probably a major feature of the negotiations. "It being our understanding that the door was open for suggestions on all phases of arbitration, the author of the draft has exercised a wide latitude in this connection. These features were not gone into during the discussions.

"These proposals have been submitted by invitation, merely as a basis for discussion, are binding on no one and does not embody all of the proposals made by Allied during the negotiations," he concluded.

Theatre Campaign Winners Chosen

Fifteen winners in the competition among theatre managers for the best exploitation campaigns in connection with the Motion Picture's Greatest Year drive were announced Wednesday at a luncheon attended by advertising representatives from all major companies and trade publication representatives, at the Hotel Astor, New York.

Competition for the awards was divided into three classifications with identical prizes awarded the first five winners in each group. The groupings were: situations of 100,000 population over; situations of 15,000 to 100,000 population, and situations of less than 15,000 population.

The cash prizes for each classification were: First, $500; second, $100; third, $50; fourth, $25, and fifth, $25.

The winners in group one were: First, E. V. Dinerman, RKO Theatres, Cincinnati; second, Wally Caldwell, Loew's Valentine, Toledo; third, William O'Donnell, representative Interstate Circuit, San Antonio; fourth, Messrs. Stallman, Glase Peters and Keaney, Promotion Committee, Reading; fifth, Charles Taylor, Buffalo Theatres, Buffalo.

Winners in the second grouping were: First, Loew's Poli Theatre, Bridgeport; second, Frank Shaffer, Harrisonburg Theatre, Harrisonburg, Va.; third, George F. Sharp, Fox Wilson Theatre, Fresno, Cal.; fourth, J. David Jones, Kerasotes Theatre, Springfield, Ill.; fifth, R. E. England, Virginia Theatre, Charleston, W. Va.

Third group winners were: First, S. E. Schwahn, Granada Theatre, Lawrence, Kan.; second, Alvin Sloan, Washington, N. J.; third, Robert E. Bryant, Capitol Theatre, Rock Hill, S. C.; fourth, Henry A. Brownlee, Ritz & New Theatres, Russellville, Ark.; fifth, Hollis Wood, Brawley Theatre, Brawley, Cal.

Wins Injunction In Clearance Case

A temporary injunction to an independent theatre operator, restraining Twentieth Century-Fox from discriminating against it in favor of neighboring theatre of a large circuit operator, was granted last week by Peter Daly, New York supreme court justice, in Queens country.

Justice Daly ruled in favor of Jupo Amusements, Inc., operator of the Polk theatre, Jackson Heights, restraining the major company from giving clearance to Harry Brandt's Colony theatre. Trial was set for March 6th.

Frank Moscato, a principal in the operating company for the Polk, charged that his contract with 20th Century-Fox calls for the release of pictures to the Polk, with "no protection." The contract, he asserted, says, "as available." This was lived up to, Mr. Moscato said, for the first 16 pictures, which he played before, after and some day-and-date with Mr. Brandt's theatre. Then, he charged, the distributing company started giving clearance to the Colony.

MGM FOLLOWS ZANUCK OFF THE AIR; FCC REORGANIZATION BILL IS FILED

Wheeler Measure Calls for Three-Man Commission; New Research Unit Would Handle Complaints

Congress this week took definite heed of President Roosevelt's demand of three weeks ago to reorganize the Federal Communications Commission for "a more satisfactory" department. Senator Burton K. Wheeler (Dem., Mont.), moved for reorganization of the FCC, a change of its title, reduction of the number of commissioners from seven to three and otherwise to "clean house." Senator Wheeler is chairman of the Senate Interstate Commerce Committee.

Confers with McNinch

Introduction of the measure followed conferences between the Senator and FCC Chairman Frank R. McNinch. To a considerable extent the new bill embodies the views of Chairman McNinch, but in many Congressional quarters a three-man board is considered too small.

The FCC reorganization bill does not attempt to modify the Communications Act of 1934, it being explained by Senator Wheeler that, later in the session, he will introduce additional legislation.

Under the legislation just prepared, all powers of the FCC would be transferred to the new commission, the three members of which would be appointed by the President for initial terms of two, four and six years, appointments thereafter being for six-year terms. The President would designate the chairman, as at present, and the salary of members would be $10,000 a year, also as at present.

The entire board would be required to participate in the making of final decisions in contested cases involving the taking of testimony at public hearings.

On Temporary Basis

All the present FCC employees—not Commissioners—would be transferred to the new board, but on a temporary basis for the first 60 days which might be continued to a period of not more than four months, enabling the new commissioners to release any and all employees whom they did not desire to retain. Employees are placed under the Civil Service Act with the exception of attorneys and certain other key positions.

Several new positions would be created, among them those of administrative assistant for broadcasting and chief of a new department of research and information.

The proposed department of research and information would have many duties, among them the analysis of listener responses.

FCC Turns to Mutual In Probe of Radio

Taking up the last of the three national radio networks to be examined in its investigation of monopoly in broadcasting, the Federal Communications Commission committee last week explored the growth and activities of Mutual Broadcasting System.

NBC and CBS have acquired a practical monopoly of chain broadcasting in many of the principal U. S. markets, the committee was told by Fred Weber, general manager of Mutual, who testified that MBS expansion is being severely retarded by its inability to secure assured outlets in important cities.

Because it cannot guarantee advertisers adequate coverage during the best evening hours, he said, several important sponsors who originally used Mutual have abandoned it for other networks.

ENFORCE RADIO CODE WON BY STRIKE THREAT

The American Federation of Radio Artists' code of practices, hours, and wages went into effect at 12:01 A.M., Sunday morning, with more than 50 major advertising agencies booking talent for sponsored air programs. It marked radio's first completely "closed shop".

Mutual was founded in 1934 when Station WGN, which had been affiliated, first with NBC and later with Columbia, found itself in need of network programs and learned that Station WOR was in the same position, it was explained by E. M. Antrim, secretary and treasurer. With two other stations which had programs all four were willing to take the net was started, growing steadily and reaching coast-to-coast status in December, 1936. At the present time, MBS provides programs for 110 stations.

The company, which is a non-profit organization paying no dividends and using any surplus for improvement of service, was financed by $5,000 contributed equally by WGN and WOR—and pays 4 per cent interest on the money—which between them own all of the 15 shares of stock that comprises Mutual's sole issue of securities, Mr. Antrim said.

Three classes of membership are provided in the system, he continued. The only "member" stations are WGN and WOR, which underwrite expenses, four of the regional networks are "participating" members, contributing $3,775 a month for service and bearing their own wire line charges, and the other stations are "affiliated," paying 3½ per cent of the station net after agency commissions.

On its part, Mutual provides sustaining programs and adheres to the stations' rate cards. Unlike the other national chains, it operates no artists bureau or engineering staff.

Broader Market for French Films, Says Umansky, Sailing

A. Umansky, well known Paris theatre operator, who has been in America for the last six weeks studying American exhibition conditions and possible outlets for French pictures, sailed on the S. S. *Paris* Saturday.

He said his survey of industry conditions in the principal cities of the east has convinced him that there is a much broader market in this country for French pictures than has yet been explored. The reception which he found had been given by the American exhibitor and public to "Grand Illusion" and "Heart of Paris" and other French productions leads him to believe that foreign pictures, French pictures in particular, please a sector of the American public more than many American pictures.

Mr. Umansky expects to return to New York within the next few months with definite plans for French picture distribution.

Metro's Business Is with Exhibitors, Says Rodgers as Company Determines to Withdraw Stars July 1st

Metro-Goldwyn-Mayer this week formally announced that on July 1st it will discontinue participation in nationwide sponsored air programs, "in deference to the wishes of theatre owners" who protest against the excessive air appearances of film stars, particularly. The company was the second to act in three weeks, following the move of Darryl Zanuck, 20th Century-Fox producer, withdrawing that company's star, Tyrone Power.

"Accedes to Customers"

MGM's official pronouncement said its stars would be removed from the weekly Thursday night radio program, "Good News," sponsored by the Maxwell House Coffee concern.

"Although this radio presentation had reached top position in national popularity," the statement read, "Metro-Goldwyn-Mayer accedes to the opinion of its customers that the appearance of film stars on the air is in direct competition to theatre attendance."

William F. Rodgers, general sales manager of MGM commented that "since our business is with exhibitors, MGM in fairness to them, is taking this step to discourage radio participation by stars." He added that the company had had hundreds of messages of thanks from exhibitors.

The "Good News" program, for which MGM is reputedly receiving $25,000 per week to advertise coffee, regularly features Robert Young, Fannie Brice, and Frank Morgan. Other MGM stars who have been appearing are Norma Shearer, Clark Gable, Joan Crawford, Margaret Sullavan, James Stewart, Wallace Beery, Robert Taylor, Jeanette MacDonald, Lionel Barrymore and Myrna Loy.

While MGM originally set March 30th for the withdrawal, the date was extended to July 1st to allow time for General Foods to revise the show.

Mr. Zanuck was reported this week studying methods of readjusting existing players' contracts, to restrict their air appearances.

Myers Congratulates Zanuck

Mr. Zanuck also has received many favorable communications from exhibitors. Abram F. Myers, general counsel and chairman of Allied States Association, telegraphed that "gross receipts on Sunday sometimes equal from 60 to 80 per cent of the gross for the week and when an exhibitor paying 40 per cent for a picture on that day plays in opposition to the same star on the radio, he can scarcely make his expenses."

One hundred Allied owners in Illinois wired appreciations Wednesday to Mr. Zanuck. New Jersey Allied also voted approval.

A New York newspaper radio columnist pointed out the retirement of Ronald Colman from the air, mentioning however, that Mr. Colman did so of his own volition, not being under contract to any movie studio at present. Mr. Colman had appeared on the Sunday evening "Circle" program, over Station WEAF.

John Royal, NBC vice-president, viewing the current agitation against appearances of screen players on the air, said "radio will be found at the same old stand doing business in the same old way" following the withdrawal of the last motion picture player.

COLUMBIA SIGNS

FRANK LLOYD

Distinguished Director of "Cavalcade," "Mutiny On The Bounty," "Wells Fargo," "If I Were King"...

TO PRODUCE AND DIRECT

"THE TREE OF LIBERTY"

Mighty patriotic novel by Elizabeth Page. Vivid and intensely dramatic story of America's beginning...her struggle for independence and the early years of THESE UNITED STATES.

IN THE CUTTING ROOM

Tarzan

(Tentative Title)

(MGM)

Jungle Adventure

This will be the first Tarzan picture from MGM in about two years. In the meantime, one was made and released by Sol Lesser. As in all the MGM Tarzans, Johnny Weissmuller and Maureen O'Sullivan will play the leading roles. Miss O'Sullivan has been seen lately in "A Yank at Oxford," "The Crowd Roars" and "Spring Madness." This is the last time she will be seen as the jungle-man's companion, in fact, the story calls for her to die. That MGM plans to carry on the Tarzan pictures, nevertheless, is seen in the creating of a Tarzan, Jr., role, a child of civilization, who becomes Tarzan's ward. This role has been assigned to five-year-old Johnny Sheffield, who makes his screen debut but was the youthful sensation of the recently revived stage play, "On Borrowed Time."

The "Tarzan" story is an action adventure thriller. The child, survivor of a plane crash, is cared for by Tarzan and his civilization-bred wife. The boy, heir to an estate, is sought by one party that he may claim his inheritance and by another that wishes to put him out of the way. Tarzan wants to keep him. His wife wishes to return him to civilization. She is unsuccessful and is killed. Both parties become lost, and Tarzan keeps the lad.

Among the most exciting thrill episodes will be Tarzan's rescue of the boy from a rhinoceros, the charge of the jungle man's elephants against the headhunters' village, and the melodramatic situation when the safari arrives to take the boy away. Comedy will be provided by the antics of Tarzan's chimpanzee, Cheete, and the antics of the beast's ten ape stooges.

Additional name value is represented by Ian Hunter, Frieda Inescourt, Henry Wilcoxon and Henry Stephenson.

The new Tarzan is being made by the same producer-director combination that was responsible for "Tarzan Escapes," Sam Zimbalist and **Richard Thorpe**. Since that release Zimbalist has produced "Navy Blue and Gold" and "The Crowd Roars," while Thorpe has directed "Double Wedding," "The Crowd Roars" and "Huckleberry Finn."

Release date: To be determined.

Society Smugglers

(Universal)

Crime Story

Name value in "Society Smugglers" will be represented by Preston Foster, Irene Hervey, Fred Keating, Walter Woolf King, Frank Jenks, Regis Toomey, Francis Robinson and Raymond Parker. With the exception of Miss Hervey and Toomey, all the players have been seen in several recent Universal pictures. Foster has been the detective star of the latest "Crime Club" productions.

The story has to do with the smuggling of gems from abroad. Basically, it is a mystery melodrama, but with considerable comedy and conflicting love interest. Smart smugglers have been giving the Customs and Treasury departments much trouble. A feminine employee of the department is planted in the suspected organization's office. She gets evidence, but in doing so she is led into romantic situations that arouse the jealousy of her boy friend superior.

Arthur T. Horman prepared the original screen play which Joe May is directing.

Release date: Feb. 24, 1939.

CITY SPENDING $27,500 FOR "PACIFIC" PREMIERE

Omaha has appropriated $27,500 as the city's share of the cost of a gala three-day celebration, highlighted by the world premiere there of Cecil B. DeMille's "Union Pacific." The picture will be released April 28th.

For three days the city will revert to the horse and buggy days of 1869 when Omaha was the starting point for the crews of Irish construction men who were pushing westward with the building of the Union Pacific Railroad. Merchants' retail associations will provide sunbonnets, beaver hats and other wearing apparel patterned after those worn by Barbara Stanwyck, Joel McCrea and other members of the cast of the Paramount film.

Detailed plans for the opening and celebration are being worked out by ***Cliff Lewis, studio advertising director;*** *Ford E. Hovey, chairman of the Greater Omaha Association; Evert Cummings, district manager of Tri-States Theatres, and E. C. Schmidt, public relations director of Union Pacific Railroad, with the cooperation of the Omaha Chamber of Commerce.*

Mexicali Rose

(Republic)

Action Adventure

While this picture will have an action adventure background, it will not be a typical Gene Autry western picture. From chasing cattle rustlers, the number one western star turns to the pursuit of fake oil promoters, with the customary thrill and excitement.

When Gene and Smiley Burnette, cast as entertainers on an oil company radio program, become aware they are partners to a fraud, they quit and set out to expose the fakers. Then come melodrama, romance and comedy. Other names values are Luana Walters, William Royle, Leroy Mason, Burt Caruth, Wally Albright and Henry Otho.

The title, also the name of a well known Mexican ballad which will be sung by Autry several times, has exploitation importance.

The picture is being directed by George Herman, who has made several of Autry's most popular pictures.

Release date: To be determined.

Man About Town

(Paramount)

Comedy-Romance

Breezy comedy in dialogue, situations and characterizations, a story of mixed-up romance and music will be the entertainment substance of "Man about Town." The major locale is England, but all that happens is typically American. Jack Benny tangles with titled London society and society comes off second best. With his colored stooge, "Rochester," acting as Cupid, the irrepressible Benny moves from one hilarious escapade to another to attract Dorothy Lamour's attention.

Benny is very much in the public eye at the moment. Top flight radio performer, his latest picture, "Artists and Models Abroad," is being played in a great many theatres. The supporting cast also is important. Dorothy Lamour is in "St. Louis Blues." Edward Arnold is in "Idiot's Delight," and Eddie Anderson (Rochester) has been in several pictures lately as well as being prominent on the Jello program, as is Phil Harris. Other players listed are Binnie Barnes, featured in several 20th Century-Fox films, Monte Wooley, Herbert Evans, Clifford Severn and Cyril Thornton.

The picture, based on an original screen play by Morrie Ryskind, is an Arthur Hornblow production being directed by Mark Sandrich.

Release date: May 26, 1939 (tentative).

Picardy Max

(RKO Radio)

Dog Story

"Picardy Max" is a dog, and the part is played by Ace, grandson of the famous canine actor, Strongheart, and remembered for his appearances in "Blind Alibi," "Two in Revolt" and "A Dog of Flanders." He is the hero, though, of course, human beings do the things that permit him to become a hero.

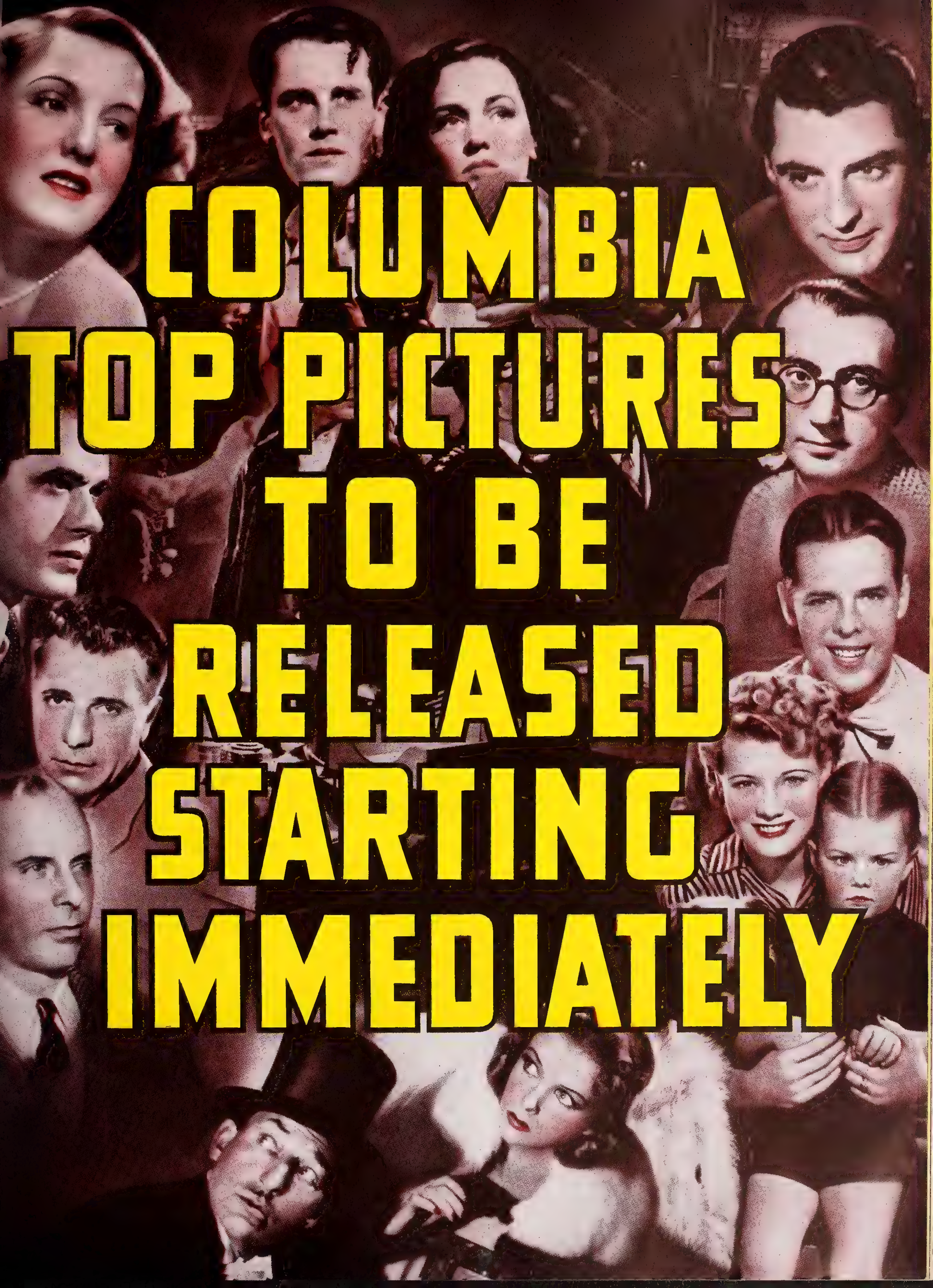
Because the woman whom he married is forced to divorce him by her influential family, the man vows revenge. Coming into possession of a dog which has been ordered destroyed by those who wrecked his professional and romantic career, the man trains the dog to become a trailer. There is no competition, but when a man is found dead with his throat lacerated, the dog is accused of murder. His master defends him and wins. Meanwhile the ex-wife is kidnapped, but the dog captures the kidnapers.

James Ellison will be seen as the dog's master. June Clayworth will be the woman he was forced to divorce and Helen Wood the woman who opens the doors to new romance and happiness. Supporting players include Robert Kent, Robert Warwick, Leonard Penn, John Wray, Brandon Tynan, Earl Hodgins and Harlan Briggs.

Release date: To be determined.

Disney Signs Stokowski

Walt Disney has signed Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, to a long term contract, to direct and record music for a forthcoming Disney full length concert feature. Deems Taylor, music commentator, will be the technical advisor and narrator.


COLUMBIA
TOP PICTURES
TO BE
RELEASED
STARTING
IMMEDIATELY

Realism **SINCERE . . . STIRRING . . . VITAL!**

The magnificent drama of two plain, honest kids who wanted only to live and love, but who found the eyes of a brutal world turned upon them accusingly! Millions of plain, honest Americans will weep . . . and laugh . . . with them—and love them!

LET US LIVE

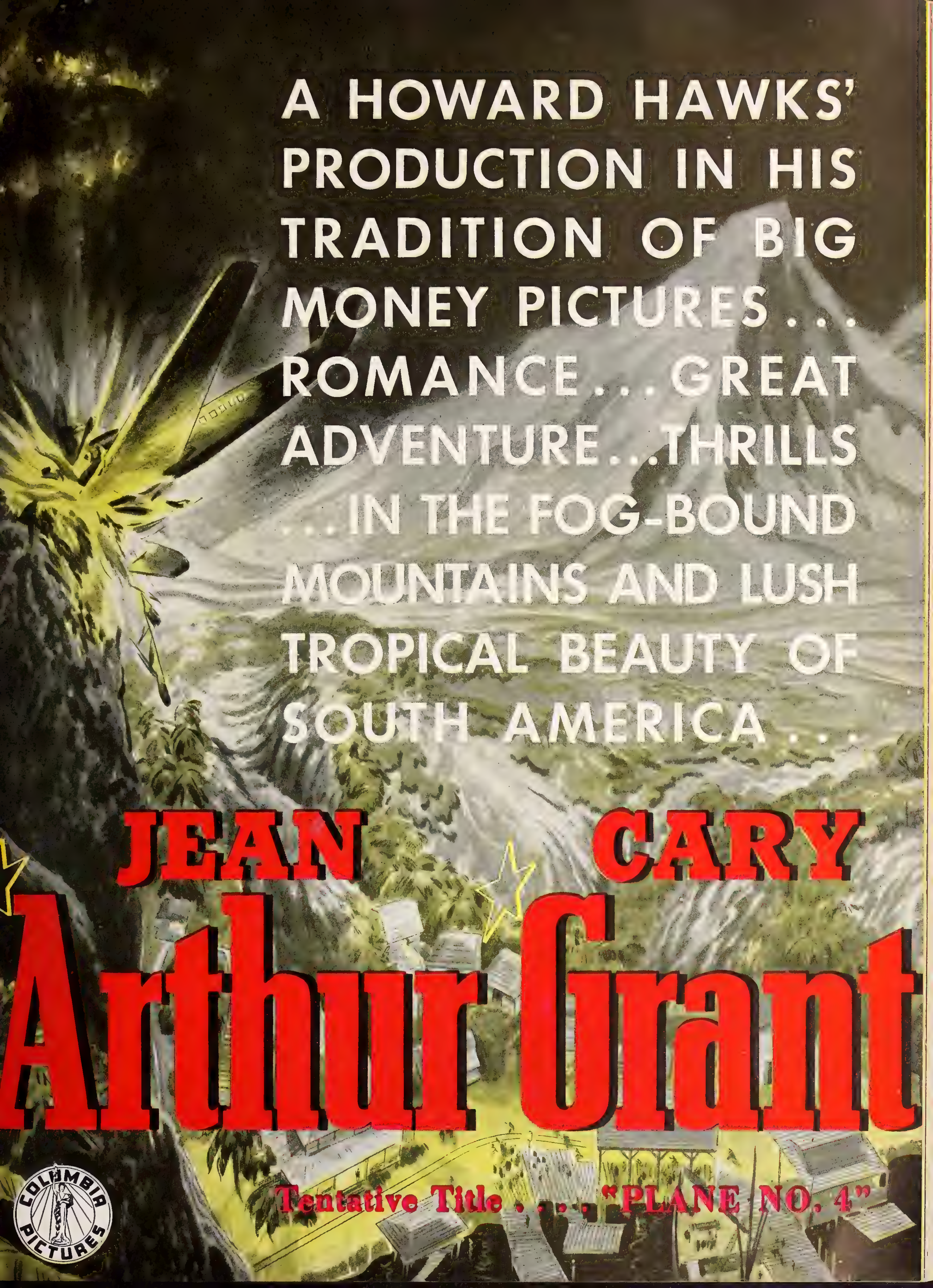
MAUREEN O'SULLIVAN · HENRY FONDA · RALPH BELLAMY

ALAN BAXTER · STANLEY RIDGES · HENRY KOLKER

Screen play by ANTHONY VEILLER and ALLEN RIVKIN

Based upon a story by JOSEPH F. DINNEEN • Produced by William Perlberg

Directed by JOHN BRAHM • A COLUMBIA PICTURE



A HOWARD HAWKS' PRODUCTION IN HIS TRADITION OF BIG MONEY PICTURES . . . ROMANCE . . . GREAT ADVENTURE . . . THRILLS . . . IN THE FOG-BOUND MOUNTAINS AND LUSH TROPICAL BEAUTY OF SOUTH AMERICA . . .

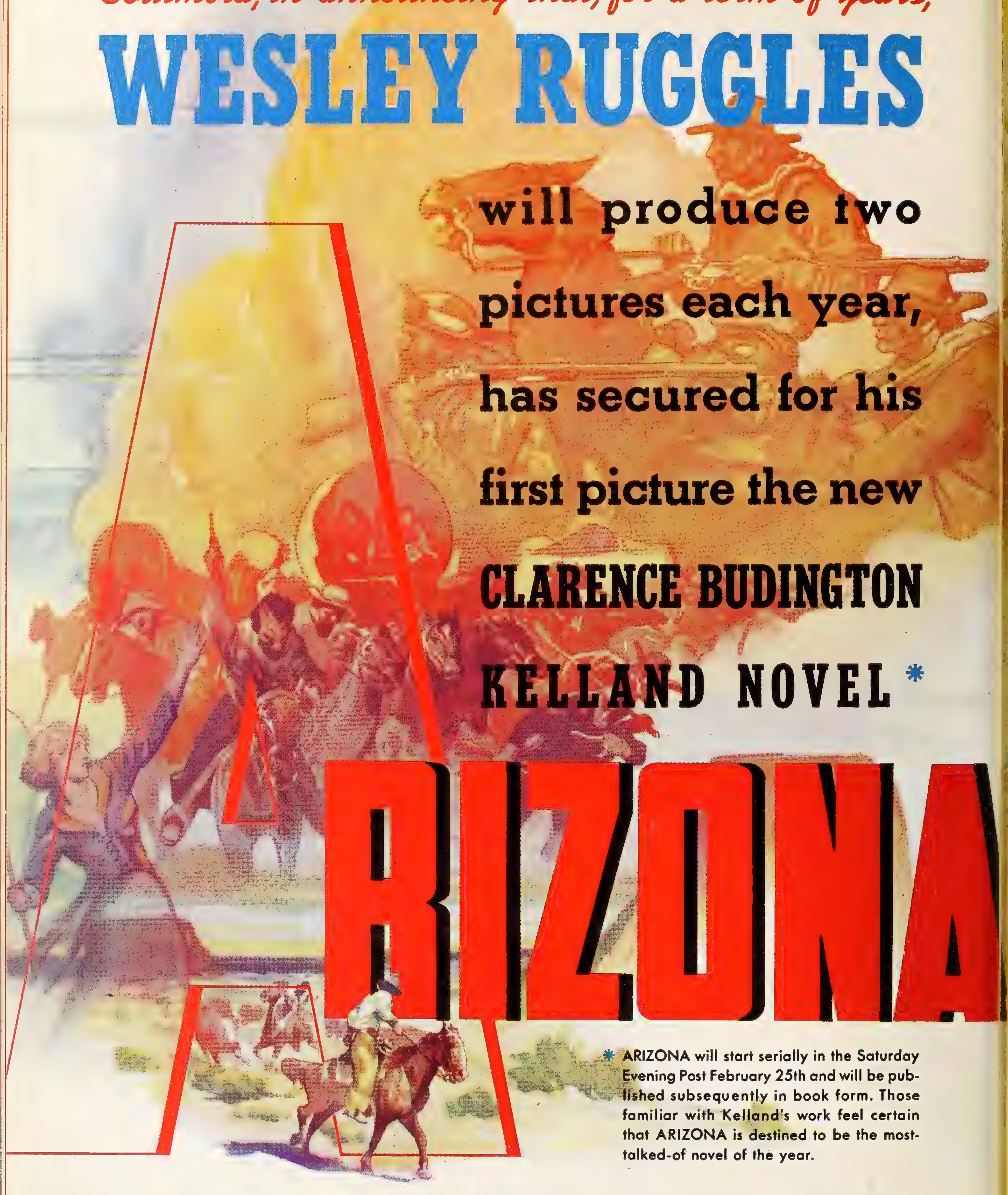
JEAN Arthur CARY Grant

COLUMBIA PICTURES

Tentative Title . . . . "PLANE NO. 4"

Columbia, in announcing that, for a term of years,

WESLEY RUGGLES



will produce two pictures each year, has secured for his first picture the new **CLARENCE BUDINGTON KELLAND NOVEL** *

ARIZONA

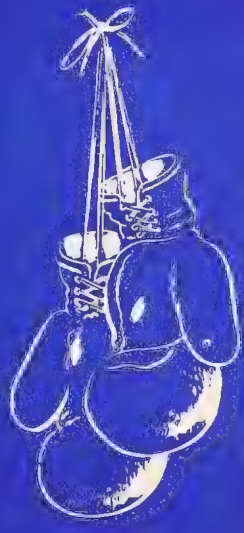
* ARIZONA will start serially in the Saturday Evening Post February 25th and will be published subsequently in book form. Those familiar with Kelland's work feel certain that ARIZONA is destined to be the most-talked-of novel of the year.

A STIRRING EPIC-SWEEPING PICTURE
SURPASSING IN SCOPE RUGGLES' OWN GREAT "CIMARRON"

ONE OF THE TRULY GREAT
STAGE SUCCESSES OF
RECENT YEARS!

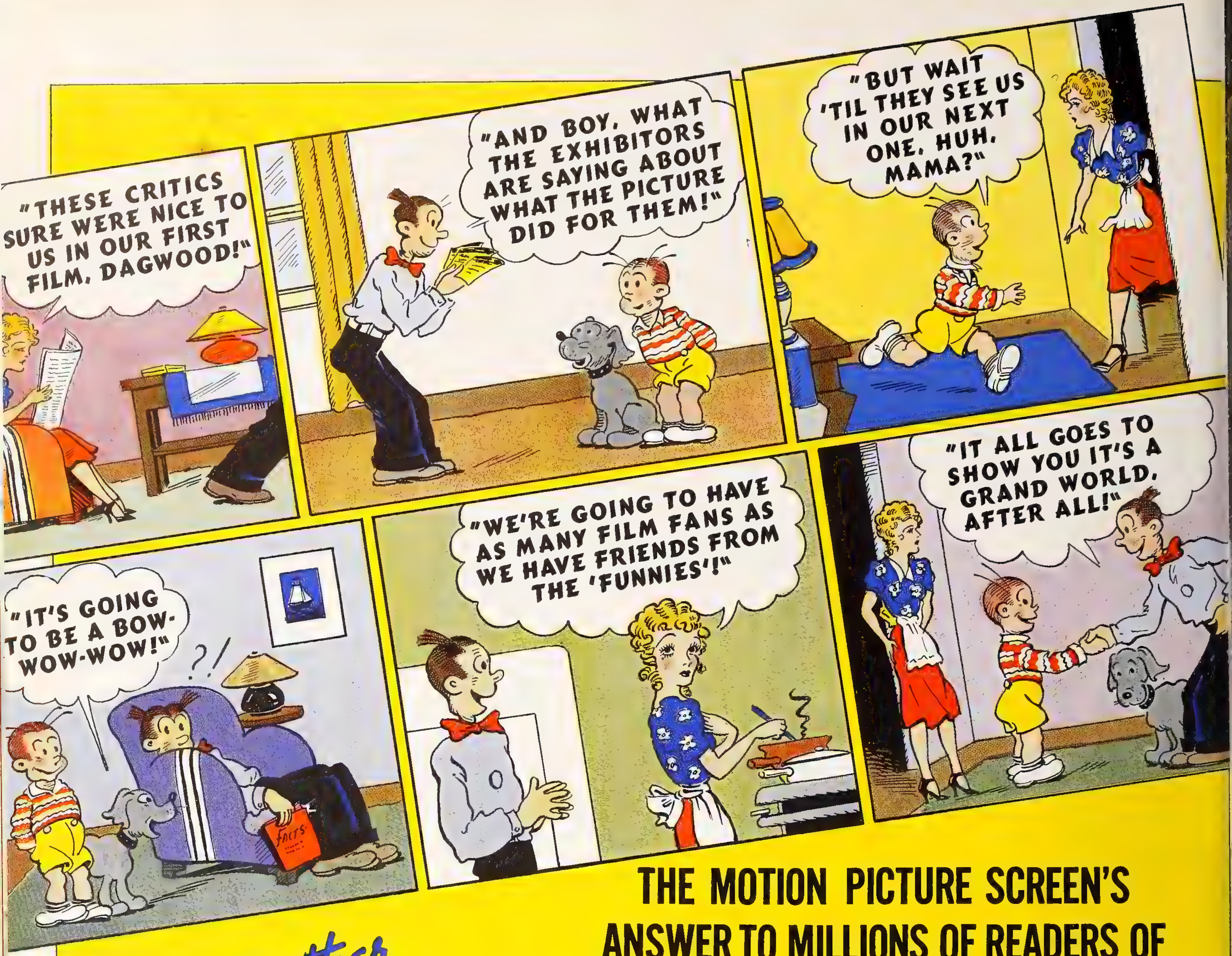
GOLDEN

BOY



A Rouben Mamoulian
Production
Based Upon The
Noted Group Theatre Play
by Clifford Odets

COLUMBIA PICTURES


"THESE CRITICS SURE WERE NICE TO US IN OUR FIRST FILM, DAGWOOD!"
"AND BOY, WHAT THE EXHIBITORS ARE SAYING ABOUT WHAT THE PICTURE DID FOR THEM!"
"BUT WAIT 'TIL THEY SEE US IN OUR NEXT ONE, HUH, MAMA?"
"IT'S GOING TO BE A BOW-WOW-WOW!"
?!
FACTS
"WE'RE GOING TO HAVE AS MANY FILM FANS AS WE HAVE FRIENDS FROM THE 'FUNNIES'!"
"IT ALL GOES TO SHOW YOU IT'S A GRAND WORLD, AFTER ALL!"

THE MOTION PICTURE SCREEN'S ANSWER TO MILLIONS OF READERS OF THE GREAT "BLONDIE" COMIC STRIP!

The Further Adventures of the Bumsteads!

BLONDIE MEETS THE BOSS

Based upon the Comic Strip created by CHIC YOUNG

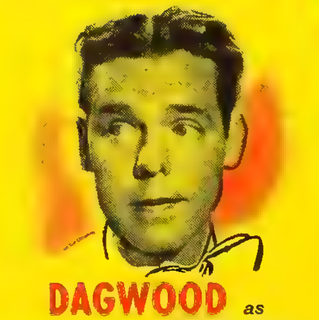
with

SKINNAY ENNIS AND HIS BAND

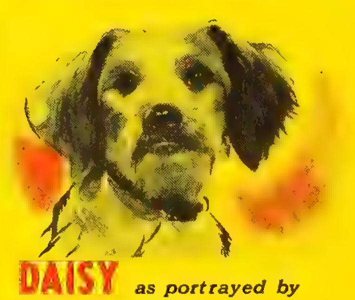
Screen play by Richard Flournoy · Directed by FRANK R. STRAYER

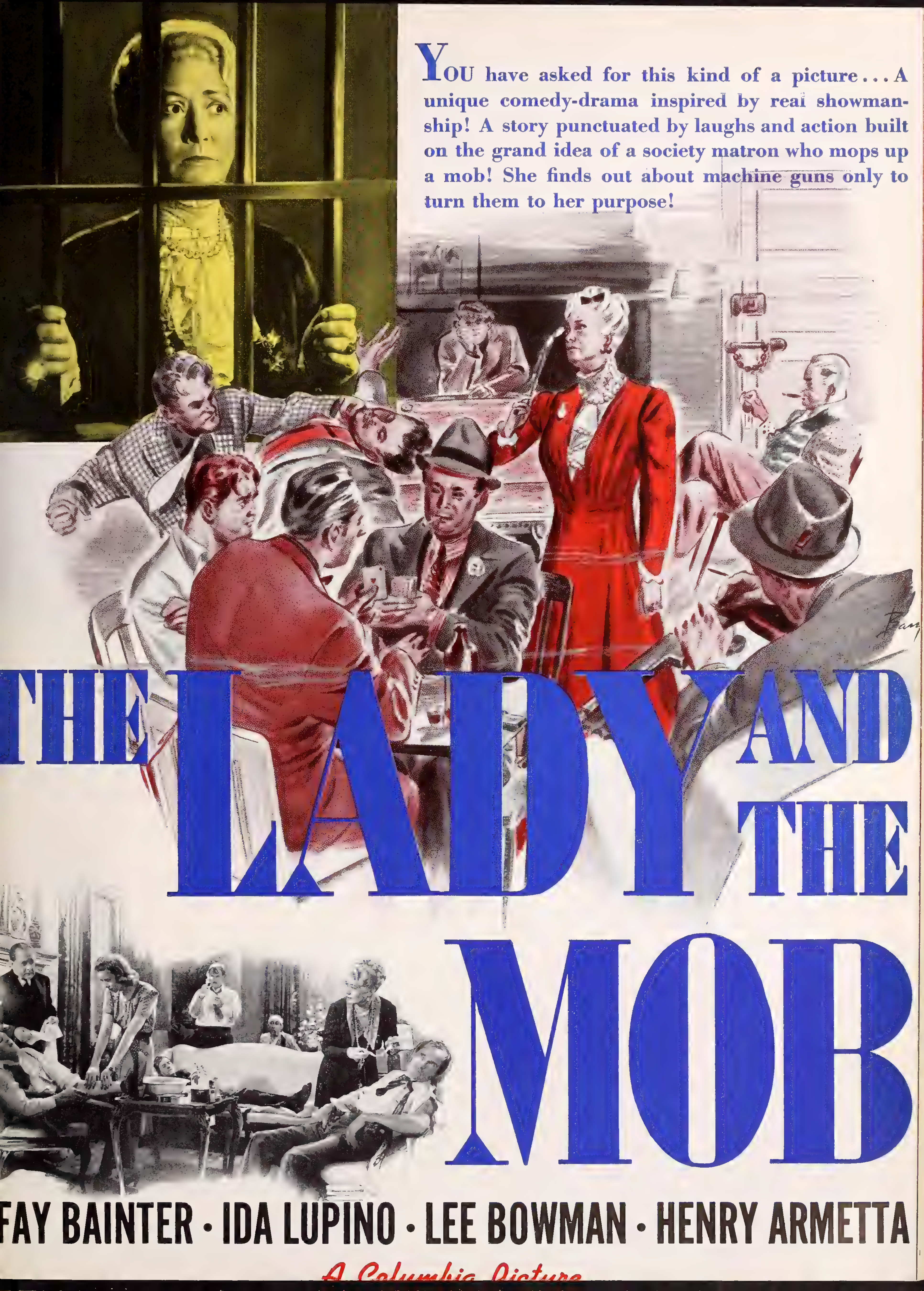
A Columbia Picture

BLONDIE as portrayed by **PENNY SINGLETON**


DAGWOOD as portrayed by **ARTHUR LAKE**

BABY DUMPLING as portrayed by **LARRY SIMMS**


DAISY as portrayed by **HERSELF**



YOU have asked for this kind of a picture . . . A unique comedy-drama inspired by real showmanship! A story punctuated by laughs and action built on the grand idea of a society matron who mops up a mob! She finds out about machine guns only to turn them to her purpose!

THE LADY AND THE MOB

FAY BAINTER · IDA LUPINO · LEE BOWMAN · HENRY ARMETTA

A Columbia Picture

THE MOST IMPORTANT NEWS OF THE YEAR!

FRANK CAPRA'S

MR. SMITH GOES TO WASHINGTON

Screen play by Sidney Buchman

COLUMBIA PICTURES

Sold exclusive from any Columbia group

PRINTED IN U.S.A.

"ONE BIG UNION" IDEA SPLITS ACTORS; GUILD POSITION IN MANAGERS' FIGHT

"Casuals" Must Be Dropped from Actors' Guild So Professionals Can Earn Living, Says Kenneth Thomson

Formation of "one big union" for all actors "cannot be stopped, because all events are moving in that direction," according to Kenneth Thomson, executive secretary of the Screen Actors Guild, in New York this week from Hollywood for conferences with officers of other actors' unions. Mr. Thomson also outlined the situation in which the Guild finds itself in its battle to license actors' managers, on the coast, and the Guild's efforts to limit its membership to a "properly professional" class of performers.

Equity Agreement Terminated

Coincident with Mr. Thomson's statements this week, there was terminated the agreement between the Actors Guild and the Actors Equity, which had provided for payment by the Guild to Actors Equity of a portion of the dues of those members who belonged also to Equity. The move was believed caused by the desire of the Guild to limit its membership, thus reducing its income. Such reduction necessitates retention by the guild of all moneys collected from members, and consequent elimination of payments to equity.

Opposition to the "big union" plan, Mr. Thomson said, "is based, apparently, on the desire of some of the organizations to preserve their authority. In any case the plan needs a lot of thought."

Mr. Thomson "hoped" that the other unions, the American Federation of Radio Actors, the American Guild of Musical Artists, the Actors Equity, all would establish west coast headquarters in the Hollywood Professional Building where the Screen Actors Guild has its offices.

The Guild membership does not favor "one big union," but the need of it is clear, he said, particularly to save members' money by "cleaning up" the jurisdictional problem .

"I don't think people are going to continue to walk around with four cards in their pockets, merely in order to earn a living," Mr. Thomson declared, citing also the difficulty of preserving loyalty to the separate organization.

Pays Half of Each Union's Dues

The Guild has standard "interchangeability" card agreements with the actors and radio actors' federations and the musical artists' field hoped that a similar pact with Actors Equity would be effected this year. The screen actor pays into each union approximately half of its dues. This arrangement, Mr. Thomson said, "is by no means perfect; but is the best we have been able to devise so far."

Representatives of the actors' union met Wednesday, and will continue meeting, on "card interchangeability."

Mr. Thomson indicated that the inability of its "Class B" members (extras and dancers) to earn a living was a problem immediately concerning the Screen Actors Guild, a problem which, he said, "cannot be solved by raising the daily wage of these people, but only by raising the yearly wage."

There are now about 8,500 Guild members—"too many," he commented. The majority are "Class B."

BY STAFF PHOTOGRAPHER

KENNETH THOMSON

BY STAFF PHOTOGRAPHER

RALPH WHITEHEAD

"Casuals," those who play extra parts occasionally, "should be eliminated," Mr. Thomson said. "Professionals must be permitted to earn their living without this type of competition."

A "standing committee" considering this problem, in Hollywood, consists of Lou Anger, representing the producers; Murray Kinnell, for the Guild, and Stewart McKee, a Los Angeles business man. The committee hopes to enlist the services of a Department of Labor official, and possibly an economist and sociologist.

The eventual aim, Mr. Thomson indicated, is to pare the membership to about 4,500. This would assure enough members to satisfy the producers, if they should require extras for mob scenes.

The termination of the contract between the Guild and Actors Equity becomes effective November 1st. Arthur Byron, president of Equity, declared the action was taken "in an amiable atmosphere," and that the appointment of a

(Continued on following page, column 1)

Ralph Whitehead of Actors' Federation Likes Idea of a Combined Union, but Doubts That It Will Work

Executives of the actors' unions affiliated with the Associated Actors and Artistes of America, are discussing the advisability of combining the separate organizations into one "large union" in order to save costs and increase strength.

Whitehead Doubts Workability

Ralph Whitehead, executive secretary of the American Federation of Actors, said this week that the converstations are only in the preliminary stage, and that he and his organization "seriously doubt" the wisdom of the plan, though he favors the principle.

Regardless, all AFA representatives will meet in New York in mid-April to discuss the plan.

"I have found that there isn't enough saved to make it attractive to the individual members of the various unions," said Mr. Whitehead. "I am not able to see that the plan reduces the cost of the administration and 'policing' of the territories. The initiation fee would be quite high, and the dues would be proportionately high."

"The most complex part," he said, "is the regulation of the migration of the members from one jurisdiction and territory to another, and the policing."

Radio and dramatic actors are in definite studios and plays, but AFA members are in myriad types of engagements, and necessarily harder to locate," he said, "calling for a more extensive staff."

Functions "On Its Own"

The AFA, Mr. Whitehead pointed out, is independent and sturdy and always has functioned "on its own."

"We have never borrowed one penny from anyone," he added.

The plan, as generally described, would provide for an administrative staff under one roof; a "clearing house" for all actors' unions; universal union cards, whereby the actor would pay the dues of his own union, which would apply, with an additional cost to be determined, to other unions he enters.

"We have been talking about an administrative staff in each city to handle the work of all unions," Mr. Whitehead said.

He protested the ruling of the AAAA that all who are not directly performers were barred from membership. He pointed out that circus, carnival and fair employees in the AFA were governed by their own boards; that the AFA had been given the right to organize these workers, by the American Federation of Labor, in 1936.

The San Francisco Golden Gate Exposition, he said, has recognized the AFA as the bargaining agent for non-performing workers in the AFA jurisdiction, and that negotiations were proceeding with officials of the New York World's Fair.

Seek Seattle Vaudeville

Seattle stage employees and film operators are holding conferences with representatives of their industries from other parts of the Pacific Northwest to devise ways and means of bringing more stage entertainment to the sector.

Thomson Sees 'One Big Union'

(Continued from preceding page, column 2)

committee by the parent organization, the Associated Actors and Artistes of America, to work out a standard contract on card interchangeability, has "made unnecessary" the preferential agreements between individual unions.

It is estimated that the action will cost Equity about $12,000 annually, or about 15 per cent of its income. The Guild has been paying Equity over $18 for each Guild member whose dues were $30 or more, and $15 for other Equity members of the Guild. These payments continue until May 1st, then are to be gradually reduced until elimination by November 1st.

Agency Licensing Issue

Awaiting the return this week to the coast of Mr. Thomson and the Guild attorney, Lawrence Beilenson, is settlement of the agreement between the Artists Managers Guild and the Actors Guild, providing for the licensing of Hollywood agents. A disputed point is the length of contract. The Actors Guild wants only one year pacts. The agents want more time to exploit newcomers.

A clause for restriction, to 10 per cent or less, of all commissions for radio, television and the screen is subject to revision. There are also provisions for arbitration of disputes and the initial licensing of all agents at present in business.

A motive in the decision of the Managers' Guild to come to terms with the Actors Guild was the drafting of a California bill by the screen actors to take arbitration of disputes involving private employment agencies from the State Labor Commission. The managers had counted upon the commission for help.

Out of the victory of the American Federation of Radio Actors over the American Association of Advertising Agencies are expected, because of the higher salaries for actors, a reduction in the number of daytime commercial programs, substitution of music for acting scripts, elimination of the dramatized commercial announcement, restriction of acting opportunities because of the added rehearsal costs. Sentiment at union headquarters favors lenience towards those who have signed contracts, to erase the impression that the Actors' Federation is a group of "radicals."

Start New Course

The Rand School of Social Science, New York, last week started a new course, "Propaganda Analysis and Public Opinion," which aims to help in the detection and analysis of the propaganda and arguments that mould public opinion and affect democracy for weal or for woe." On March 6th Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, will speak on "Motion Picture Propaganda."

Joseph Plottel, branch manager for Warner Brothers in Vancouver, B. C., has been promoted to a similar post in the company's offices in Toronto, succeeding Harry Paynter, resigned. I. Coval, salesman in Winnipeg, has been promoted to replace Mr. Plottel as branch manager in Vancouver.

The 10th annual banquet and ball of the Warner Club will be held in the Grand Ballroom of New York's Waldorf Astoria Hotel on Saturday, March 11th.

Elsa Maxwell has signed a contract with Twentieth Century-Fox, her first picture to be "Elsa Maxwell's Hotel for Women."

WHITEHEAD'S REGIME UNDER INVESTIGATION

Under vocal and written prodding by Ralph Whitehead, executive secretary of the American Federation of Actors, on Saturday, the Associated Actors and Artistes of America, actor's parent union organization, voted in New York to "investigate" complaints of mismanagement of the AFA.

Mr. Whitehead had written to the executive secretaries of the individual unions comprising the AAAA, demanding a public investigation, and refutation of charges in the actors' trade press, which included assertions that the Federation council was a "rubber stamp" for Mr. Whitehead and that members had no voice in direction of their own union. Mr. Whitehead said he wanted "to show a clean slate, or get out."

Embraced in the membership of the AFA are vaudeville and night club performers, and circus, fair, carnival and rodeo performers and allied laborers, under their own divisions.

Order Theatres Auction

The sale at public auction of the Capitol, Palace and Middlesex theatres in Middleton, Conn., on April 11th, has been ordered by the superior court of Middlesex County. The sale will be conducted by William L. Hadden, receiver. Arthur Lockwood, member of the board of the Motion Picture Theatre Owners of America, has been identified with the operation of the houses in a partnership.

Cinematone Leases Studio

Cinematone Corporation, headed by Dr. Gordon Keith Woodward and W. P. Falkenburg, has taken a three year lease on Associated Cinema Studios, Hollywood. The company will make its own phonograph and radio transcriptions, and produce a series of short subjects, besides renting space to independent units.

Loew's Promotes Five

Five members of Loew's Philadelphia exchange staff have been promoted. Harry Bache has been made booker, Paul Farrow succeeding him as poster clerk. Samuel Sculli succeeds Mr. Farrow as night shipper. William Fogarty has been made assistant day shipper and James Cassidy weekend relief shipper. Gerard Hirsch, student salesman, has been sent to New Orleans as salesman.

Boris Morros sailed this week for Paris to confer with Leon Siritzki, his associate in a new company which plans to distribute French films in this country. Mr. Morros intends to select a number of films, including several for remake in Hollywood.

In place of the annual Loew's stockholders meeting, a special meeting has been set for February 28th, with stockholders of record February 7th entitled to vote. The present board of directors is up for re-election, with no changes anticipated.

Postpone Hearings Against Producers

The hearing of complaints against major studios charged with violating the Wagner Act in refusing to bargain collectively with the Screen Writers Guild, which was to have started Monday in Los Angeles, has been postponed to February 20th.

The major studios have entered denials to the charges, submitting them to Bernard Alpert, National Labor Relations Board attorney, who is on the coast from Washington, D. C., to hold the hearings.

The defendants also question the constitutionality of the provision on the authority of the NLRB.

Meanwhile negotiations are under way toward a compromise under which the minority faction in the International Alliance of Theatrical and Stage Employees headed by Jeff Kibre would withdraw charges of company unionism against officers of the IATSE and producers in the NLRB proceedings.

Renew Stagehands Pact; Suit Is Withdrawn

Major circuits in New York have signed contract renewals with the Stagehands Union, Local 1, International Alliance of Theatrical and Stage Employees. Contracts will run until February, 1940.

The suit brought by the Independent Theatre Owners Association of New York on behalf of Newsreel Theatres, Inc., to compel Local 306, the projectionists' union, to arbitrate under the 1937 contract, has been withdrawn from the New York supreme court. The dispute was settled a month ago by a new contract between the union and Newsreel Theatres.

The New Rialto theatre, Wilmington, Del., was picketed this week by members of Local 473, IATSE, and the projectionists' union. The action followed the walkout of four union projectionists who charged the management refused to negotiate a new agreement.

Local 306, New York projectionists' union, this week settled its dispute with Twentieth Century-Fox. Details of the settlement were not made known.

Hyndman Heads Atlantic SMPE

D. E. Hyndman was elected chairman of the Atlantic Coast section of the Society of Motion Picture Engineers at a meeting at the Hotel Pennsylvania in New York this week. Other officers elected were George Friedl, Jr., past chairman; P. J. Larson, secretary-treasurer; H. Griffin, governor for two years, and R. O. Strock, governor for one year.

The Schine Circuit has renewed sound service contracts with Altec Service Corporation for the coming year, covering 105 theatres. J. G. Selmser negotiated the deal for Schine, and Bert Sanford and A. J. Rademacher for Altec.

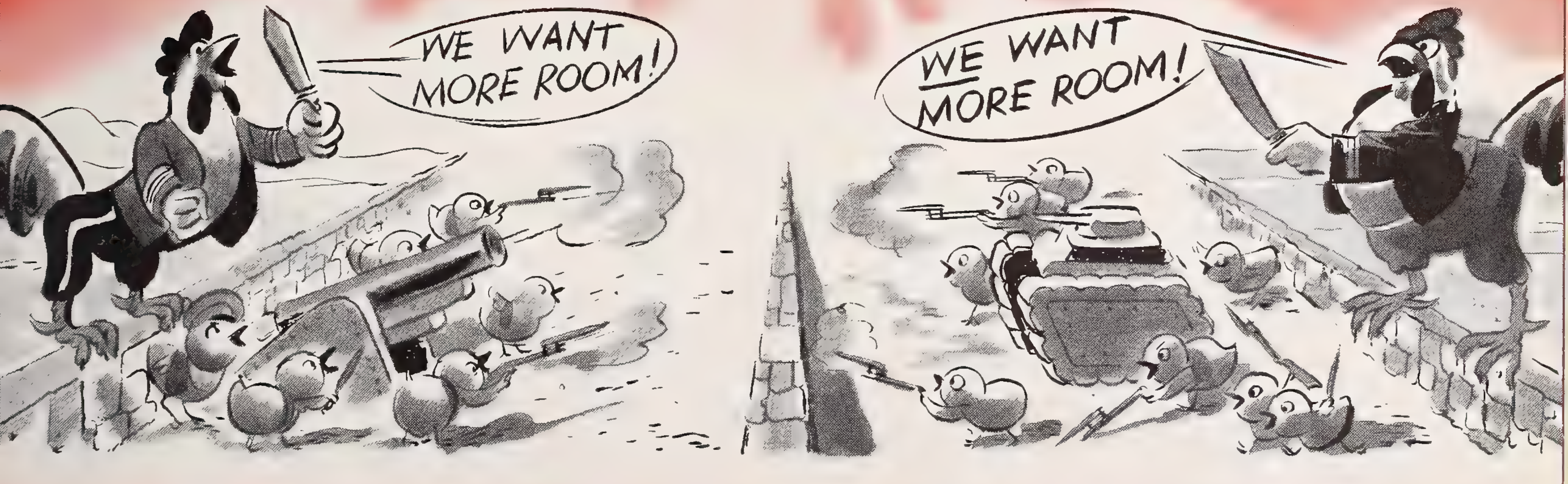
J. A. Ball, a vice-president and director of research of Technicolor, who recently returned from a leave of absence of several months, has resigned, effective March 1st.

OPENING IN 100 THEATRES DAY AND DATE HEADED BY RADIO CITY MUSIC HALL!

The Timeliest Short of All!

"PEACEFUL NEIGHBORS"

A COLUMBIA COLOR RHAPSODY


WE WANT MORE ROOM!
WE WANT MORE ROOM!

MPORTANT ENOUGH TO BE DATED WELL IN ADVANCE FOR THE FEB. 16th RELEASE DATE

Akron, Ohio	Palace
Albany, N. Y.	Palace
Alexandria, La.	Paramount
Allentown, Pa.	Rialto
Atlanta, Ga.	Rialto
Atlantic City, N. J.	Stanley
Beaumont, Texas	Liberty
Berkeley, Calif.	Berkeley
Binghamton, N. Y.	Riviera
Birmingham, Ala.	Empire
Bloomington, Ind.	Princess
Boise, Idaho	Rialto
Bremerton, Wash.	Tower
Buffalo, N. Y.	Lafayette
Chicago, Ill.	United Artists
Chickasha, Okla.	Washita
Cincinnati, Ohio	Palace
Cleveland, Ohio	Palace
Corpus Christi, Texas	Ritz
Dallas, Texas	Palace
Dayton, Ohio	Keith's
Denver, Colo.	Denver
Des Moines, Iowa	Des Moines
Des Moines, Iowa	Roosevelt
Detroit, Mich.	Fox
Easton, Pa.	Boyd
Elmira, N. Y.	Colonial
El Paso, Texas	Ellany
Enid, Okla.	Aztec
Fresno, Calif.	Warners
Ft. Worth, Texas	Hollywood
Galveston, Texas	Queen
Gulfport, Miss.	Paramount
Hamilton, Ohio	Paramount
Harrisburg, Pa.	State
Hartford, Conn.	Loew's
Hot Springs, Ark.	Paramount
Houston, Texas	Majestic
Ithaca, N. Y.	State
Jackson, Miss.	Paramount
Johnstown, Pa.	Embassy
Kansas City, Mo.	Esquire
Kansas City, Mo.	Uptown
Kenosha, Wisc.	Kenosha
Klamath Falls, Calif.	Pelican
Long Beach, Calif.	State
Los Angeles, Calif.	Hillstreet
Los Angeles (Hollywood)	Pantages
Madison, Wisc.	Capitol
Manchester, N. H.	State
Memphis, Tenn.	Malco
Meridian, Miss.	Temple
Miami, Fla.	Miami
Miami Beach, Fla.	Lincoln
Middletown, Ohio	Paramount
Modesto, Calif.	State
Morgantown, W. Va.	Metropolitan
Muncie, Ind.	Rivoli
New Castle, Ind.	Castel
New Orleans, La.	Saenger
Niagara Falls, N. Y.	Cataract
Oakland, Calif.	Franklin
Okla. City, Okla.	State
Oshkosh, Wisc.	Oshkosh
Ottumwa, Iowa	Capitol
Phoenix, Ariz.	Orpheum
Pittsburgh, Pa.	Harris Alvin
Pittsfield, Mass.	Union Square
Providence, R. I.	Strand
Racine, Wisc.	Rialto
Raleigh, N. C.	Ambassador
Reading, Pa.	Embassy
Richmond, Va.	Byrd
St. Louis, Mo.	Fox Theatres
Salem, Ore.	Grand
Salt Lake City, Utah	Paramount
San Antonio, Texas	Aztec
San Diego, Calif.	Spreckles
San Jose, Calif.	California
San Francisco, Calif.	Orpheum
Schenectady, N. Y.	Proctors
Scranton, Pa.	Capitol
Sheboygan, Wisc.	Rex
Shreveport, La.	Strand
Spokane, Wash.	Fox
Springfield, Mass.	Bijou
Stamford, Conn.	Palace
Tacoma, Wash.	Rialto
Terre Haute, Ind.	Orpheum
Toledo, Ohio	Rivoli
Troy, N. Y.	Troy
Tulsa, Okla.	Ritz
Washington, D. C.	Trans-Lux
Waterloo, Iowa	Orpheum
Wheeling, W. Va.	Virginia
Wheeling, W. Va.	Capitol
Wilkes-Barre, Pa.	Capitol
Wilmington, Del.	Aldine
Winston-Salem, N. C.	Carolina
Youngstown, Ohio	Palace

Edison Pioneers Remember Chief

The ninety-second anniversary of the birth of Thomas A. Edison and the fiftieth year since his contribution of the invention of the motion picture were commemorated last Saturday, February 11, at the annual luncheon gathering of The Edison Pioneers. (Picture on page 11.)

The function was held at the Hotel Astor. Among the speakers was Terry Ramsaye, editor of MOTION PICTURE HERALD, long an acquaintance of Mr. Edison, who in a speech interlarded with anecdotes set forth the special significances of the inventor's work on the telephone and the motion picture as parts of his broader pattern of service to the whole of the nation's industrial and social development.

In addition to the luncheon, the occasion was marked by a celebration at the Edison Tower, in Menlo Park, New Jersey, and by the unveiling of a portrait of Mr. Edison in the offices of Mayor Ovid Bianchi, at Orange, N. J.

Among other speakers at the luncheon were Walter S. Mallory, the only living member of a group of Edison employees who saw the first motion picture; James Burke, president of the Pioneers, who was toastmaster and read telegrams from Governor A. Harry Moore of New Jersey; Henry Ford, and Will H. Hays, president of the Motion Picture Producers and Distributors of America.

Among those at the luncheon were Mrs. Nina Edison Hughes, Mr. Edison's widow; Mr. Edison's son, Charles Edison, Assistant Secretary of the Navy; J. Parker Hickman, Mr. Edison's oldest employee; Chester M. Withington, of Norwalk, Connecticut, chairman of the luncheon committee.

George E. Stringfellow, vice-president of Thomas A. Edison, Inc., spoke over the Blue Network of the National Broadcasting Company.

ERPI Reduces Capital By $4,000,000

Electrical Research Products, Inc., which formerly manufactured and serviced theatre sound reproduction equipment but last year sold the manufacturing rights to the Simplex and Motiograph projection companies and assigned servicing rights to the Altec Service Company, owned by Western Electric, has reduced its capital from $5,000,000 to $1,000,000, according to a certificate of reduction issued at Dover, Delaware, by Secretary of State Josiah Marvek, Jr.

The reduction of $4,000,000 is effected so that the capital represented by 750,000 shares, no par value, is reduced to $1,000,000 by retransferring from capital to surplus that amount, which had been transferred from surplus to capital by resolution of the directors adopted Feb. 13, 1929.

"Lady Vanishes" Setting Record

"The Lady Vanishes," the English film directed by Alfred Hitchcock, is being held at the Globe theatre, New York, until March 1st, when it will have completed a run of 9½ weeks. This will be a record for the house.

SAYS FILMS DON'T DEPICT U. S. LIFE

Mrs. William Dick Sporborg, who attended the recent Pan-American Conference at Lima, Peru, as an unofficial observer for the National Conference on the Cause and Cure of War, said this week that she had found that American films shown in Peru were not calculated to present a picture of normal life in the United States.

Mrs. Sporborg, who addressed the annual winter conference of the Westchester Federation of Women in White Plains, N. Y., said that as chairman of the East Coast Motion Picture Preview Committee she had written to Will Hays, president of the Motion Picture Producers and Distributors of America, on the matter.

Residents of Lima, she said, had asked her whether it was true, as they judged from pictures, that glamour and sex were the motivating forces in her country.

The Lima conference, itself, she said, was "a tremendous victory."

American Films Ahead in India

American films get the bulk of the playing time in India's 1,000 theatres, Herbert H. Cooper, Calcutta film importer, said this week in New York, on his arrival to negotiate business deals. American product is more popular than English or Indian, he said.

Mr. Cooper said that India has a well developed film industry, with several studios in Bombay and Calcutta turning out native films, which usually are heavy melodramas, often with a religious theme. It is not unusual for domestic films to run 20 to 40 weeks at a theatre, but their distribution is limited, he said. Mr. Cooper said the film industry there is prosperous but is an undeveloped market for independent distributors.

Mr. Cooper heads the Herbert Cooper Enterprises and Commercial Film Ads in Calcutta. He is conferring with his New York representative, S. R. Kunkis, and is seeking independent product for the Indian market.

Propose National Film Board for Canada

A national film board to review Government film activities is proposed in the report of John Grierson, British official sent there to study ways of advertising Canada in motion pictures.

The board would consist of nine members with a salaried commissioner at its head. It would be advisory and its first function would be to survey the film situation and outline plans for films for use both home and abroad. It is understood that films will be made to illustrate development of Canadian activities. Government film distribution would be centralized.

20th-Fox Budget To Be Increased

Twentieth-Century Fox will spend more for its 1939-40 product than it has ever spent in its history; not alone because of the increased markets and higher quality pictures, but because of increased labor costs resultant from last year's labor agreements, new taxes facing the production industry, purchases of finer, and hence more expensive stories; and other factors, according to Herman Wobber, director of distribution for 20th-Century Fox. Mr. Wobber and Sidney R. Kent, president, spoke at the company's two day conference, Wednesday and Thursday, in New York's Park Central Hotel. Other speakers were Charles A. McCarthy, director of advertising, and Truman Talley, producer of short subjects and Movietone News. It was announced that from 48 to 52 features are planned.

European Losses Cited

Mr. Kent dwelt upon the company's future plans, and more especially on the increased responsibility of the district managers to stimulate sales, in order to make up the deficit resulting, and "liable to progressively result," from developments in Europe, which have been strangling foreign revenue.

One of the important announcements at the meeting was the completion of a producing and releasing arrangement between Twentieth Century-Fox and Cosmopolitan Productions, Inc. By the terms of this contract, Fox will produce and release from four to six Cosmopolitan Productions yearly, each of these carrying the Cosmopolitan credit.

Warner Brothers have been distributing Cosmopolitan pictures for years; and prior to this arrangement, MGM had handled the releases.

The new contract stipulates that Cosmopolitan place at Twentieth Century-Fox's disposal its many story properties. The first three pictures to be released will be "The Hound of the Baskervilles," by Sir Arthur Conan Doyle; "The Life of Alexander Graham Bell"; and "Lawyer of the West." All three are on Mr. Zanuck's 1939 production schedule.

The Fox-Cosmopolitan contract was signed by Sidney Kent, Darryl Zanuck, Joseph M. Schenck, and William Goetz, for 20th Century-Fox, and by Edgar Hatrick, vice-president of Cosmopolitan Productions.

The following persons were present at the two day convention from the home office: Truman H. Talley, Felix A. Jenkins, Charles E. McCarthy; Division Managers William J. Kupper, William Sussman and William C. Gehring; William J. Clark, short subjects sales manager; Martin Moskowitz, assistant to Wobber; Jack Bloom, contract manager, and Roger Ferri, Clarence A. Hill, Edwin H. Collins, Theodore Shaw and Sam Epstein.

The foreign department was represented by Walter J. Hutchinson, director of foreign distribution; Irving Maas, service manager and assistant to Hutchinson, and Leslie F. Whelan.

District managers from the field included Tom H. Bailey, Boston; Edgar Moss, Philadelphia; G. A. Roberts, Cleveland; Harry G. Ballance, Atlanta; Ward E. Scott, Kansas City; F. A. Levy, Minneapolis, and James P. O'Loghlin, Toronto.

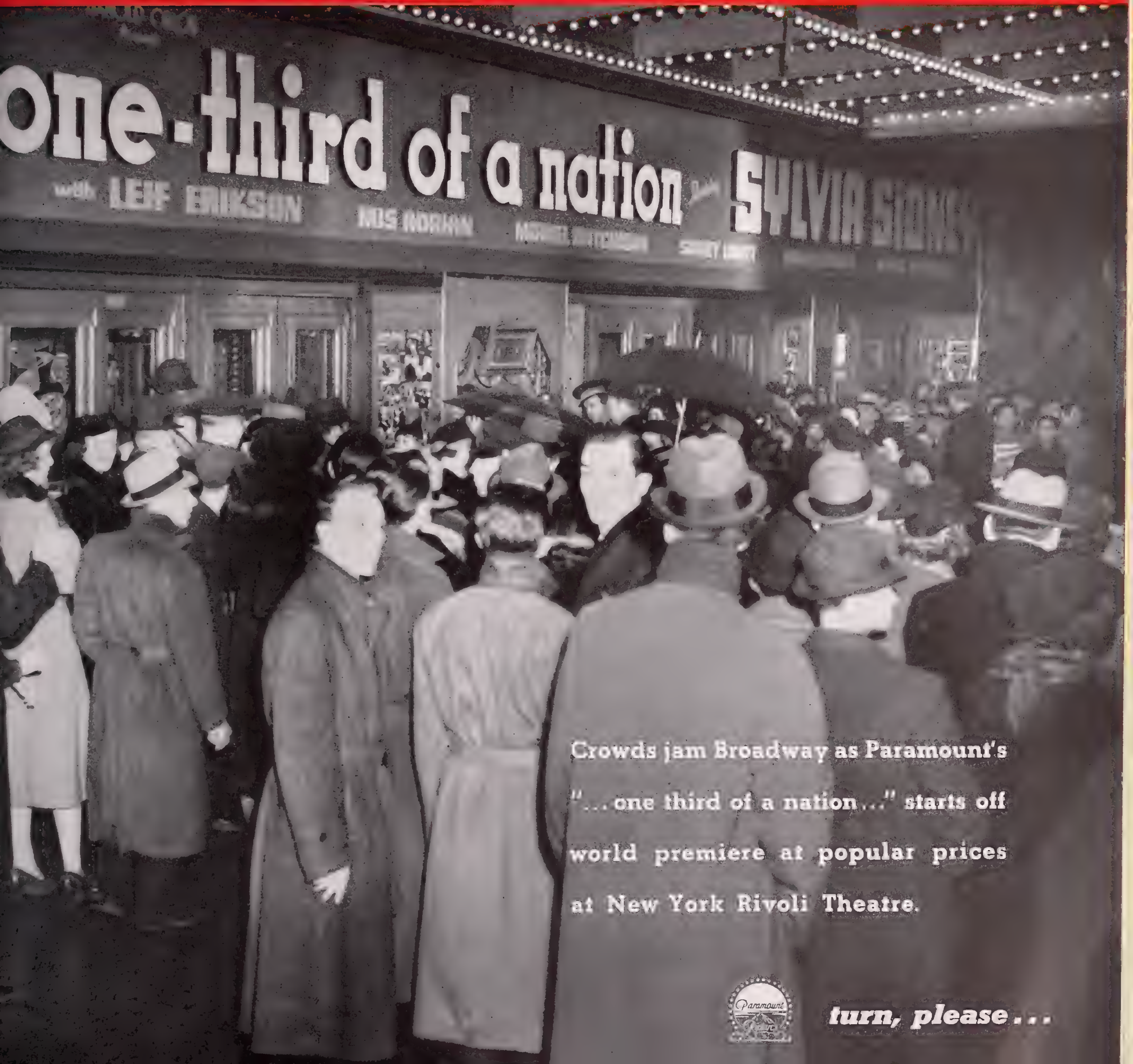
Branch Managers Harry H. Buxbaum of New York and Clyde W. Eckhardt of Chicago attended.

The Schine circuit this week acquired three of the Fenyvessy theatres in Rochester, N. Y., for a sum estimated between $600,000 and $700,000. The deal gives the Schines 10 neighborhood theatres in Rochester.

Paramount's

"...one-third of a nation"

is BOX OFFICE!

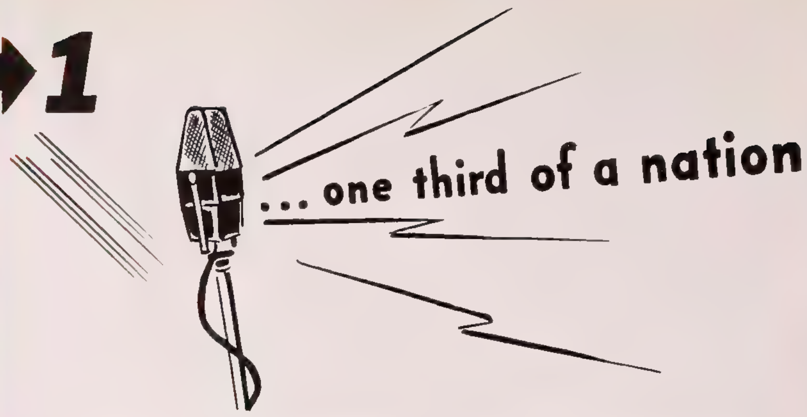

one-third of a nation
with LEIF ERIKSON
SYLVIA

Crowds jam Broadway as Paramount's "...one third of a nation..." starts off world premiere at popular prices at New York Rivoli Theatre.

turn, please . . .

9 selling reasons why "...one-third of a nation" is a great box-office bet for you!

1


... one third of a nation

PRESIDENT ROOSEVELT originated phrase that echoed and re-echoed over entire nation . . . and gave industry best-known, best-sold picture title in recent years!

4

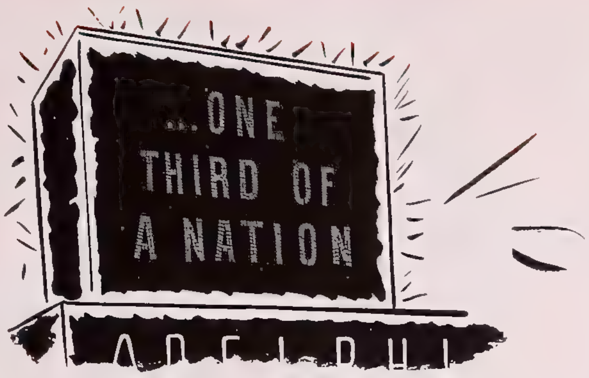
SYLVIA SIDNEY, star who won millions of fans with unforgettable screen portraits, delivers most impressive characterization — a dramatic firebrand, fighting for life and love!

7

STREET SCENE
DEAD END
FURY

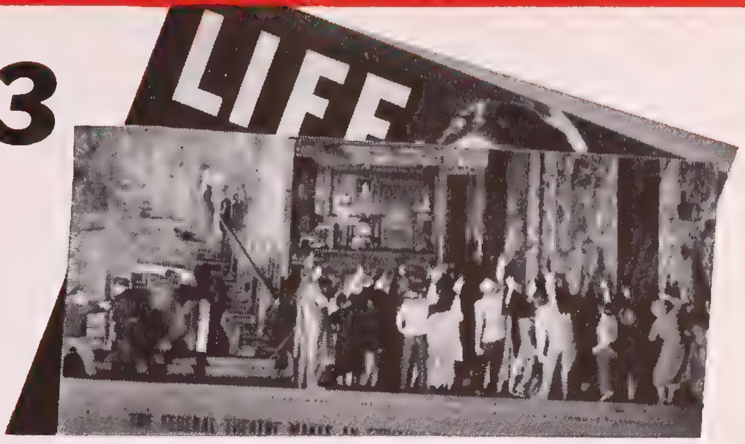
AND NOW—"...one-third of a nation". . . captures the dramatic feeling of these three pictures, capitalizing on the elements that soared them to box-office greatness . . . with the star of all three!

2


...ONE THIRD OF A NATION
ADELPHI

AS A PLAY presented by Federal Theatre, won laurels of critics, attracting record crowds and reams of publicity!

3



LIFE MAGAZINE devoted three full pages to ". . . one-third of a nation". Other important national publications right now keeping public interest fanned to fever pitch!

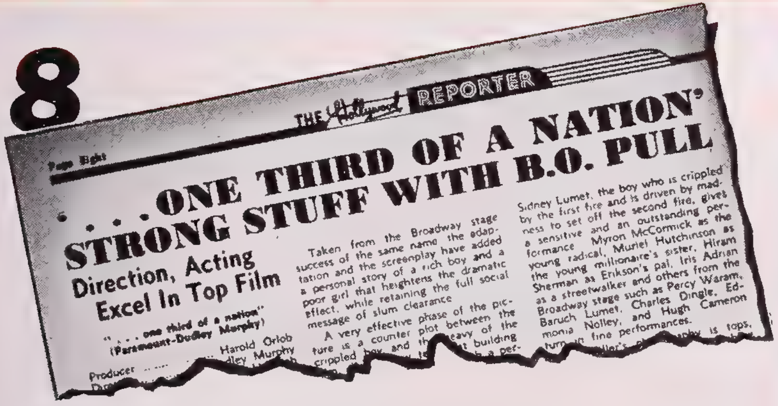
5

DRAMA! Real and true, scraped from the shadows . . . teeming with the full-blooded excitement of its seething, turbulent background!

6

SPECTACLE! Huge tenement fire . . . tenants fighting for lives while flames scorch heavens. Actually filmed on streets of New York!

8



THE Hollywood REPORTER

Page Eight

". . . ONE THIRD OF A NATION' STRONG STUFF WITH B.O. PULL

Direction, Acting Excel In Top Film

". . . one third of a nation"
(Paramount-Dudley Murphy)
Producer ... Harold Orlob

Taken from the Broadway stage success of the same name the adaptation and the screenplay have added a personal story of a rich boy and a poor girl that heightens the dramatic effect, while retaining the full social message of slum clearance.

A very effective phase of the picture is a counter plot between the crippled boy and the heavy of the

Sidney Lumet, the boy who is crippled by the first fire and is driven by madness to set off the second fire, gives a sensitive and an outstanding performance. Myron McCormick as the young radical, Muriel Hutchinson as the young millionaire's sister, Hiram Sherman as Erikson's pal, Iris Adrian as a streetwalker and others from the Broadway stage such as Percy Waram, Baruch Lumet, Charles Dingle, Edmonia Nolley, and Hugh Cameron turn in fine performances.

TRADE PRESS CRITICS praise Paramount for combining daring and novel theme with solid entertainment values to make "one-third of a nation" surefire boxoffice.

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LAST BUT FAR FROM LEAST read the rave reviews of that hard-boiled picture jury, the New York critics, who attended world premiere at Broadway's Rivoli Theatre.

See next page . . .

"Paramount's

'...one-third of a nation'

an eloquent and frequently stirring film. You should not miss seeing it."

—N. Y. Herald Tribune

"One of the rare occasions on which the movies have turned their attention to controversial, contemporary problems affecting the welfare and happiness of a considerable portion of the population."

—N. Y. Sun

"A first rate melodrama that rings with truth. Miss Sidney surpasses herself."

—N. Y. Daily Mirror

"A distinct milestone in the progress of the movies. Something to be viewed."

—N. Y. Telegraph

"A real screen triumph."

—Brooklyn Eagle

"The film is a bitter and biting two-fisted indictment of an unforgivable situation which exists in this country today... the acting is in every way remarkable."

—N. Y. World-Telegram

Harold Orlob presents **Sylvia Sidney**
in
"...one-third of a nation"
with **Leif Erikson** • **A Dudley Murphy Production**
Screen Play by Oliver H. P. Garrett • A Paramount Release

NAZIS PERMIT MONEY WITHDRAWALS IN A NEW FILM PACT WITH FRANCE

Renewal of Treaty Provides for Currency Shipments Provided Trade Balance Is Not Unfavorable to Reich

While France and Italy are exchanging unfriendly compliments, even challenges threatening the peace of the world over political and military opinions, Germany, Italy's strongest ally, has made a new and friendlier agreement with France covering the exchange of motion pictures.

It is, in effect, a renewal of an existing reciprocal film treaty between the two, extending that pact to June 30, 1939, with several changes.

Pressed for Product

Germany has been hard pressed for film product, her alliances with Italy and Japan not being sufficiently productive to make up for the loss of product occasioned by bans against other countries, principally the United States.

Outstanding in interest in the new French-Nazi film treaty, from the viewpoint of American film companies, which find it practically impossible to obtain money from Germany, is the provision which permits the French to withdraw currency from Germany, providing the trade balance is not unfavorable to the Reich.

Article Three, the provision authorizing this, says, "As no restriction on the exportation of capital exists in France, and as the present agreement has been established on the basis of reciprocity, the German Government agrees, not only to transfer authorizations, but also to place the actual exchange, in sufficient quantity, at the disposal of firms having to pay French producers the sums derived from the sale, the exploitation of the rental of any film mentioned in Article 2 (ed. note: provides that French films in the French or German languages, may be introduced in Germany, "whatever their nature and meterage"), as well as firms having to pay the salaries and indemnities of French actors having collaborated in Germany in the production of films mentioned in Article 1 (ed. note: provides for the introduction into France of French or German language films made in Germany, "whatever their nature").

Other Provisions

Articles One, Two and Three are practically identical with the same article numbers in the Franco-German agreement of May 12, 1936.

Article Three goes on to provide that in case the costs of imported films, and the payments by German to French firms, beginning January 1, this year, exceed by 50,000 marks the same sums paid by French firms to German firms and for the cost of importation, during the same period, the German Government "reserves the right to limit the importation of other French films until that amount has been reduced to 25,000 marks by an increased importation of German films into France, or by any other measures to be taken eventually in agreement with the French Government.

"As long as the reciprocal payments do not show a balance in favor of Germany," the article continues, "or that this balance is covered by payments to French actors, there does not exist for the German Government any obligation to operate the transfer of emoluments. . . . In case, however, that an examination of the reciprocal payments establishes that the payments effected by France to Germany, exceeds the payments effected by Germany to France, and in case that this surplus exceeds 20 per cent, the German Government will carry in its account to the profit of Germany the surplus of these 20 per cent by adding it to the amount which, in the framework of German legislation on exchange, is reserved to the payment of French merchandise imported into Germany, in conformity with Article Three of the Franco-German agreements of July 10, 1937."

PARIS THEATRES DISCONTINUE ADS

Paris exhibitors this week stopped all advertising in newspapers and on posters, with neon and other luminous types of outdoor displays as a retaliation measure against the new Government taxes. The action followed the failure of an investigation by financial experts on the tax situation as affecting Paris theatres to bring about a satisfactory result.

The Government expressed itself unwilling to reduce the present tax schedule, over which the exhibitors recently closed all theatres for several days. New municipal taxes have been collected in Paris for the past week, and are being made retroactive to January 1st. The exhibitors decided to halt all advertising and to boycott Government and Cabinet Ministers in the newsreels in an effort to get relief from the tax burden.

It is considered of little use for exhibitors there to close again, since the Government has promised, if necessary, to reopen both the Gaumont and Pathe theatre circuits, which, being in bankruptcy, are under Government control. The Government also threatened to expel all foreign exhibitors and producers.

Free Interchange

Articles One and Two presumably provide for the very free interchange of films from either country, "regardless of their nature." The two articles are identical in wordage, one providing for films from France to Germany, the other from Germany to France. Expanding on the wording of the first sentence, which says, among other things, "freely introduced," the articles stipulate as follows:

"In all the limit within which German (or French) legislation authorizes the showing of foreign films, and without any limitation of quantity other than that which may be eventually fixed concerning the proportion of foreign films in relation to German (or French) films shown in the cinemas of the same State, the French (or German) films may be freely shown in Germany (or France) and will benefit therein, from the commercial point of view, by all of the advantages reserved to German (or French) films."

The two articles further state that the above provisions do not provide obstacles to the rights of censorship, "nor to the application of the laws or regulations concerning the cinema industry and the showing of films, notably to those to which are subjected the films spoken or sung in a foreign language, and the dubbed films.

"It is understood, however, that French (or German) films will not be subject in Germany (or France) of any restriction which is not indistinctly applicable to all other films of foreign origin."

Statement of Payments

Article Four stipulates that the two governmenth on May 1, 1939, should communicate to each other a statement of the payments effected by each country up to March 31, 1939.

Article Five provides for the rational identification of actor nationality; those of either country who are members of either of the Reich Film Chamber and live in France only temporarily, or who are habitual residents of France and live in Germany only temporarily.

Article Six. This provides for a statement on the 25th of each month, by each government, naming the films of either country subjected to censorship during the preceding month.

Article Seven. This assures the film producers of each country that their films, once having passed the censorship of the country into which they are being imported, will be helped by the authorities. Regarding exceptions, the article states:

"It is understood that if, despite these assurances, the police authorities of either State are obliged to interrupt, in one or several localities, the showing of one of these films, the Government responsible for this prohibition will inform the embassy of the other state by indicating the reasons. . . ."

Article Eight says that the agreement is valid until June 30, 1939.

Nova in Mexico

Fortunio Bona Nova is in Mexico City lining up talent for the first of two Spanish language films he is to make for United Artists. The pictures will be made in Hollywood, to be released in the Latin American market in the season starting next spring. Bona Nova is well known as an actor and singer. He appeared in the Paramount picture, "Tropic Holiday."

Imperial Office in New Haven

Harry Segal of Imperial Pictures, Boston, has taken office space in the film building in New Haven and has appointed Charles W. Leach, formerly with GB, as representative.

Clinton F. Ivins, former vice-president of Pathescope Company of America, has joined Audio Productions, Inc., in an executive capacity. The appointment was made by Frank K. Speidell, president.

Warner Brothers has elevated Crane Wilbur to feature director and his first assignment will be "Hero for a Day," in which Charles Grapewin will play a leading role.

Hal Roach has signed Harry Langdon to a new long-term contract. The comedian co-stars with Oliver Hardy in Hal Roach's "It's Spring Again."

U.S. COMPANIES 'HASTY' SAYS PROF. LEBEDINSKY

American Concerns "May Have Locked Door Behind Them," Says Professor Lebedinsky

The American film companies were "too hasty" in withdrawing from Italy, and it was their desire rather than the Italian government's to end distribution of American films in Italy, according to Professor Anatole Lebedinsky, First Secretary of the Italian Institute of Cultural Relations, Rome, now in New York. The Institute was formed in July at the bidding of Foreign Minister Galeazzo Ciano, son-in-law of Premier Benito Mussolini.

"No, your American companies 'walked out,' so to speak," Professor Lebedinsky declared. "And they may, in effect, have locked the door behind them. They were too hasty." On this the companies are in complete disagreement.

What Italy Wanted

He explained that the crux of the matter was that four of the American distributors—Metro-Goldwyn-Mayer, Paramount, Warners and Twentieth Century-Fox—had refused to accede to the governmental decree that they terminate their own individual selling in the country, but instead, sell direct to the government, for flat sums stipulated in advance, under contract, in the same manner as the four other large companies operated, United Artists, Columbia, RKO and Universal.

Mr. Lebedinsky said that, despite prevailing opinion in the United States, the legal status of the contracts for supplying films made by the four last-named companies still is undetermined in Italy. (The MPPDA in New York said this week that attorneys for these four are continuing meetings on the matter.) Meanwhile, to all intent and purpose, the entire eight have withdrawn from the market.

For "Cultural Congresses"

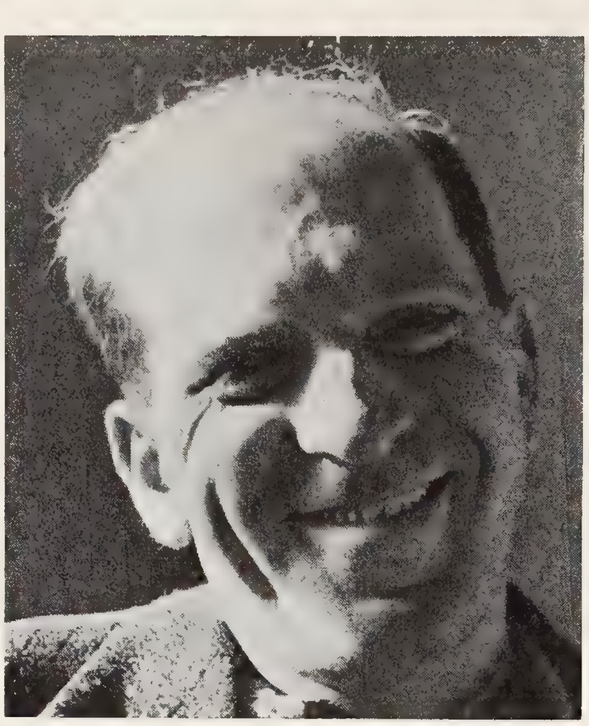
The Professor is here on a six months' leave to study how the film industry will be represented in the New York World's Fair, and to "contact" the various congresses of a cultural nature which will meet in New York during the Fair. This is being done because Rome will hold a World's Fair in 1942.

The ground already is being prepared for the Italian Fair, he added.

Professor Lebedinsky said that "of course" withdrawal of American films is resulting in a film shortage. He is a director of the "Quirinetta" Theatre in Rome, which, he said, is the only theatre permitted to show foreign film in their original state, without dubbing. The theatre is patronized by the diplomats, nobility and tourists.

"Producers Too Satisfied"

"The Italian people want films with some 'background'; they especially favor some of the French films. Many American films, with great money spent on them, are box-office flops in Italy. For one thing, your actors are too old, and the stories contain too much 'love'. I have been in the film business in Europe for 15 years, and I can tell you that your American film producers have become too satisfied, or, shall I say, too fat. They are not willing to risk new departures; they are too ready to depend on what they have acquired."



BY STAFF PHOTOGRAPHER

PROFESSOR ANATOLE LEBEDINSKY

Professor Lebedinsky was born in Switzerland, went to Russia in 1921, where his sister and mother were living. He was connected for a while with the American Relief Mission there, and then went into film work, operating theatres, editing films, teaching on films at the Moscow State Film Institute.

To Italy in 1934

In 1934 he went to Italy, and joined the International Institute of Educative Cinematography, in the Villa Torlonia, Premier Mussolini's residence. This institute was an offshoot of the League of Nations cultural activity, but expenses were paid by the Italian Government, at Mussolini's direction, Italy at the time still being a League member. Professor Lebedinsky was a secretary.

The Institute had been established in 1929. Difficulties between Italy and the League resulted in the reduction of the number of languages in which *Intercine* was published, so that in 1937 it was published only in Italian and French, all foreigners on the staff were gradually dismissed, when the Institute closed on Jan. 1, 1938.

While with the Institute, Professor Lebedinsky was instrumental in forming, in 1935, in Rome, the "Centro-Sperimentale," where actors, directors and technicians are being trained for the Italian film industry. At this center the Professor lectured on Soviet films and the theories of their directors. The Center, under the supervision of the Ministry of Cultural Propaganda, took as its basis Eisenstein's similar work in Russia, in training persons for film work.

In July, 1938, at the instigation of Count Ciano, there was formed in Rome the Institute of Cultural Relations with Foreign Countries. Mr. Lebedinsky became First Secretary. The new institute is at the same address as the old. The Professor's duties are to cooperate with all congresses of a cultural nature in other countries.

After his studies in the United States Mr. Lebedinsky plans to visit South America.

Two current Paramount releases, "St. Louis Blues" and "The Beachcomber," are running from 25 to 75 per cent above average weekly business in 10 key city situations, according to the Paramount home office.

Theatre Building Declined in '38

A total of 751 theatre construction projects, including new theatres and substantial remodeling, is reported for 1938 in the 37 states east of the Rocky Mountains. In 1937 the total was 884.

The value of theatre projects covered by the analysis is $20,996,000, compared with $27,227,000 the year before. Floor area involved dropped from 4,043,000 square feet in 1937 to 2,719,000 square feet last year.

The figures are from the Dodge Reports Division of the F. W. Dodge Corporation.

The year opened with theatre building contracts valued at $1,187,000. In February there was an upswing to $2,369,000, followed by a drop in March which was maintained without change in April. A decrease in May was followed by an increase in June to $2,881,900. At the close of the half year, 1938 and 1937 contracts totals stood at $12,086,000 and $14,509,000, respectively.

The second half started with a sharp drop, which continued in August and deepened in September to $1,266,000. October and November showed little change and December was almost at the September total.

Metropolitan New York and Northern New Jersey showed $2,520,000 in contracts for 1938, against $2,754,000 for 1937. The number of projects was 45, against 61. The floor area concerned dropped from 289,000 square feet to 269,000 square feet.

Ohio Asked to Abolish Censors

Representative Wilford B. Bixler of Akron has introduced a bill in the Ohio legislature to abolish the censor board, following closely on the bill introduced by Representative Harry J. Dworkin of Cleveland to curb the power of the censors, prohibit censorship actuated by political influence and divorce activities of the censor board from state government jurisdiction. Indications at the state capital were that Bixler's bill would not be likely to receive consideration, whereas the Dworkin bill might be enacted into law. It is understood that both bills are a direct result of the banning of the Soviet film, "Professor Mamlock," by the censors. The film has now been released "with certain deletions" following a barrage of protests.

Paramount To Redeem Debentures

Paramount Pictures, Inc., last week sent out a redemption notice to holders of the company's 20-year six per cent sinking fund debentures, which are due Jan. 1, 1955, that as provided in the indenture dated as of Jan. 1, 1935, between Paramount and City Bank Farmers Trust Company, as trustee, the company has elected to redeem on February 20th the $5,000,000 principal amount of the debentures.

Bell & Howell, manufacturers of motion picture equipment, have issued the "Filmosound Film Library Book," which provides a single film source adequate to meet the most diversified demands of educational institutions, industry, homes, and communities," according to the company.

Highlights of Film Statistics Assembled by U.S. Department

Culling its information from leaders in the industry, from trade organizations and the motion picture press, and much of it from the International Motion Picture Almanac, *Uncle Sam's Motion Picture Division of the Department of Commerce this week published a statistical picture of the business. The highlights follow:*

World Film Industry Capital Investment — $2,650,000,000.
United States Capital Investment—$2,050,000,000; Theatres, $1,880,000,000; Studios, $112,000,000; Distribution, $20,000,000.
Cost of Studio Expansion in 1938—$4,000,000.
Annual Expenditure for Insurance in U. S. — $30,000,000 (Theatres, 90%; Production-Distribution, 10%).
Annual Taxes Paid to U. S. Government — $100,000,000.
Annual Taxes Paid to State and Local Governments—$250,000,000.
Approximate World Theatre Attendance, Weekly—230,000,000.
Average Weekly Attendance in U. S. — 1922, 40,000,000; 1925, 48,000,000; 1928, 65,000,000; 1931, 75,000,000; 1934, 70,000,000; 1938, 85,000,000.
Average Theatre Admissions in U. S. — 1929, 20 cents; 1931, 20 cents; 1935, 20 cents; 1938, 23 cents.
Total Gross Theatre Receipts in U. S. — 1929, $1,100,000,000; 1931, $800,000,000; 1935, $750,000,000; 1938, $942,000,000.
Average Attendance per Theatre—500.
Average Daily Attendance in U. S.—12,142,000.
75 to 85 per cent of all adult admissions are purchased between 7:30 p. m. and 8:30 p. m.
Annual Cost of Theatre Equipment and Supplies (New and Replacements)—$25,000,000.
Average U. S. Seating Capacity—650.
65 per cent of admission is retained by theatres, 35 per cent (average) go to production-distribution.
Annual Theatre Expenses—$250,000,000 for payroll and management; $150,000,000 for real estate, rent, insurance, taxes, and depreciation; $80,000,000 for local advertising and publicity; $50,000,000 for light and heat; $50,000,000 for interest and dividends; $40,000,000 for "other taxes and insurance"; $30,000,000 for miscellaneous and extra attractions, including acts, music, prizes, contests, etc.
Of $350,000,000 accruing annually from film rentals, $250,000,000 goes to studios for production; $100,000,000 to distributors for selling costs, prints, servicing, advertising.
Average Daily Film Rental per Theatre—$25.
Last-Run Average Film Rental—$5 to $25.
Downtown "DeLuxe" Average Film Rental—$5,000 to $25,000 weekly.
Total Capacity of U. S. Theatres—10,924,484.
Expenditure in Theatre Construction—1929, $163,559,000; 1932, $17,500,000; 1936, $46,275,000; 1938, $19,717,000.
Approximate Hollywood Payroll—$2,090,000 weekly, $129,000,000 annually.
Average Negative Cost per Feature—$275,000.
Average Number of Shooting Days—22.
Average Annual Advertising Expenditure, $77,000,000: Newspapers and Magazines, $63,000,000; Billboards, $8,000,000; Accessories, $6,000,000.

Allied to Sponsor Patriotic Trailers

Allied States Association is sponsoring the production of a series of patriotic trailers, which will be available to members of Allied through the regional units. Each will feature an outstanding living American, a message or excerpt from a public speech by the person involved, and the flag.

Production will be by National Screen Service. The first, on President Roosevelt, is in production. The trailer will feature an excerpt from the President's message to Congress, emphasizing personal freedom and religious liberty and the Bill of Rights. The running time of each subject will not exceed three minutes.

National Screen also has in production a series of patriotic trailers for general distribution. The third, on the Bill of Rights, is being made.

Newsreel House Tries 16 mm.

A 16 mm. sound color film was shown this week until Thursday, at the Newsreel Theatre, in the Rockefeller Center Radio City, in New York City. It was "On the Ice," released by Sound Masters, Inc. Three more from the same source to appear are "Rockefeller Center," "Speed Demons," 'New York in Color."

"The Woman I Love," RKO Radio picture, has been banned in Italy because of its "friendly atmosphere toward France." The film is said to glorify the French Air Force during the World War.

Monogram Making French Versions

Sound tracks in French are being recorded in Paris of certain of Monogram's films on both current and last year's programs. Among the pictures being dubbed are "Atlantic Flight," "Gangster's Boy," "Under the Big Top," "Rose of the Rio Grande," "Federal Bullets" and "Hoosier Schoolboy."

Norton V. Ritchey, foreign manager, said that due to quota restrictions it is becoming increasingly difficult to get import permits for American films, but he expects these dubbed versions will do good business in Belgium, Switzerland and the Near East territories as well as in France.

Palmer on Commerce Board

Joseph M. Schenck, president of the Association of Motion Picture Producers, has named Kyle D. Palmer, association executive and former newspaperman, as film industry representative on the board of directors of the Los Angeles Chamber of Commerce.

Twentieth Century-Fox is constructing new branch buildings in Chicago, Milwaukee and Seattle. They will be opened in the spring or early summer. The Chicago building will be in the new film district. The company also contemplates erecting branch buildings in Albany, Cincinnati and Indianapolis. The Los Angeles and Detroit exchanges are to be air conditioned this spring.

Warners Appeal New York Ban on ‘Darling Daughter

The New York Board of Censors, Irwin Esmond, director, last Friday refused an exhibition permit in the state for Warner Brothers' version of "Yes, My Darling Daughter," adapted from the Mark Reed play that was produced on Broadway in 1937. Warners appealed immediately and a decision is due on February 24th in Albany.

Warners' appeal argued that dialogue modifications would eliminate the objection to the picture. The brief submitted by the Censor Board cited the film for encouraging trial marriages.

The Regents of the State Board of Education, of which the censorship board is also a part, rules on all appeals. Regents members Gordon Knox Bell, G. J. Ryan and Susan Brandies are handling the "Daughters" case. Miss Brandeis is the daughter of Louis Brandeis, who resigned Monday from the United States Supreme Court to aid Jewish refugees.

First Barred in Full

"Yes, My Darling Daughter" is the first feature picture bearing a production code seal (No. 4840) of the industry's own Production Code Administration to be rejected completely by a city or state board of censorship. The picture was scheduled to have its first public showing at Warners' Broadway Strand, New York, Friday morning, and Warners scheduled "Off the Record" instead.

S. Charles Einfeld, Warner advertising-publicity director, arriving in New York Monday from California, said that, "The company feels there is nothing whatsoever of bad taste in the picture. It definitely is not in the same taste as the Broadway play." He added that his company received word of the banning with "quite some surprise."

State Censor Esmond, in Albany last week-end, reiterated his belief that "Yes, My Darling Daughter" comes within the prohibitions of Section 1082 of the N. Y. Education Law, which governs censoring. This section bans pictures classified as "obscene, indecent, immoral, inhuman, sacrilegious, or which is of such a character that its exhibition would tend to corrupt morals or incite to crime."

Procedure on appeals in the last 15 months has been for Regents Brandeis, Bell and Ryan to screen the picture and then listen to arguments both by appellate and for the Education Department. The sub-committee then reports to the Board of Regents. The film is scheduled for screening next Wednesday.

Charles A. Brind, Jr., law director of the Department of Education, will argue the case for Director Esmond and his department.

Cases on which the Regents Board has upheld Mr. Esmond in the past year include "The Birth of a Baby," "Human Wreckage," "Marijuana" and "Remous," none of them having a Production Code Seal, all of them distributed by companies not belonging to the organized industry, and all dealing with "sex" or "hygiene" subjects.

When the Regents Board rejects an appeal, the case may then be taken to the State Courts. "Human Wreckage" and "The Birth of a Baby" are still to be considered by the Appellate Division.

Virginia's State Censor Board on Tuesday passed "Yes, My Darling Daughter" without eliminations.

IN COURTS

Deny Disney Dismissal

New York Supreme Court Justice Bernard Shientag this week denied the application of Walt Disney Productions, Ltd., to dismiss a $300,000 damage suit brought against it and RCA Manufacturing Company by Adriana Caselotti, the voice of Snow White in "Snow White and the Seven Dwarfs."

Settle Du-Art Suit

A suit for $1,000,000 damages brought by Du-Art Film Laboratories, Inc., and Arthur Gottlieb against Consolidated Film Industries, Inc., has been settled before Federal Judge Harold P. Burke in New York. The terms of settlement were not revealed. The complaint had alleged that Universal had been induced to breach its contract with Du-Art and Mr. Gottlieb.

Affirm Select Writ

A denial of an injunction against Select Attractions, Inc., Leo Malchin and Charles Swarzza, to restrain exhibition of the picture, "The Glory of Faith," has been affirmed by the appellate division of the New York supreme court.

Deny Star Dismissal

Samuel I. Rosenman, New York supreme court justice, has denied an application of Mogull Brothers, Inc. and Charles and Leo Mogull, to dismiss the complaint of Star Safety Film, Inc., which seeks $17,000 damages, charging the defendants with receiving and converting 3,000,000 feet of film allegedly stolen from the plaintiff.

Wins Tax Appeal

The Southern Amusement Company, Inc., Lake Charles, La., does not owe $2,124.22 in income tax deficiencies claimed by the government for 1935, it has been ruled by Charles P. Smith, member of the tax appeal board. The company, operator of 10 film theatres in Louisiana, held that it was entitled to deduction of three per cent for depreciation of theatre buildings in figuring income on which tax was due. Government attorneys held the company was entitled to only two per cent deduction for depreciations.

Grant Collins Appeal

Federal Judge William Bondy this week granted leave to Dolores Lacy Collins, as administratrix of Jimmy Collins, to appeal to the circuit court of appeals from an order of Judge Alfred C. Coxe, which dismissed the first count of a complaint against Metro-Goldwyn-Mayer Pictures Corporation, MGM Distributing Corporation, Loews', Inc. and Culver Export Corporation. The suit charges infringement of a book, "Test Pilot," in the film of the same name, and asks for $1,000,000 damages.

Order Tully Data

Federal Judge Murray Hulbert this week directed Jim Tully to file a detailed statement of his complaint against Paramount Pictures, Inc., Odessco Productions, Inc., and William K. Howard. Mr. Tully seeks $50,000, charging wrongful use of his name to promote the film "Home Town."

Lewis Operates 55th St. Playhouse

Operation of the 55th Street Playhouse, one of the oldest foreign film houses in New York, has been taken over by Martin J. Lewis, manager of the Fifth Avenue Playhouse and the Thalia, and his partner, Hans Rosenwald.

IN NEWSREELS

MOVIETONE NEWS—No. 44, Vol. 21—Refugees flee Spain....Ortiz presents diplomas to Argentina cadets ....Government feeds stranded elks....Forest fire in Australia....Shoe styles....Skating....Swimming.. Golf....Diving....Lew Lehr.

MOVIETONE NEWS—No. 45, Vol. 21—World mourns Pope Pius XI....Tanker goes aground and sinks off Block Island....Mussolini decorates relatives of slain soldiers....Army plane crashes....King Farouk in Nile ceremony....Ambassador Kennedy sails....Eduard Benes arrives here....Cardinal O'Connell.... Cardinal Mundelein....Skating fashions....Sports.

NEWS OF THE DAY—No. 242, Vol. 9—First 1939 crop of air pilots for Army....Mrs. Perkins questioned by judicial committee....Spanish refugees swarm into France....Italian king's daughter weds ....Spring hat styles....Patty Berg retains Miami golf crown....Skating....Aquatic act at Coral Gables.

NEWS OF THE DAY—No. 243, Vol. 9.—Mourn Pope Pius....Tanker burns at sea....Heavy mountain snows trap motorists....Former Czech chief in America....U. S. cardinals sail for Rome....Justice Brandeis retires....Society....Dartmouth stages gala winter carnival.

PARAMOUNT NEWS—No. 55—Spanish refugees.... Kaiser celebrates 80th birthday....Monkeys cured of pneumonia....Sales of Valentine cards boom in London....Former boxers now work in restaurant.... Russian prince in Florida....Lily Pons....Fight story.

PARAMOUNT NEWS—No. 56—Pope Pius XI dies at 81....American cardinals sail for papal election.... Snow drifts in Oregon....Tanker sinks off Block Island....New Army plane crashes....Floods in East Anglia, England....Hannes Schneider arrives here to head ski school....Dartmouth holds winter sports carnival.

RKO PATHE NEWS—No. 59, Vol. 10—Brush fires in Australia....Plane sales to France stirs Congress ....Argentine military cadets graduate....Spanish refugees cross French border....Secretary Perkins denies any laxity in failure to deport Harry Bridges ....Skating.

RKO PATHE NEWS—No. 60, Vol. 10.—World mourns death of Pope Pius....Mayor greets former Czech president....Avalanche in Utah buries houses.... Ship canal in defense spotlight....Dartmouth holds winter carnival....Science defies law of gravity.... Basketball.

UNIVERSAL NEWSREEL—No. 744, Vol. 11—Refugees flee Spanish war....Hold Tampa pageant ....Army planes fly over mountains....Army fledglings get wings....Senators at odds on plane deal with France....Argentine cadets graduated.... Aquatic stars shine in meet....Skating....Greyhounds race at night.

UNIVERSAL NEWSREEL—No. 745, Vol. 11.—Pope Pius dead....Cardinals sail to elect Pope....Mystery speed plane crashes....Former Czech leader in U. S. ....Three die in western avalanche....Brazil envoy here....Hat styles....Fire threatens wrecked tanker ....Quintuplet lion cubs born....Ice skating.

National Decency Legion Classifies Nine Films

Of nine films reviewed and classified by the National League of Decency in its listing for the current week four were approved for general patronage, four were found unobjectionable for adults, and one was found objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General patronage: "Adventures of Huckleberry Finn," "Famijen Andersson," "Homicide Bureau," "Texas Stampede." Class A-2, Unobjectionable for Adults: "Beauty for the Asking," "Code of the Streets," "Off the Record," "You Can't Get Away with Murder." Class B, Objectionable in Part: "School for Husbands."

New Theatre Site

A new motion picture theatre and dance hall will be erected by the New York Life Insurance Company on the south east corner of Broadway and 43rd Street, New York, a corner which has been the site of many a motion picture headquarters in the past quarter century. The site was formerly occupied by the George M. Cohan Theatre and the Fitzgerald Building, which are now being razed. The site is assessed at $3,000,000.

OBITUARIES

Robert Hage Dies

Robert Hage, former member of the editorial staff of *Motion Picture Daily* and, earlier, of *Motion Picture News,* died February 9th at Bogota, N. J. He was an editorial employee of a Bergen, N. J., newspaper at the time of his death. He had been employed by Chicago newspapers and the New York *Sun.* He had been a publicity man for the old First National Pictures and for Universal for a time.

Jacob Hartman

Jacob Hartman, who was contact man for Universal in New York some years ago, died February 6th in New York. He was 80 years old and the oldest member of the Motion Picture Associates.

Helene Odilon

Helene Odilon, 75, former Viennese actress, who toured the United States at the turn of the century, died February 9th at Baden-bei-Wien, Germany.

Anderson Handling Pathe News Distribution

Richard Anderson, long a branch and district manager for various companies, formerly sales manager of Hearst International Newsreel, and from 1932 until recently the head of Universal Newsreel Department, has been appointed to manage the physical distribution of RKO Pathe News. Mr. Anderson is working in association with Harry Michalson, short subject sales manager, and Sid Kramer, manager of the print and negative department.

Mr. Anderson is a native of Georgia. His film career includes posts as booker and branch manager of the General Film Company, in Atlanta; handling of sales for the first 30-episode serial, "Diamond from the Sky," in eight southern states; branch managership for Pathe, in Atlanta; branch managerships for Pathe and Universal in Charlotte; editorship of the "Pathe Sun" in New York; sales managership of the International Newsreel; district managership for Columbia Pictures; editorship of a house organ, "Carry On," for Warner Brothers, and head of the newsreel department of Universal Pictures.

Rubin Heads College Drive

J. Robert Rubin, vice-president and general counsel of Loew's, Inc., and an alumnus of Syracuse University, has been named general chairman of the 1939 Syracuse University Alumni Fund drive, with the announced goal $50,000.

Dual Premiere for "Oklahoma"

The Warner Brothers film "Oklahoma City," starring James Cagney, will have simultaneous world premieres in Oklahoma City and Tulsa March 3rd. The picture is scheduled for national release on March 11th.

Ernest Laemmle, former director and producer, is assisting in the handling of writers in Hollywood, for Paul Kohner's agency there.

THIS IS MY FIRST SIGNED ADVERTISEMENT

In a very short time the motion picture audiences of the world will have an opportunity to view Miss Shirley Temple in her first Technicolor production, "THE LITTLE PRINCESS." I believe that it is the finest motion picture with which I have ever been associated. For four consecutive years, picture audiences have voted Shirley Temple the most popular star. Frequently I have been asked the reason for this popularity which is so amazingly uniform in every country where motion pictures are shown. After you have seen "THE LITTLE PRINCESS" I am confident you not only will agree with me that the reason lies in the truly great artistry of its star, but that in this picture—little Miss Temple's finest by far—you will have seen one of the most important films turned out by the motion picture industry.

Sincerely,

DARRYL F. ZANUCK
Vice-President in Charge of Production
Twentieth Century-Fox Film Corporation

This statement will appear as an advertisement in the leading newspapers of America.

READ IT AGAIN!

The statement on the previous page, by the man who produced "Alexander's Ragtime Band", "Kentucky", "In Old Chicago" and "Jesse James" for 20th Century-Fox, is the surest guarantee of picture greatness this industry can offer!

SHIRLEY TEMPLE
IN THE
LITTLE PRINCESS

with

RICHARD GREENE
ANITA LOUISE
IAN HUNTER • CESAR ROMERO
ARTHUR TREACHER • MARY NASH
SYBIL JASON • MILES MANDER
MARCIA MAE JONES

Directed by Walter Lang
Associate Producer Gene Markey • Screen Play by Ethel Hill and Walter Ferris • Based on the novel by Frances Hodgson Burnett
Darryl F. Zanuck in Charge of Production

A GREAT CLASSIC
COMES TO LIFE
IN GLORIOUS
TECHNICOLOR!

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

Printed in U. S. A.

THE HOLLYWOOD SCENE

Parallels

With but few exceptions, art and commerce come into a more harmonious agreement than is usual when the annual list of Box Office Champion pictures and the nominees for the awards of the Academy of Motion Picture Arts and Sciences are compared. Exhibitors make the Box Office Champions. Hollywood's artists (they're all artists, from executive down to laborer) decide who shall receive the honors.

Of the ten nominations for the most outstanding picture of the year, seven were Champions: "Alexander's Ragtime Band," "Boys Town," "The Citadel," "Four Daughters," "The Adventures of Robin Hood," "Test Pilot" and "You Can't Take It With You."

Exhibitors who name the ten money making stars of the year and the artists who nominated the ten best actors and actresses, five of each, were at complete loggerheads. The exhibitors said that Spencer Tracy was the fifth best drawing card. The artists allowed that he, for "Boys Town," was the only one of the famous ten who turned in a good enough performance to be considered a candidate for the actor's statuette. Charles Boyer, who was in "Algiers," and James Cagney, who starred in "Angels with Dirty Faces," are among Tracy's competitors for the trophy, and both the pictures were Champions.

On the distaff side, Norma Shearer and Margaret Sullavan, who were in the Box Office Champions, "Marie Antoinette" and "Three Comrades," respectively, are nominees for the best performance by an actress.

Four of the five nominees for the best performance by an actor in a supporting role were in Champions. There are John Garfield in "Four Daughters," Gene Lockhart in "Algiers," Robert Morley in "Marie Antoinette," and Basil Rathbone in "If I Were King."

Of the candidates for best performance by an actress in a supporting role, the only nominee who was in a Champion picture is Spring Byington, who was featured in "You Can't Take It With You."

All five nominees for best directing achievement directed Box Office Champions. Michael Curtiz made "Angels with Dirty Faces" and "Four Daughters," Norman Taurog did "Boys Town." King Vidor is credited with "The Citadel," Frank Capra with "You Can't Take It with You."

Practically the same parallel is carried through in the list of Champions and the names submitted for the best written screen play. John Meehan and Dore Schary wrote "Boys Town." Ian Dalrymple, Frank Wead and Elizabeth Hill did "The Citadel." The screen play of "Four Daughters" was written by Julius J. Epstein and Lenore Coffee. Robert Riskin did "You Can't Take It with You." The other nominees are the writers of "Pygmalion," including one G. B. Shaw, and the box office returns on that film aren't all in yet.

In all but one case, nominees for the best original motion picture story were Box Office Champions. They are "Alexander's Ragtime Band," Irving Berlin; "Angels with Dirty Faces," Rowland Brown; "Boys Town," Dore Schary and Eleanore Griffin; "Mad about Music," Marcella Burke and Frederick Kohner, and "Test Pilot," Frank Wead. "Blockade," John Howard Lawson, is the exception.

Nine of the eleven nominations for best achievement in art direction were Champions. They are "Robin Hood," "Tom Sawyer," "Alexander's Ragtime Band," "Algiers," "Goldwyn Follies," "Holiday," "If I Were King," "Mad about Music" and "Marie Antoinette."

SHORT PRODUCT PLAYING BROADWAY

Week of February 11

CAPITOL	
Great Heart, The	MGM
Mice Will Play, The	Vitaphone
CRITERION	
Petunia Natural Park	MGM
King Vulture	Columbia
MUSIC HALL	
March of Time, The, No. 7	RKO Radio
PARAMOUNT	
Customers Wanted	Paramount
RIALTO	
Mickey's Trailer	RKO Radio
Newsreel	RKO Radio
RIVOLI	
Brave Little Tailor	RKO Radio
ROXY	
Viking Trail	20th Cent.-Fox
Gandy the Goose in the Frame Up	20th Cent.-Fox

Four Champions are included in the five pictures submitted for the best achievement in film editing, "Robin Hood," "Ragtime Band," "Test Pilot" and "You Can't Take It with You." For best achievement in sound recording, all but two of the ten pictures named were Champions. Likewise all the nominations for best cinematography, but two, were Box Office Champions.

Whichever producer wins the Irving Thalberg Memorial Award will have been the producer of a Box Office Champion.

Pictures

The number of pictures started and finished in the past week doesn't add up to any impressive total. Only five went into work. Only six were completed.

MGM started four of the new pictures. Two of them are remakes of old stories and at the moment are carrying their original titles. "Penthouse" will feature Walter Pidgeon, Virginia Bruce and Herbert Mundin. "Within the Law," last made by the company under the title "Paid," with Joan Crawford starred, this time will be a vehicle for Ruth Hussey, Rita Johnson, Paul Kelly and Lynne Carver. The other two have, as far as themes go, brand new stories. In "Maiden Voyage" Robert Young, Annabella and Walter Connolly are the top liners. Dennis O'Keefe, Florence Rice, Buddy Ebsen, Anthony Allen and Jessie Ralph are the principals in "The Kid from Texas."

"American Family," a follow-up story to "Four Daughters," started at Warners. Practically the same cast featured in the first picture will be employed, as the three Lane sisters, Gale Page, John Garfield, Jeffrey Lynn, May Robson, Claude Rains and Dick Foran are included. Fay Bainter and Frank McHugh are notable additions.

Universal Finishes Two

Universal completed two pictures. One of these, "The Spirit of Culver," is in a way a remake of "Tom Brown of Culver." The present version will present Jackie Cooper, Freddie Bartholomew, Andy Devine, Henry Hull, Tim Holt, Gene Reynolds, Jackie Moran, Kathryn Kane and Pierre Watkin. "Society Smugglers," formerly titled "Key Woman," will feature Preston Foster and Irene Hervey with Fred Keating, Walter Woolf King, Frank Jenks, Regis Toomey, Francis Robinson and Raymond Parker.

At Twentieth Century-Fox, "Hound of the Baskervilles" moved from the stages into the editing and music scoring departments. Rapidly rising Richard Greene, Basil Rathbone, Wendy Barry, Lionel Atwill, Nigel Bruce, John Carradine, Ralph Forbes, Beryl Mercer, E. E. Clive, Morton Lowry and Barlow Borland compose the cast.

Warner Bros. completed "Juarez," one of the most ambitious productions this company ever attempted. For name value it will offer Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield, Donald Crisp, Gilbert Roland, Joseph Calleia, Montague Love, Harry Davenport, Henry O'Neill, Gale Sondergaard, Pedro De Cordoba, John Miljan, Hugh Sothern, Robert Warwick, Georgie Caine, Egon Brecher and Harry Worth.

Autry Film Completed

Republic finished "Mexicali Rose." Gene Autry is the star, with Smiley Burnette, Noah Beery, Luana Walters, William Royle, Leroy Mason, Burr Carruth, Wally Albright and Henry Otho.

MGM completed "The Hardys Ride High." The regular cast of Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker, and Ann Rutherford was supplemented by Virginia Grey, Don Castle, William Orr, Minor Watson, Ann Morriss and Halliwell Hobbes.

Probings

Labor wars and "taxi" wars were "hot stuff" also back in sixteenth and seventeenth century France. James Whale dug up the information in preparation for "The Man in the Iron Mask."

The "taxis" were only sedan chairs carried by two men, but they were operated in much the same way that the taxi rental business is carried on now. A monopolistic organization controlled all sedan chairs and boosted transportation rates. Thence came horsedrawn two-wheeled vehicles.

Then the sedan chair carriers carried on gang warfare against anyone riding in a wagon. The wagon gang retaliated, until a compromise was reached. In this decision brouettes, or "wheelbarrows," as they were called, were allowed for use if they were pulled by men instead of horses.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

You Can't Cheat An Honest Man

(Universal)

Comedy Under the Big Top

The W. C. Fields of this roaring comedy is the Fields of the unforgettable Follies, rakish, rowdy and unpredictably funny. The Edgar Bergen who shares the picture with him is the debonair Bergen of the Chase and Sanborn Coffee Hour plus visibility and a romantic interest. Charlie McCarthy is a funnier Charlie than on the air or in the same company's "A Letter of Introduction," and Mortimer Snerd, making his second screen appearance as Charlie's brother under the bark, has more lines to speak, including some of the best in the picture. Showmen promising their customers a peak load of laughs can count these as four aces, pat.

Produced by Lester Cowan and directed by George Marshall with never a thought save for humorous effect, the film presents Fields as a shoe string Barnum whose circus is pursued by as fine a collection of sheriffs as ever attached a center pole. Fields sets a terrific pace for himself in an early sequence staged in and around the ticket wagon, maintains it through a dozen others on and off the circus grounds, then tops these with a society-crashing episode which is sheer Sennett brought up to date and made vocal. He is as funny in these as in his best stage days, funnier than he's ever been since.

Bergen and his boys have substantially less footage than Fields in which to run up their score, but it is secondary only in length of lens exposure. His first appearance, in a side show bit with McCarthy, is a whirlwind sequence. Later episodes deal with the rescue of Charlie from a crocodile's innard, the sawing of the young man in half, some rough and tumble interludes with Fields and, finally, a parachute escape from a runaway balloon. Charlie carries more of the Bergen comedy than Mortimer, but Mortimer has some of the best moments. Bergen accepts his romantic responsibilities lightly.

The screen play, from a story by Charles Bogle, who is Fields by this or any other name, is credited to George Marion, Jr., Richard Mack and Everett Freeman. It is composed chiefly of gags made to order for the comedians. The background idea concerns a circus owner's daughter who loves the show's ventriloquist but agrees to marry a young millionaire because she thinks her father needs money. He does, but she marries the ventriloquist, after all.

Constructed for laugh purposes and aimed, alternately, at mind and midriff, the film is howlingly funny, and clean.

Previewed at the Universal studio to press representatives who laughed themselves into tears.—WILLIAM R. WEAVER.

Produced and distributed by Universal. Producer. Lester Cowan. Director, George Marshall. Assistant director, Vernon Keays. Original story by Charles Bogle. Photographer, Milton Krasner. Art director, Jack Otterson. Film editor, Otto Ludwig. Sound recorder, Robert Pritchard. P.C.A. Certificate No. 5101. Running time, when seen in Hollywood, 75 minutes. Release date, February 17, 1937. General audience classification.

CAST

Larson E. Whipsnade	W. C. Fields
Edgar Bergen	Edgar Bergen
Charlie McCarthy	Charlie McCarthy
Mortimer	Mortimer Snerd
Vicky Whipsnade	Constance Moore
Mrs. Bel-Goodie	Mary Forbes
Mr. Bel-Goodie	Thurston Hall
Princess Baba	Princess Baba
Phineas Whipsnade	John Arledge
Butler	Charles Coleman
Corbett	Edward Brophy
Burr	Arthur Hohl
Blacaman	Blacaman
Cheerful	Eddie Anderson
Chester	Grady Sutton
Deputy Sheriff	Ferris Taylor
Roger Bel-Goodie	James Bush
Ronnie	Ivan Lebedeff

Let Freedom Ring

(MGM)

Americanism

Here is a surprise package. Not much was heard of "Let Freedom Ring" while it was in production. MGM must have been keeping it under cover. Lots will be heard of it after its first releases and during subsequent runs. First, last and always it is entertainment, the kind of entertainment that kept the backwoods theatres going during many a lean year. It's also the kind that every once in a while hands those at theatres on the bright light streets a real treat. Then again, without appearing to be so, it is propaganda, idealistic propaganda, for Americanism that is being preached in high places and low today.

Basically it is a hokum story with an emotional punch in almost every sequence. Whether those punches are the result of melodrama, love interest, thrill action or are inspired by music, they undoubtedly will exert the same effect on general audiences as they did on the preview crowd. In the case of the latter, it had the gathering enthusiastic all the way through and up on its feet cheering at the end. It was an adult audience that indulged in this display of spontaneity. When there is a goodly proportion of youngsters in the house the enthusiasm should be greater.

Ruthless railroad building representatives are robbing the settlers of their lands, right and left. Comes the people's white hope, who sees the odds are terrifically against the unorganized majority in favor of the organized minority. Turning renegade, becoming a spineless bootlicker, he worms his way into the confidence of the robber baron and is forced to sing for the Wall Street Croesus. His music runs all the way from Irish ballads to folk songs to "America."

Realizing that the only way he can beat intrenched greed is through the power of an untrammeled press, he steals a printing press, publishes a paper and brings the first messages of Americanism to the heterogeneous gang of immigrant railroad builders. In the finale, when it is sink or swim, he delivers a rip snorting Fourth of July oration, and as the girl who spurned him leads in singing "America," the bruiser he beat rallies to his aid in driving the interlopers off the lands of the pioneers who made America.

The production is whoop and holler stuff, brimful of exploitation material. The title is the tip-off as to what can be done. On top of what can be done with the production itself there is name value to accommodate the most varied requirements. First there's Nelson Eddy to talk about. Then there are Virginia Bruce, Victor McLaglen, Lionel Barrymore, Edward Arnold, Guy Kibbee, H. B. Warner, Charles Butterworth, Raymond Walburn and George Hayes. All have parts into which they can sink their teeth and none takes a small bite.

Previewed at the Village theatre, Westwood, Cal. The audience literally ate up the show. Interest picked up at once and there were no dull moments.—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Harry Rapf. Director, Jack Conway. Original story and screen play, Ben Hecht. Songs: "Dusty Road" by Otis and Leon René, "Love Secrenade," Riccardo Drigo, Bob Wright, Chet Forrest. Musical director, Arthur Lange. Orchestral arrangements, Leonid Raab. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Daniel B. Cathcart. Set decorator, Edwin B. Willis. Women's costumes by Dolly Tree. Men's costumes by Valles. Make-up created by Jack Dawn. Photographer, Sidney Wagner, A.S.C. Montage effects, John Hoffman. Film editor, Frederick Y. Smith. P.C.A Certificate No. 5064. Running time, 85 minutes. Release date, February 24, 1939. General audience classification.

CAST

Steve Logan	Nelson Eddy
Maggie Adams	Virginia Bruce
Chris Mulligan	Victor McLaglen
Thomas Logan	Lionel Barrymore
Jim Knox	Edward Arnold
David Bronson	Guy Kibbee
"The Mackerel"	Charles Butterworth
Rutledge	H. B. Warner
Underwood	Raymond Walburn
"Bumper" Jackson	Dick Rich
Gagan	Trevor Bardette
"Pop" Wilkie	George F. Hayes
Ned Wilkie	Louis Jean Heydt
"Ma" Logan	Sarah Padden
"Curly"	Eddie Dunn
Sheriff Hicks	C. E. Anderson

Let Us Live

(Columbia)

Melodrama

Here is set forth again, suspensefully, the predicament of the innocent man convicted of murder on circumstantial evidence, supported by mistaken eye-witness identification, and saved at the eleventh hour by new evidence unearthed by his sweetheart. This time, however, dialogue is such as to make the film, at no cost to melodramatic effect, an outspoken commentary on the judiciary system, law enforcement and the attitude of established officialdom toward "Little People." Maureen O'Sullivan, Henry Fonda, Ralph Bellamy and Alan Baxter, the four principals, play their parts competently and speak the significance-laden lines forcefully.

Anthony Veiller and Allen Rivkin, who wrote the screen play from a story by Joseph F. Dinneen, exercized the long arm of coincidence freely in creating tight situations. The man who is to be mistakenly identified as a murderer seen by nine eye-witnesses happens to have been present at the place whence the real murderer stole the death gun just before he stole it. Later on, a stray bullet from the gun lodges in an apple which the wrongfully convicted man's sweetheart happens to take to him at the penitentiary. Nevertheless, a certain degree of realism is attained by director John Brahm's highlighting of detail, and so earnest are the speeches indicting official red tape and tapesters as to make it appear for a time as if the innocent man will die in the chair to clinch the point. He doesn't quite, but he stalks out of the picture an embittered and unforgiving person.

The scene is an unidentified city large enough to support 120 taxicabs yet supplied with police force, prosecutors, and so on, of metropolitan proportions and technique. It is shown that the machinery of the law works swiftly to convict a man but has no provision for checking up on new evidence which may prove him innocent. Miss O'Sullivan and Fonda enunciate this point repeatedly, and Bellamy, cast as a police officer, finds it necessary to resign his commission in order to find time to help prove the condemned man innocent. The story goes pretty strongly editorial-page before it gets itself told.

Sociological import aside, the film is standard melodrama generating considerable tension and containing no incidental material unsuitable for family consumption.

Previewed at the Pantages theatre in Hollywood to a general audience plainly affected by the suspenseful ending.—W. R. W.

Produced and distributed by Columbia. Producer, William Perlberg. Director, John Brahm. Assistant director, William Mull. Original, Joseph F. Dinneen. Screen play, Anthony Veiller. Photographer, Henry Freulich, A.S.C. Film editor, Al Clark. Sound engineer, George Cooper. P.C.A. Certificate No. 4424. Running time, 65 minutes. Release date, February 28, 1939. General audience classification.

CAST

Brick	Henry Fonda
Mary	Maureen O'Sullivan
Lieut. Everett	Ralph Bellamy
Joe Linden	Alan Baxter
Police Chief	Henry Kolker
District Attorney	Stanley Ridges
Burke	Philip Trent
Walsh	George Douglas
Taylor	Peter Lynn
Jimmy Dugan	Martin Spellman

Wife, Husband and Friend

(20th Century-Fox)

Triangular Comedy Plus Songs

A comedy with music designed to please persons who don't like music, or musicians, is properly advertiseable as something new under the sun. This picture is properly advertiseable, also, as the one in which Warner Baxter snaps back into top acting form and the one in which Binnie Barnes fulfills the critical predictions made about her in recent months. There is nothing the matter with Miss Young's performance either.

The screen play by associate producer Nunally Johnson, from a novel by James M. Cain, is fast, frothy and fit. It presents the successive dilemmas of a wealthy gentleman, allergic to fine music, whose wife sets out to get herself a career in voice. His first attempt to cope with the situation consists of financing a concert on the theory that one will be enough. It isn't. But it attracts a famous soprano who is attracted to him and who, discovering that he is not only personable but likewise possessor of an unsuspected baritone voice, persuades him to become a famous singer in his own right on the theory that this will cure his wife of her aspirations. The precise character of the singer's interest in the husband is only passingly indicated during the amusing complications before husband and wife decide to abandon music as a field of artistic achievement.

Although the humor is of the mental kind most of the way, it is not too finely spun for general comprehension and there are two or three downright slapstick sequences. No attempt is made to suggest that the three principals do the singing attributed to them, nor that they don't, and the musical content is incidental to the story in all cases.

Gregory Ratoff's direction is without doubt the best he has done since joining the Twentieth Century-Fox organization, and supporting performances by George Barbier, Helen Westley and Eugene Pallette, add much to the gloss finish of the production.

Previewed at Grauman's Chinese theatre, Hollywood, where it kept everybody present in excellent spirits from start to finish.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer (and screen play) by Nunnally Johnson. From the novel by James M. Cain. Directed by Gregory Ratoff. Music by Samuel Pokrass, Walter Bullock and Armando Hauser. Photographed by Ernest Palmer. Film editor, Walter Thompson. P. C. A. certificate number 4862. Release date, March 3, 1939. Running time, 75 minutes. General audience classification.

CAST

Doris Borland	Loretta Young
Leonard Borland	Warner Baxter
Cecil Carver	Binnie Barnes
Hugo	Cesar Romero
Major Blair	George Barbier
Rossi	J. Edward Bromberg
Mike Craig	Eugene Pallette
Mrs. Blair	Helen Westley
Secretary	Ruth Terry
Sally Bostwick	Alice Armand
Miss Carver's Secretary	Iva Stewart
Mrs. Price	Dorothy Dearing
Mrs. Spalding	Helen Ericson
Nancy Sprague	Kay Griffiths
Wilkins	Harry Rosenthal
Butler	Edward Cooper
Mrs. Craig	Rene Riano
Hertz	Lawrence Grant
Jaffe	Charles Williams
Concert Manager	Howard Hickman
Doctor	George Irving
Hotel Manager	Harry Hayden

Twelve Crowded Hours

(RKO-Radio)

Crime Melodrama

There is a riot of action and suspense in RKO's "Twelve Crowded Hours," which brings Richard Dix to the screen as a nervy crime reporter in a city established as New York. It is crime melodrama, exciting and unfolded with a minimum of waste effort. Its plot concerns the fight of a reporter to aid the paroled convict brother of the girl he loves and at the same time uncover a gang of policy racketeers.

Supporting Dix are Lucille Ball, Allan Lane, Donald MacBride, Cyrus W. Kendall, John Arledge, Granville Bates, Bradley Page, Dorothy Lee, Addison Richards, Murray Alper, John Gallaudet and Joseph de Stephani.

The entire cast delivers believable performances, but the standout was a portrayal of the gang leader by Kendall. He brings to the screen a new face in the menace business.

Credit for the script, which pushes the story through to a climax without dallying, goes to John Twist, who adapted a tale by Garrett Fort and Peter Ruric. Lew Landers turns in a directorial achievement the greatest strength of which is crispness. Robert Sisk was associate producer under Lee Marcus.

The picture opens with a montage sequence which establishes the fact that it is night time in New York. Among the figures is that of a girl dressed in a black satin skirt, black lace stockings and black shoes, leaving her rooming house. The thread of the story begins when "Nick" attempts to make peace with "Paula," whose brother "Dave" was sent to prison. Following a series of escapades, in which four men are murdered, "Nick" finds out who did the killings but is captured by "Costain," racket leader, who plots to kill him and "Paula." However, "Nick," with the aid of a young assistant, "Red," defeats the plan and the gang leader goes to death with three of his accomplices. The film ends with a montage showing daybreak twelve hours later.

Members of the audience snickered when the same woman who was in the earlier shots returned home more languidly this time, apparently confirming their suspicions as to her occupation.

Previewed at the Alexander theatre in Glendale, Cal., to a mixed audience reaction. Several started to applaud the return of the woman mentioned above and who was never identified. Also noticed was a situation in which the gangster, upon being cautioned not to tell his girl friend anything of the plot, replied, "Why worry? My girl and I don't waste much time talking."—V. K.

Produced and distributed by RKO-Radio. Producer, Robert Sisk. Director, Lew Landers. Original story Garrett Fort and Peter Ruric. Screen play, John Twist. Musical director, Rob Webb. Photographer, Nicholas Musuraca. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Gowns, Renie. Sound recorder, Hugh McDowell, Jr. Film editor, Harry Marker. P.C.A. Certificate No. 4915. Running time, 65 minutes. Release date, March 3, 1939. Adult audience classification.

CAST

Nick Green	Richard Dix
Paula Sanders	Lucille Ball
"Red"	John Arledge
Lew Costain	Cy Kendall
Joe Keller	Donald MacBride
James McEween	Granville Bates
Dave	Allan Lane
Allen	Murray Alper
Berquist	Addison Richards
Rovitch	Joseph De Stefani
Thelma	Dorothy Lee
Tom Miller	Bradley Page
Jerry Miller	Anthony Warde
Jimmy	John Gallaudet
Copy Boy	Lee Van Atta
Doorkeeper	Emory Parnell
Bartender	Edgar Dearing
Police Driver	Dick Clarke
Professor Busby	Jack Rice
Red Cap	Roy Turner
Patrolman	Stanley Blystone
Nick's Driver	Al Herman
Mrs. Rovitch	Greta Meyer
French Waiter	George Davis
Cigarette Girl	Dorothy Lovett
Hat Check Girl	Eleanor Hansen
Head Waiter	Bruce Sidney
Prop. Pool Hall	Eddie Cobb

Six Gun Rhythm

(Grand National - Arcadia)

Formula Western

A Saturday afternoon crowd of youngsters did not get very interested in "Six Gun Rhythm." Although the boys and girls welcomed the preview announcement as they would ice cream, even the youngest didn't see anything that he hadn't seen several times before.

The show has one bit of novelty; football players aid their former pal in the chase and battle finale.

Because his father, who was in league with rustlers, has disappeared, and the brother of the girl he loves is suspected of murder, the singing buckaroo, "Tex," sets out to wipe the stains of dishonor from both family escutcheons. Of course, he has a comedy pal. Naturally, the girl doesn't look upon him with any great degree of affection at first and the rustlers have the whip hand. Then the hero, with the aid of his football mates, saves the girl, proves her brother is not the killer, breaks up the rustling gang, polishes up family reputations and wins the girl.

Previewed at the Oriental theatre, Hollywood. The kids did considerable whooping and hollering with and at the picture.—G. M.

Distributed by Grand National. Produced by Arcadia Productions. Produced and directed by Sam Newfield. Screen play by Fred Myton. Story by Ted Richmond. Chuck Wasserman, assistant director. Bob Crandall, film editor. Music and lyrics by Johnny Lange and Lew Porter. Photographed by Art Reed. P. C. A. certificate not recorded as of February 13. Runnning time, 55 minutes. Release date: To be determined. General audience classfication.

CAST

Tex	Tex Fletcher
Jean Harper	Joan Barclay
Spud Donovan	Ralph Peters
Jim Davis	Reed Howes
Bart	Walter Shumway
Pete	Slim Hacker
Jake	Carl Mathews
Mike	Art Davis
Lem Baker	Bob Fraser
Butch	Jack McHugh
Slim	Sherry Tansey
Pat	Kit Guard
Don Harper	Bud McTaggert
Sheriff	Ted Adams

"...one-third of a nation..."

(Paramount)

Propaganda Picture

The screen version of ". . . one third of a nation," directed and adapted by Dudley Murphy, from the Federal Theatre's stage study of slum conditions, may be regarded as an example of what the proponents of films with a partisan appeal and purpose would consider the

(Continued on page 48)

MPPDA CITES PICTURES' ADVANCE IN TEN LINES

Decency Not Incompatible with High Amusement Values, Says Community Service Report

Ten developments marking motion picture progress in the last year were pointed out this week by the Motion Picture Producers and Distributors of America, Cited were the industry's self-regulation, community cooperation, quality and size of audiences, box office reactions to finer pictures, relations with schools, universities, libraries, churches and social workers, plus "a finer technique in photography, color and music," and "the sweep of interest in American pictures."

Going to 18,000 Reviewers

The report on the screen's progress was made by the MPPDA through its Community Service Department, of which Mrs. Thomas G. Winter, in Hollywood, is chairman. It is going forward to 18,000 individuals reviewing, rating or otherwise studying pictures regularly for social, educational, religious and civic organizations having a combined membership of 53,922,934 in the United States.

On "progress in self-regulation," the report points out, "This is the only medium of expression that is exercising self-control," adding: "The accusation that pictures are 'too clean' and therefore dull is absurd." It is conceded that "picture-makers are bombarded by all kinds of special interests, national prejudices, etc., which hamper them, but decency is not incompatible with high amusement values."

In "community cooperation," it is said, local committees and councils numbering probably 6,000 have sprung up to guard their home-town conditions, build up audiences for fine type pictures and discourage poor ones. Representatives of ten great national women's organizations are being shown studio products in advance views, and their estimates of these pictures are going to many thousands of organizations, libraries and schools every week."

"Finer" Pictures Wanted

On the "quality and size of audiences," the report estimates, "Picture audiences are now over 80,000,000 a week in the United States, and 250,000,000 are seeing American films over the world. Meanwhile pictures have steadily drawn into theatres audiences of more exacting taste and thus made possible the exhibition of better type cinema."

Pointing out the continued "box office reaction to finer pictures," it is said that "in 1937 the 30 pictures that paid best were all of a high type. The same thing seems true in 1938. This is a demonstration of the onward march. The box office is the acid test."

Film Appreciation Courses

"Thousands of schools are now teaching motion picture appreciation," continues the report in discussing "improved relations with schools and universities."

"There are enough pictures that meet standards of history, social problems or art to warrant their inclusion in curricula. Similarly the universities are introducing courses some of them very complete, others in the trial stages. The pressure of children's interest in pictures and the response of the studios in quality production made this possible."

The report continues:

"Libraries over the country have discovered that the choice of books is largely influenced by current pictures. It has therefore become necessary to supply library magazine weeklies with information as to what books, plays or important periods are to be filmed in order that they may get the books before the demand comes upon them. Also, at their own request, libraries in 1,500 towns and cities are supplied with selected lists. These are in poster form or may be clipped and mounted on cards.

Radio and General Public Interest

"In addition to the widespread motion picture 'gossip' that goes over the radio, our department is sending weekly advance information about interesting studio happenings to some hundreds of local broadcasters. Newspapers and magazines are filled with motion picture anecdotes, personal gossip, general discussion and estimates, some of them useful, some not so good, but all showing the immense public interest and therefore potential power of the cinema.

Churches and Social Workers

"Individual churches and church organizations are taking even greater interest in the cinema, some in helping its general standards, some in publicizing particular pictures in church bulletins. Social workers are throwing their recommendations behind pictures that help the public to understand problems of health, of bad juvenile surroundings.

"Finer Technique"

"Steadily the studio technicians push towards greater excellence in photography, beauty of color, lovelier scenic art and finer reproduction of music. They are pushing into the realm of art—all the arts that are used in pictures. The public outlined above is contributing to this push by its support and admiration.

Coming Pictures

"The awakening of the United States to a far keener appreciation of the meaning and the privileges of democracy, meets a response in the studios. Many of the coming pictures deal with the development, the picturesqueness, the valor and striking stories of our country. Series of shorts from several studios are portraying great events in our history. The social problems of today, particularly as they affect young life, are being played up. Stories of 'plain folk' and ordinary family life are meeting cordial response.

"Americanism, as it was and is, and we hope it will be, is the major theme of coming pictures, retold in infinite variety and colorful drama.

Bush Succeeds Lachmann At 20th Century-Fox

Rodney Bush, in charge of national cooperative advertising for Twentieth Century-Fox, has been appointed special exploitation representative by Charles E. McCarthy, director of advertising and publicity. He succeeds Marc Lachmann, resigned. William Chambliss, who has been assistant to Mr. Lachmann, continues under Mr. Bush.

Alfred Cohn Leaves 20th-Fox

Alfred A. Cohn, who joined the Twentieth Century-Fox studio staff a year ago, has resigned to accept a post with another studio, shortly to be announced.

RKO Board Will Be Nominated This Week; Expect 15

Anticipated this week was the submission to Federal Judge William Bondy of a directorate for the newly organized RKO, under the plan proposed by the Atlas Corporation in New York Federal district court. Judge Bondy has approved the plan, with minor changes, and will sign the confirmation order, presumably by February 27, when the next hearing is scheduled.

Colonel Hamilton C. Rickaby, counsel for Atlas, had been scheduled to submit the directorship list last Friday but explained that "last minute changes" had necessitated a delay.

The "last minute" changes referred to are presumably the addition to the board of members from Time, Inc., a large RKO creditor, and from the independent stockholders' committee.

Additionally expected on the board is representation for the company, besides Atlas, that does the underwriting of $1,500,000 for the newly organized company. This is expected to mean a total membership of 13 to 15, instead of 11.

Agreed upon by observers as probable members, the newly contemplated additions are: George J. Schaefer and Ned Depinet, of RKO, as president and vice-president, respectively; James G. Harbord and Lunsford P. Yandell, of RCA; W. G. Van Schmus and Dr. Beardsley Ruml, of Rockefeller Center; Floyd Odlum, Peter J. Rathvon, and Walter Peterson, of the Atlas Corporation; Fred Ehrman of Lehman Brothers, and L. Lawrence Green, an attorney representing the unsecured creditors.

Charles L. Stillman, treasurer of Time, Inc., is mentioned as a possible representative for that firm, and Hugh Robertson has been regarded as a possible replacement for Dr. Ruml.

Warners Radio Cooperative Advertising in Michigan

For the Michigan premieres of Warner Brothers' "Wings of the Navy," starting February 24 and in theatres of the United Detroit Theatres and the Butterfield circuit, Warner Brothers will conduct a cooperative radio program.

The plan provides for a half-hour program, with a cast of more than 60 dramatic players, musicians and specialty artists, in a part-preview of the picture.

The air shows will be during the noon hours of February 19, 24 and 26.

Markowitz Goes to Atlanta

Joe Markowitz, office manager of Metro-Goldwyn-Mayer at the Kansas City exchange, has been transferred to the company's Atlanta exchange as salesman.

Warner Brothers has given Geraldine Fitzgerald an extension of her contract. She will have the feminine lead opposite Pat O'Brien and Frank McHugh in "Three Cheers for the Irish."

KORDA DOES IT AGAIN

Merle Oberon

A KORDA DISCOVERY . . first brought to you in "Henry VIII" . . then quickly a great box-office name in such films as "Dark Angel", "These Three" and "Cowboy and the Lady".

Robert Donat

A KORDA DISCOVERY . .
Advanced to marquee prestige in "The Count of Monte Cristo" . . today hailed for his work in "The Citadel".

Vivien Leigh

A KORDA DISCOVERY . . first featured in "Dark Journey", "Fire over England" and "Storm in a Teacup". Selected by David O. Selznick to play Scarlett O'Hara in "Gone With The Wind".

Sabu . . .

A KORDA DISCOVERY . . first acclaimed in "Elephant Boy" and "Drums". Now preparing to co-star in "The Thief of Bagdad".

Charles Laughton

A KORDA DISCOVERY . . always remembered for his first great role as "Henry VIII" leading to his famous portrayals in "The Barretts of Wimpole Street", "Mutiny on the Bounty" and "Rembrandt".

AND . .

NOW

Alexander Korda's

FLAMING NEW DISCOVERY...

CORINNE LUCHAIRE

"Hauntingly lovely", says Photoplay. "She runs the gamut from bitter incorrigibility to convincing heartbreak", reports Screenland. "Promises a stunning career", predicts Stage Magazine. Korda stars her in an electrifying story...

PRISON WITHOUT BARS

with
EDNA BEST · BARRY BARNES
Directed by BRIAN DESMOND HURST
Released thru UNITED ARTISTS

PLUS

A TRIPLE CHARGE OF DYNAMITE

in the brittle, brilliant performances of Mary Morris, Lorraine Clewes and Sally Wisher as the tough girls who walk alone. All of them KORDA DISCOVERIES!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

If you want to know how to keep that waistline down, ask Jose Schorr, publicity writer at Columbia Pictures' home office in New York. From Columbia press agentry to expert on dietics is, admittedly, a big jump, but Jose negotiated it while assisting Dr. William Engel, Hollywood movie dietician, in the writing of "Sensible Dieting," a merry little volume on the art of eating. Alfred A. Knopf, New York, will publish it next week.

Jose, by the way, is the brother of Hortense Schorr, Columbia press agent; Dr. Engel is the brother of Joe Engel, well known in film distribution, and Alfred Knopf is the brother of Edwin Knopf, who resigned only last week as story editor of MGM on the coast.

Long a writer of humor for the popular magazines, Jose has written himself into magazines all the way from the "true confessions" pulp type to *Esquire* and *Fortune*. This, however, is his first venture in the book field, and it starts off auspiciouslv by advancing the theory that, "We are what we eat," offering as proof the story about the dusky old Queen of Hawaii who turned to her hostess, the staid old Queen Victoria of England, and asked: "Do you know, your Majesty, that I am related to you."

"But, how?" cried Victoria, jolted by the information.

"By a most pronounced relationship," explained the dusky Hawaiian Queen. "My grandfather helped to eat your Captain Cook."

▽

Whenever "Slicker," RKO's acting seal, travels around Hollywood they send along a cortege consisting of two trainers, a seal double, a truck driver, an SPCA officer and his owner.

▽

With the showing the other day of Warner Brothers' "Wings of the Navy," at Washington, some eagle-eyed Army officers in the Capital got to wondering how come Army bombing planes are used in a motion picture about naval aviation.

Those very same Army planes seen skirting around the skies in the Navy film were the subject of much heated argument between the two services. Seems that the "flying fortresses" were being put through their first tests by the Army and they flew them some distance out to sea, whereupon the Navy became very stuffy and had them ordered back to shore on the grounds that they were encroaching upon Navy "territory."

▽

Milton Silver, of National Screen Service, New York, attended a little party the other evening where a fellow was holding forth on the latest news from Naziland. They were discussing the troubles which American businessmen, including those in the motion picture, are having in Germany and someone told how General Motors, in order to get some financial remuneration from their operations over there, are bringing to the U. S. a lot of harmonicas in lieu of money.

"That," piped up Silver, "accounts for those squeaks in the new Chevrolets."

▽

Again the Association of Merchant Tailors has named America's "best dressed men, and again they have neglected to mention *Motion Picture Daily's* own sartorially-perfect James Allen Cron.

PROFESSOR Ralph H. McKee's search for a good five-cent cigar, with emphasis on the good rather than the five cents, has led him to develop a chemical process which he claims will keep motion picture film from becoming brittle through loss of moisture.

Dr. McKee, professor of chemical engineering at Columbia University, already has patented his "pliable humidifying sheet material" and has assigned his rights to the Humikan Products, Inc., Rockefeller Center, New York.

By the use of the "humidifying sheets," according to the Columbia professor, the exact humidity to keep the film in good condition is maintained.

It was some four or five years ago, he stated, that the search for a good cigar began.

"When I got to thinking about the need for a good cigar, I found out that no matter how good it may be when it leaves its birthplace, it may soon cease to be good if too much steam heat dries out its moisture or too much humidity in the air makes it too damp."

Dr. McKee also learned that the moisture content of the perfect cigar to suit the American taste should be about 70 per cent.

"So I set to work to find a salt that would give 70 per cent humidity when in contact with the atmosphere and I found the most practicable one in common borax," he explained.

"I soaked a porous heavyweight paper in a solution of the salt, dried out the excess moisture and left the salt in the paper. When I put a piece of this paper in an envelope inside a cigar box, I found that however often the box was opened and whatever the temperature outside, the cigars maintained a constant humidity. The salt works both ways. When the humidity is too low it gives out moisture; when too high, it absorbs it."

Dr. McKee was turning his attention to keeping packages of cigarets in good condition when a friend complained that moisture was ruining many of his photographic accessories. It was because of this that Dr. McKee said he discovered that the "air-conditioning for goods" could be used in film cans.

During the world war Dr. McKee was director of the Ordnance School of Explosives and patented new kinds of dynamite. He has been associated with developing new kinds of cellulose-producing trees, an artificial fat for diabetes sufferers, a dried meat and fish process, a diamond making process and artificial wood.

His latest discovery, Dr. McKee expects, will be on view at the New York World's Fair.

▽

Exploiting RKO's "Gunga Din" at the Orpheum theatre in New Orleans, Gar Moore, press agent, lined up contestants at a prominent downtown bar and had them recite Kipling's famous poem while imbibing drinks, free on the theatre. Judges decided the best emoted performance while the speakers were well imbibed with grog.

▽

We'll wager that the cartoon business in Hollywood will soon be having a brand new college professor standing around in the vicinity of its employment windows. Dr. Robert Durant Field, a professor in the Harvard Fine Arts Department, has been dismissed. He's the "prof" who last year found that Walt Disney's Mickey Mouse was art; his espousal of little Mickey leading to a Harvard honorary master's degree for Disney.

Police Chief E. A. Garner of Sarasota, Florida, is a veritable William R. Ferguson, Leo the Lion's best showman at MGM.

Chief Garner recently installed a modern, two-way radio system to provide added police protection for Sarasota's 10,000 inhabitants. The town's budgeting had already been closed, so he decided to finance the purchase "on his own." He raised all but $400 of the necessary $2,400 through a series of public shows, benefit games, motor boat raffle, baseball and whatnot. He then arranged with the Radio Company for immediate installation of the equipment, with the understanding that the balance would be paid within a short time.

To get money for the final payment, Chief Garner decided on a wedding in a lion's cage. He got the lion and the cage all right, from the nearby winter quarters of the Ringling Circus. But his policemen now are out hunting people to put in it for the wedding, certain that enough Sarasotians will pay admission fees to the affair to bring him the necessary $400.

Chief Garner has designated H. M. Leighley, RCA police radio sales engineer from Daytona Beach to act as best man. As the man who sold the new radio system, Mr. Leighley had not bargained for an invitation to receive such a dubious honor. He says that, though he has never met lions socially in his work, he sees no way of getting around the invitation. After all, there is that matter of a $400 balance due.

▽

H. I. Phillips hears they are thinking of putting Kate Smith in that Rockefeller Center Theatre show and calling it "The American Weigh."

▽

Russell Birdwell, Hollywood movie press agent, has cause to rejoice. The radio broadcasters' ban on "I Ring Doorbells," song by Lou Forbes and W. W. Ferguson, inspired by Mr. Birdwell's book of the same title, has been lifted. Objection was made by National Broadcasting Company to such lyrics, written in headline style, as "Chorus girl takes millionaire, gun moll sticks up petting pair," "Mae West models rigid hip," "Gypsy Rose forgets to strip."

Substituted for these to gain NBC approval were, "Night club fan gets breath of air," "Tarzan trips in tree-top skip" and "Woman flier circles globe."

Messrs. Forbes and Ferguson and Birdwell can now go ringing doorbells on the air to their hearts' content.

▽

Latest daily press attention given to Warner Brothers' "Confessions Of a Nazi Spy," now in production, concerns the walkout from Warners' studio of one Horace Brown, an extra wearing a Nazi uniform, with swastika arm-band, who refused to obey Director Anatole Litvak's instructions to salute a character representing Adolph Hitler. "Not even in make-believe" would Horace raise his arm to the make-believe Hitler.

▽

It looked like a piece of real business when a gentleman telephoned our information department the other morning to inquire where he could purchase—outright and in a hurry—"at least 50 short subjects on operations." The "operations" turned out to be surgical.

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page* 43)

well made propaganda production. The everyday picture patron, who regulates his screen shopping on entertainment value, may consider this scenario sermon well intentioned, if rather muddled, socialized propaganda but lacking in widespread popular appeal.

After a preview showing of the film on the West Coast, during the screening of which many of the puzzled audience left before the finale, Gus McCarthy wrote: "This production seeks to put across a vital message. It also seeks to be melodramatic entertainment. It succeeds in neither objective."

Titled and thematically based on a sentence from one of President Roosevelt's speeches, the story tells of "Peter Cortlandt," socialite owner of rickety tenement fire traps, who is supported by "Mary Rogers" and her brother, "Joey," permanently crippled from a previous blaze, in an effort to rebuild the property into decent and safe dwellings. When family opposition from his sister-snob and his business manager threaten a court suit, the boy "Joey" fires the house and is burned to death. The lad's action spurs the wealthy realtor to begin demolition of the tenement holdings. According to the story's solution, it would seem that the best way to meet the slum problem is to have a bevy of young women from the Ghetto meet up with an equal number of plutocratic playboys, who are as socially minded and as generous as "Cortlandt" is drawn to be.

With the exception of Slyvia Sidney and Leif Erikson, the cast is composed for the most part of theatre performers, reading their lines in the style and intonation of their stage experience.

Previewed at a trade showing in New York. —JOSEPH F. COUGHLIN.

Producer, Harold Orlob. Distributed by Paramount Pictures. Director, Dudley Murphy. Author of stage play, Arthur Arent. Adapter, Dudley Murphy. Screen play, Oliver H. P. Garrett. Cameraman, William Miller. Assistant director, Saul Harrison. Art director, Walter Keller. Film editor, Duncan Mansfield. P.C.A. Certificate No. 02340. Running time, when seen in New York, 76 minutes. Release date, February 24, 1939. Adult audience classification.

Navy Secrets

(Monogram)

Timely Melodrama

Exhibitors alert to interests of the day have here a picture about which they can write ad copy fashioned directly after the headlines in the morning newspaper. A story about spies and their detection, told plainly and realistically, the film lays no claim to paralleling specific contemporary incident but paints a commanding picture of espionage operations such as newsprint readers have been taught to believe proceed steadily in this and other nations in peacetime as in war.

There is no whoopla or flagwaving. The hero, played by Grant Withers, does his chores for the secret service in businesslike fashion. The heroine, played by Fay Wray, serves her country without screaming about it. The place could be any seaport, the spies could be any nation's spies, and the time could be, doubtlessly is, now. The anti-American plotters are brought to justice without being made to seem fantastically clever or incongruously stupid at any time. It is a distinctly practical bit of film fiction.

The screen play by Harvey Gates, from a *Cosmopolitan* story by Steve Fisher, is a snug piece of composition. It disposes at once of a sailor in pay of foreign agents and introduces, without identifying him as such, an F.B.I. man posing as the traitorous seaman's buddy, intent on delivering an envelope from the traitor to an unnamed person ashore. He meets his buddy's supposed girl friend, who has seemed to be cooperating with him in the sale of naval information, and the two fall in love despite their mutual suspicion. The F. B. I. man makes his way through a series of seeming blunders to the spy leader, is captured, escapes, finally bringing the spies to justice. The romantic requirement is satisfied when the girl turns out to be a government operator also.

Direction by Howard Bretherton is smooth, steady and free of furbelows. Supervised by William T. Lackey for Scott R. Dunlap, Monogram production chief, the film takes espionage out of the realm of phantasy, strips it of glossy tradition and sets it before the audience as a plain and essentially inglorious institution. This makes the picture, somehow, a more potent treatment than gaudier predecessors in the same channel.

Previewed at the Monogram studio, Hollywood.—W. R. W.

Produced and distributed by Monogram. Supervised by William T. Lackey. Directed by Howard Bretherton. Screen play by Harvey Gates. Story by Steve Fisher. Photographed by Harry Neuman. Film editor, Russell Schoengarth. P. C. A. certificate No. 4885. Release date, Feb. 8, 1939. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

Steve	Grant Withers
Carol	Fay Wray
Nick	Dewey Robinson
Benje	Andre Cheron
Peter Droit	Robert Frazer
Jimmy	Craig Reynolds
Slavins	George Sorrell
Cronje	Wm. von Brincken
Daly	Joseph Crehan
Drunk	Arthur Housman

Fast and Loose

(MGM)

Comedy Melodrama

Not very often does a picture combine so completely so many different kinds of entertainment for variegated audiences as does "Fast and Loose." Less rarely does one contain so much ready-to-use showmanship value in cast, story and production detail.

From one viewpoint "Fast and Loose" is a comedy melodrama daubed with that tint of hokum that interests the masses. From another it's a smart, semi-sophisticated affair, the kind of picture that delights the smart set. It contains all the thrills and melodrama of the oldtime dime novels, all the comedy of the oldtime comic supplements, both blended to make a slick and suave attraction. Kneaded into it is a line of husband-wife love interest that overcomes wifely jealousy.

With a new pair of stars and an entirely new supporting cast featured, "Fast and Loose" is a continuation of the "Fast Company" idea, but improves it in every way. "Joel" and "Garda Sloane" are in the rare book business, which isn't doing very well, and so when the opportunity arises for him to indulge in his detective sideline, he is more than willing. Quickly he is involved in the forgery of a priceless manuscript that precipitates a family scandal and eventually leads to murder, but he solves it.

Entertainment that amuses, "Fast and Loose" also is a showman's show. For primary name value it has Robert Montgomery and Rosalind Russell in roles which they handle to the queen's taste. The supporting troupe, each of whom has a turn at being a principal, with facile ease speak the lines and go through the situations created for them by Harry Kurnitz, as directed by Edwin L. Marin.

As for exploitation possibilities, there are the who's-the-killer-and-why idea and the sustaining comedy and romance, name value and quality of production detail.

Previewed in the Village theatre, Westwood, Cal. When the audience wasn't holding its sides from laughter it was sitting on chair edges in tense suspense.—G. M.

Produced and distributed by MGM. Produced by Frederick Stephani. Directed by Edwin L. Marin. Original screen play by Harry Kurnitz. Elmo Veron, film editor. Photographed by George Folsey. P. C. A. certificate number 5023. Running time, 75 minutes. Release date: February 17, 1939. General audience classification.

CAST

Joel Sloane	Robert Montgomery
Garda Sloane	Rosalind Russell
Vincent Charlton	Reginald Owen
Nicholas Torrent	Ralph Morgan
Christopher Oates	Etienne Girardot
Dave Hilliard	Alan Dinehart
Christina Torrent	Jo Ann Sayers
Bobby Neville	Joan Marsh
Phil Sergeant	Anthony Allan
Gerald Torrent	Tom Collins
"Lucky" Nolan	Sidney Blackmer
Forbes	Donald Douglas
Wilkes	Ian Wolfe
Mrs. Torrent	Mary Forbes
Craddock	Leonard Carey

Stolen Life

(Orion-Paramount)

Emotional Melodrama

Here is what British production seldom is able to offer, an essentially star film. Elizabeth Bergner's following on both sides of the Atlantic may not be in the same category as that of Shirley Temple or George Formby, but it is a following, and most of the potential audiences for "Stolen Life" will be drawn by personal strands and the prospects of brilliant acting. That being so, they will get full esthetic and commercial satisfaction, for the star probably has not registered more effectively than in this dual role drama. The psychological nature of the theme and the predominant concern with feminine emotions and reactions suggest a mainly feminine appeal, but the sensitivity of the treatment, withal its funereal tempo, the intense dramatic element, and the high polish with which the production has been made, obviously will help to establish a repute for the film, one of Paramount's major quota acquisitions, with the more discerning audience.

The picture has a characteristically psychological flavor. It is the story of twin sisters, one of whom loves the explorer married by her more flirtatious sister and who seeks to palm herself off as the latter, drowned at sea. It is obviously a trespass on the grounds of narrative plausibility, but actually the sensibility of Czinner's handling of the situation, and the sympathy of Miss Bergner's portrayol, more than cover up the dramatic frailties. Indeed the final passages of the film, when the poseuse finds herself saddled with the weight of her dead sister's illicit loves, and faces the unspoken confusion of the wondering husband, are probably the most telling in a neatly contrived film.

The setting moves from Switzerland to London, and from Brittany to the English countryside, with a flash or two of Tibet, and Athens, and a Paramount British News sequence. The Breton scenes, thanks to one or two capable French actors and a lashing storm sequence, are unusually effective. The whole film has sheen.

The public for such films as this is obviously the more discerning and adult public. It has superlative production quality.

Shown to a trade and press audience, the film, though generally criticized on the grounds of slowness, especially its opening, was received

(*Continued on page* 50)

Another In EDWARD SMALL'S Royal Family Of Hits!

1. COUNT of Monte Cristo
2. DUKE of West Point
3. KING of the Turf

THE Film DAILY

THRILLING RACE - TRACK MELLER WITH STRONG EMOTIONAL PUNCH IN A FATHER-SON THEME.

A highly emotionalized story of the race-track, with high voltage hoke content, but good hoke that makes for swell audience reaction. Adolphe Menjou is the down-and-out who was once a great race-track figure controlling a famous stable. A crooked race framed on him resulting in the death of his favorite jockey and horse sent him to the dogs and drink. When the play opens, he is stealing a ride on a horse-car through the friendly gesture of Roger Daniel, who is stable boy for a racing outfit. The result of the friendship throws the two together. They acquire a skittish horse with a couple of dollars, and with the skillful training of the old master, the boy riding, they eventually work up to a sizable bankroll by taking several minor races. Then into the business of the crooked bookie-gambler ring, with the gang trying to get the old timer and the boy to play along with them. Meanwhile it is disclosed that the kid has run away from a nice home in the East, and the audience is let in on the fact that Menjou is the boy's father, the youngster having been born after the mother left the hopelessly drunken race track celeb. Here the sentimental and emotional material is worked up, with the struggle between the mother and father for possession of the youngster, the mother feeling that the boy's life will be ruined if he stays in the race game. Finally the father is sold that she is right. He makes himself out a cheap gambler and a crooked racing owner in the eyes of the youth on purpose to kill his love for the track and horses. He frames the big race with the gambling crowd, with their great colt to lose when it was rated a sure winner with the public, and gets the boy to promise to throw the race. But the youngster's love for the horse won't let him pull him in, and he goes through to win in a driving finish. The ending is different, with the youngster going back to his home and believing that his "boss" was just another crooked gambler, never knowing it was his own dad making the big sacrifice. Pure sentimental hoke, but effective. Fine performance by Menjou. The youngster, Roger Daniel, is great. Dolores Costello charming as of old as the mother. Director Alfred E. Green got all the thrill and sentimental values out of it.

MOTION PICTURE
DAILY

New York Previews

"King of the Turf"

(Small-United Artists)

Here is a picture that will appeal to all, whether they are interested in horse racing or not. Adolphe Menjou, as Jim Mason the trainer who drank himself from the top of the heap to the gutter, makes it an all 'round picture, ably abetted by Roger Daniel, a 14-year-old, who will be heard from unless all signs fail. As Goldie, a runaway who loved horses more than his home in Westchester, Daniel brings Mason back on top, after a series of exciting episodes centering around the Gold Cup, which Goldie wins with Red Gold, Mason's "two-buck" horse.

Although racing is the theme, there is a deeper note, which, less ably handled than it was by the adept Menjou, would have been almost a sermon to runaway boys. It gives the other side of the picture, which the boy, seeing only the glory of his great adventure, does not see. Dolores Costello, stalwart trouper that she is, helps Menjou mightily in keeping the story from sermonizing too strongly while putting over the wise advice to runaway boys or prospective runaways.

Although the "big race," in which Goldie wins for Mason, is the highlight of the picture and is packed with all the thrills that have filled so many real classics of the turf, the really great scene is one between Menjou and Daniel. In it Menjou, simulating drunkenness, tries to make Goldie go back to his mother by pretending to enter into a double cross with a bunch of track gamblers. Menjou, in his quiet way, puts it over while Daniel reaches real heights for a boy of 14. So smoothly do the two work together, however, and so gripping the scene that there is no question of stealing it.

"King of the Turf" should be box-office, without question.

EDWARD SMALL
presents
ADOLPHE MENJOU
in

KING OF THE TURF

with
DOLORES COSTELLO · ROGER DANIEL · WALTER ABEL
ALAN DINEHART · HAROLD HUBER · WILLIAM DEMAREST
Screenplay by GEORGE BRUCE · Directed by ALFRED E. GREEN

RELEASED THRU UNITED ARTISTS

(Continued from page 48)

with the respect, and gratification, accorded caviar or classical music, as the tops for Bergner, and an asset to Paramount's output.—Aubrey Flanagan.

An Orion production. Distributed by Paramount. Produced and directed by Paul Czinner. Associate producer, Anthony Havelock-Allan. Assistant director, J. Rix. Adapted from the novel of K. J. Benes by Margaret Kennedy. Photography, Phillip Tannura. Art director, John Bryan. Editor, Frederick Wilson. Music, William Walton. Costumes, Joe Strassner. Western Electric recording. Running time, 92 minutes. Adult audience classification.

CAST

Sylvina Martina	Elizabeth Bergner
Alan McKenzie	Michael Redgrave
Thomas E. Lawrence	Wilfred Lawson
Aunt Helen	Mable Terry Lewis
Morgan	Richard Ainley
Garrett	Kenneth Buckley
Old Pauliac	Danielle Mendaille
The Doctor	Pierre Jouvenet
The Nurse	Stella Arbenina
Maturin	Kaye Seeley
Demangeon	Ernest Ferney
The Clerk	Cot D'Ordan
Eileen, Sylvina's maid	Dorice Fordred
The Cook	Annie Esmond
Karal Anderson	Clement McCallin
Professor Bardesley	Oliver Johnston

School for Husbands

(J. H. Hoffberg)

Farce Comedy

This is an amiable British farce comedy subtitled "A Comedy for Wives." Adult fare, the picture concerns two married couples, close friends, and a dashing bachelor who is a bit of a novelist on contemporary manners. One of the wives imagines herself in love with the novelist while the other pretends to be infatuated with him in an attempt to discourage her friend. The husbands are in the dark as to how to cope with the situation, until the novelist points out a possible solution.

The novelist is played by Rex Harrison, who had important roles in "The Citadel" and "Storm in a Teacup." The wives are played by Diana Churchill and June Clyde. The husbands, the Milquetoast type, are Romney Brent and Henry Kendall.

It is for the most part conversational, which rather limits its appeal to a special clientele. It is sophisticated comedy, although the ending has both couples happily reunited.

The picture was seen at the Little Carnegie theatre in New York, which specializes in foreign films and in revivals of old favorites. The film was heartily appreciated by an afternoon audience which chuckled in evident enjoyment of the situations and dialogue.—Paul C. Mooney, Jr.

Distributed by J. H. Hoffberg, New York. A Richard Wainwright Production. From the play by Frederick Jackson. Directed by Andrew Marton. Running time, 70 minutes. Release date, February 6, 1939. Adult audience classification.

CAST

Leonard Drummond	Rex Harrison
Diana Cheswick	June Clyde
Morgan Cheswick	Romney Brent
Marion Carter	Diana Churchill
Geoffrey Carter	Henry Kendall

Trapped in the Sky

(Columbia-Darmour)

Spy Hunt

Today's news events are this picture's showmanship material. Headlines will continue to generate public interest in the subject treated. The story and production take topical advantage of timely happenings.

Here's what happens. A radically new type of fighting plane, of great military value, has been offered the government. Electrically powered by remote control, it is noiseless. The first test flight ends in a crash. "Major Roston" suspects sabotage. He also suspects that foreign agencies are responsible for it.

So discharged from the army that he appears to be in disgrace and vengeful, his first two contacts with possible suspects are shattered when "Carol Rayder" and "Dure" are mysteriously slain, but their deaths lead him to a new trail. From them, "Fornay" and "Mann," he discovers that a mighty effort is being made to disprove the new plane's value, but he also learns they are agents for a government that wants it. He also comes to suspect who the sabotager is. Another plane has been built under the strictest of military secrecy. "Roston" lures its inventor, "Fielding," into the machine. In the air, as death threatens, he forces a confession.

There is no love interest and no comedy. It will be noted also that the secret of the sabotager's identity has been concealed until the final few moments, heightening the suspense. This treatment, skillfully worked into the theme by the author, Eric Taylor, and screenplay writers Taylor and Gordon Rigby, and accentuated in production detail by director Lewis D. Collins, takes the picture out of the realm of formula.

Previewed at the Talisman Studio projection room, Hollywood.— G. M.

Distributed by Columbia. Produced by Larry Darmour. Directed by Lewis D. Collins. Original story by Eric Taylor. Screen play by Eric Taylor and Gordon Rigby. Carl Hiecke, assistant director. Dwight Caldwell, film editor. Photographed by James S. Brown. P. C. A. certificate number 5074. Running time, 60 minutes, when seen in Hollywood. Release date: Not determined. General audience classification.

CAST

Major Roston	Jack Holt
William Fornay	C. Henry Gordon
Colonel Whalen	Ralph Morgan
Carol Rayder	Katherine De Mille
General Moody	Paul Everton
Jules Mann	Sidney Blackmer
Joseph Dure	Ivan Lebedeff
Lt. Gray	Regis Toomey
Fielding	Holmes Herbert

The Saint Strikes Back

(RKO Radio)

Comedy Melodrama

The writings of Leslie Charteris, particularly the "Saint" stories, are among the most widely read of current detective fiction. He has written more than 20 novels, and scores of magazine stories, based on this peculiar character, "Simon Templar," society figure also called "The Saint."

The fictional character is presented by RKO for the second time in "The Saint Strikes Back," a comedy melodrama which builds excitingly to a smashing finish. George Sanders succeeds Louis Hayward as "The Saint," a mysterious figure who floats between society and the underworld in a crusade against crime.

Supporting Sanders are Wendy Barrie, Jonathan Hale, Jerome Cowan, Neil Hamilton, Barry Fitzgerald, Robert Elliott, Russell Hopton, Edward Gargan, Robert Strange, Gilbert Emery, James Burke and Nella Walker.

Credit for crisp direction goes to John Farrow, and for the screenplay, which held the preview audience thoroughly, goes to John Farrow. Robert Sisk produced, under general supervision of Lee Marcus.

"The Saint" this time goes to San Francisco to help a pretty girl whose father was discharged in disgrace from the police department. After several murders, and great danger to himself, "The Saint" vindicates the father, since deceased, returns the girl to respectability, and defeats the real criminals.

Previewed at the Alexander theatre, Glendale, Cal., to an enthusiastic audience.—V. K.

Produced and distributed by RKO. Produced by Robert Sisk. Directed by John Farrow. Production executive, Lee Marcus. Screenplay by John Twist. From a novel, "Angels of Doom," by Leslie Charteris. Musical director, Roy Webb. Photographed by Frank Redman. Art direction, Van Nest Polglase. Associate, Albert D'Agostino. Gowns by Renie. Edited by Jack Hively. P. C. A. certificate No. 4964. Running time, when seen in Glendale, 64 minutes. Release date, March 10, 1939. General audience classification.

CAST

Simon Templar	George Sanders
Val Travers	Wendy Barrie
Inspector Fernack	Jonathan Hale
Cullis	Jerome Cowan
Allan Breck	Neil Hamilton
Zipper Dyson	Barry Fitzgerald
Webster	Robert Elliott
Harry Donnell	Russell Hopton
Pinky Budd	Edward Gargan
Commissioner	Robert Strange
Martin Eastman	Gilbert Emery
Secretary	James Burke
Mrs. Fernack	Nella Walker

What a Man!

(Phoenix - British Lion)

Local Comedy

The local humorous and frank unsophistication of story and treatment, though its director has a reputation among the intelligensia, indicate immediately that the appeal of this Yorkshire comedy vehicle for the droll Sydney Howard is aimed directly at the least mature of patrons. Indeed, the lowest common denominator of comedy entertainment would seem to be the test, disarming the critic of his more surgical weapons.

Howard, with his pantomimic and provincially pawky humors, is cast as a local photographer and scoutmaster running for the Mayor's chain of office. There is slapstick, with the camera tripod and falls of chimney soot, staircase tumbles and wet tar. Howard is incidentally suspected of embezzling the slate club money, but comes out, with banner flying and brass bands braying, to end up as Mayor.

Howard has a following here, as is fitting for a comedian who has the very essence of clowning at his command, but here it seems localized, though there are one or two passages, such a Chinese vase-breaking episode, that should draw laughter.

Supporting Howard is the generously moulded Vera Pearce, as his better half.

Technically the film strikes the high standard for which the Beaconsfield Studios are noted, particularly in Ernest Palmer's camera work.

Seen "cold" in a London preview theatre.—Aubrey Flanagan.

A Phoenix Film. Distributed by British Lion. Produced by Hugh Percival. Directed by Edmond Greville. Screen play, Basil Mason. Photography, Ernest Palmer. Art director, Norman G. Arnold. Editor, Ray Pitt. General audience classification. Running time, 74 minutes.

CAST

Samuel Pennyfeather	Sydney Howard
Emily Pennyfeather	Vera Pearce
The Mayor	Ivor Barnard
Daisy Pennyfeather	Jennie Laird
Sergeant Bull	H. F. Maltby
Lord Bromwich	Robert Adair
Harold Bull	John Singer
Mr. Simpkins	Frank Cochrane
Mr. Slocombe	Alfred Wellesley
Walter Wakeling	Frederick Bradshaw

With a Smile

(Malmar)

French Musical Comedy

In a play written by Louis Verneuill, Maurice Chevalier of France returns to the American screen. Produced by Pathe Cinema Productions and distributed by Malmar, the musical comedy is sparkling entertainment, with ample opportunity for Chevalier to use the mimicry that made him so well liked in this country. With superimposed English titles by Herman G. Weinberg, the dialogue is fast and witty.

"Victor Larnois" arrives penniless in Paris and makes the acquaintance of "Gisele," a chorus girl. "Victor" obtains the job as doorman at the theatre, and rises to a partnership in the show with "M. Villary." With the help of "Gisele," whom he has married, "Victor" tricks "Villary" into selling out to him.

To gain social prestige "Victor" turns to the director of the Opera in Paris and by chance unearths a scandal in which the director's wife was implicated many years earlier. For his silence "Victor" gets the position of manager of the opera. "Villary" has become a panhandler. "Victor" gives him the job as his secretary, and all are content.

Marie Glory, Andre Lefaur and Paule Andral lead the support in a swiftly paced picture.

Reviewed at the Fifth Avenue Playhouse in

(Continued on page 52)

My Next Production

BERNARD
SHAW'S

"DOCTOR'S DILEMMA"

Gabriel Pascal

Distributed by
METRO-GOLDWYN-MAYER

Current Clean-Up
"PYGMALION"

(*Continued from page 50*)

New York, where the audience gave hearty applause.—GEORGE SPIRES.

Produced by Pathe Cinema Productions and distributed by Malmar. Directed by Maurice Tourneur. From the play "Avec le Sourire" by Louis Verneuill. Original music and songs by Marcel Lattes and Borel Clerc. Photography by Thirad and Nee. Sets and design by Carre and Cartigny. Release date, February 4, 1939. Running time, 79 minutes. General audience classification.

CAST

Victor Larnois	Maurice Chevalier
Gisele	Marie Glory
M. Villlary	Andre Lefaur
Mme. Vallary	Paule Andral
Pascaud	Marcel Vallee
Superintendent of Opera	Marcel Simon
The Cashier	Milly Mathis

The Nine Million

(Warner Brothers)

The Refugee Problem

The acute social problem of refugees, a problem of long standing and the subject of increased interest since the recent Germany action, is the subject here of a plea for tolerance. The handling of the material is in the form of compilation of newsreel shots, both old and current, principally devoted to showing refugees on the march and also including scenes of bombings and ruins and of homeless people. It is essentially a documentary-type compilation. It is a bitter indictment of "man's inhumanity to man" and in its ending makes a case for America and the tolerance of the New World. In the concluding scenes a group of "refugees" arriving in New York harbor aboard a liner sing "My New Homeland," written expressly for the film by Irving Caesar and Leo Edwards. The dialogue is by Burnett Hershey and narrated by Dwight Weist. A sepia tint enlivens the subject. Running time, nine minutes.

The March of Time, Vol. 5, No. 7

(RKO Radio)

Boy Scouts and Mexico

Concurrent with the twenty-ninth anniversary of the Boy Scouts, March of Time has devoted a portion of the latest issue to their special training in handicraft and first aid, showing their usefulness in times of stress and disaster. England and France, seeing in the movement a strengthening of a democracy, are behind Boy Scout advancement in their countries. The second section of this issue deals with the confiscation of property in Mexico under the rule of President Lazaro Cardenas, whose program to help the lower classes has brought construction of new highways and the expenditure of one-fifth of the budget on education. To pay for these improvements Mexico has levied taxes on its oil industry, 90 per cent British and American owned. The oil companies' reprisals, the motion picture points out, have caused oil production to drop nearly one-half, with a grave effect on finances of Mexico. . Running time, 19 minutes.

My Friend the Monkey

(Paramount)

Betty Boop

Pudgy the Pup now is forced to share the affections of Betty Boop with a frisky monkey. Betty adopts the simian cutup as a means of social education for Pudgy. When the pup has run his monkey rival off the scene, Betty pops in with the announcement of permanent adoption of the intruder and poor Pudgy passes out.—Running time, seven minutes.

Wild and Bully

(Universal)

Mentone Musical Comedy

A potpourri of entertainment ranging from a cowboy band to a Broadway blues singer, with a male novelty tap dancer, a family of trick skaters and a group of men singers billed in between, this Mentone Musical Comedy offers a grade of talent that runs from the exceptional to the mediocre. Highlights of the vaudeville turn are the dancing and rope skipping of Bob Parker and the roller skating of the Carter clan. Texas Jim Lewis and his Lone Star Cowboys offer some wide open spaces orchestrations. Lillian Carmen chants in a White Stem moan about the gypsy in her soul. Master of ceremonies is J. Harold Murray of "Rio Rita" repute, who also sings.—Running time, 19 minutes.

They Live Again

(MGM)

The Story of Insulin

An entertaining and educational Leo, Jr.'s Miniature describes the discovery of insulin. The film traces the careers of Fred Banting and Charles Best, Canadian doctors, and co-discoverers of the serum. Their roles are portrayed by Emmet Vogan, who studied under Dr. Banting at Toronto University, and Rowland Varno, former pre-medical student. It was directed by Fred Zinneman and is narrated by John Nesbitt. Running time, 10 minutes.

A Night in a Music Hall

(Columbia)

Variety Program

This is a vaudeville type subject featuring a Fanchon and Marco troupe. Pinky Tomlin is master of ceremonies and sings his latest composition, "If It Wasn't for the Moon." Others are Natalia Kelly, comedienne and mimic; Betty Atkinson, acrobatic dancer; Estelle Preston, The Fanchonettes, The Majorettes and Ben Black's Hollywood Orchestra. Running time, 10½ minutes.

Hold Your Breath

(Paramount)

Grantland Rice Sportlight

This one-reel submarine sport short is certain to hold the interest as well as the breath of any audience. Photographed in and under the crystal clear waters of Silver Springs, Fla., the miniature offers a sub surface track meet. The talent paraded across the sandy stage vies in spring races, relay races, shot put exhibitions, high jump contests, hurdle heats, parallel bar exhibitions and a tug-of-war. There is even a briny deep gallery of spectators and a liquid press section. Photography matches the swimmers' art.—Running time, 10 minutes.

Happy Birthday

(Columbia)

Cartoon

Scrappy is the surprised youngster at a birthday party his little friends have arranged. An uninvited brat crashes the party and proceeds to disrupt the affair. The other youngsters leave in a huff, but the interloper stays on to contribute her final gesture, sabotaging the birthday cake. Running time, six minutes.

Customers Wanted

(Paramount)

Popeye

Concerned with the rivalry of those perennial enemies, Popeye and Bluto, this latest sailor man sally has funny gags, amusing situations and some clever drawings. The spinach fanatic and his rival run opposite sideshow concessions. Wimpy is the spieler. A penny peep show contraption is cleverly utilized to demonstrate the contrasting feats of virility of the respective rivals. The high point of laughter will be reached at the finale when Wimpv commercializes the battle that is raging between Popeye and Bluto for what looks to be like an above average gross.

Peaceful Neighbors

(Columbia)

Scrappy Cartoon

Two families of hens go to war over the farm yard boundary lines. Peace-loving doves who have watched the development of the feud decide to end the conflict. They substitute bonbons for bombs, perfume for gas and flowers for bullets. Each side believes the bombardment to be a peace gesture from the enemy and the ruse succeeds. It is an entertaining cartoon with humorous touches that should please all.—Running time, 8 minutes.

Practical Jokers

(MGM)

Our Gang Revenge

The fate of the neighborhood bully from now on may receive a considerable turn for the worse if the kiddie followers of Our Gang adventures put into serious practice the hint offered in this juvenile number on how to handle the corner roughneck. When Alfalfa, Spanky and company are invited to Butch's birthday party, the boys decide to teach the street's practical joker with his own type of humor. The lads plant a large sized firecracker in the festive cake and plan to watch the fun fly. But Alfalfa is designated to be the bearer of the cake and Spanky, Porky and Buckwheat are commissioned to form an accompanying delegation for the gift bearer. The sequence wherein Alfalfa must sing an agonized ditty while the cake in his hands is being prepared for explosion makes one of the funniest portions to be found in any of the Gang productions.—Running time, nine minutes.

Community Sing (No. 5)

(Columbia)

Sons of the Pioneers

The fifth number of the third Community Sing series features the excellent singing of the Sons of the Pioneers, with Stanley Brown as master of ceremonies. The songs are "Me and My Shadow," "That Old Gang of Mine," "Oh, How I Miss You Tonight," "Oh, What a Pal Was Mary," "Dear Old Pal of Mine," and "Gee, but It's Great to Meet a Friend from Your Home Town."

Flying G-Men

(Columbia)

Serial

The title of this latest Columbia serial appropriately indicates what follows cinematically. The story concerns foreign spies, a phase of international activity much in the news of late, and is especially concerned with the spy scare as it revolves around aviation. Ruthlessly a spy ring goes about stealing aviation plans. Sabotage frequently is employed. Four flying G-Men are assigned. One becomes the Black Falcon, his identity to be withheld until the last chapter. Around him and his exploits the plot is developed. The first chapter augurs well, with plenty of action. Aerial maneuvers and sky battles vie with fights and intrigue on land. The cast includes Robert Paige, Richard Fiske, James Craig, Lorna Gray and Sammy McKim. The chapter play was directed by Ray Taylor and James W. Horne from a screen play by Robert E. Kent, Basil Dickey and Sherman Lowe. Running time, first chapter, three reels.

Washington Parade (No. 2)

(Columbia)

White House Tour

The camera takes us inside the presidential mansion into some of the most famous rooms in history, the East Room, where great receptions are held, the Blue Room, the Red Room, the Green Room, the Oval Room and the executive offices. Finally are given scenes from one of the President's press conferences, climaxing an interesting short subject.—Running time, 10 minutes.

WARNED TO FILE TAX RETURNS ON TIME

Taxpayers in the motion picture industry this week were warned by the Treasury Department at Washington that extensions of time in which to file income returns for 1938, due March 15, will be granted only in "extremely meritorious" cases, and only upon a showing that filing within the prescribed time will be physically impossible. The department's general warning was directed especially to attorneys and accountants.

The best reasons for failure to file individual returns in time, the department suggested, will be illness of the taxpayer or unavoidable absence from the United States. No reasons were suggested for corporations, but they were warned that mere inability of attorneys or accountants to prepare returns in time will not be accepted.

All requests for extensions must state the reasons why more time is desired, and must be supported by affidavits. In the case of corporations, requests must be filed by an officer of the company and will not be accepted from attorneys or accountants.

Warner Brothers and Telecast In Deal

Telecast Corporation of America, formed to act as national distributors of transcribed air shows, has contracted to serve Warner Brothers. The initial Warner transcription series is "Adventures of Uncle Jimmy," now in production.

Under deals now in negotiation, other producers along with Warners will distribute through Telecast. Telecast Corporation itself will not indulge in production except on a financing basis with outside producers in return for distribution rights.

Opening Cleveland Office

Lee Goldberg, head of Big Feature Rights, will open a Cleveland office March 1st to handle distribution of his independent product in northern Ohio. Carl Scheuch, formerly of Monogram, and Bernard Rubin, from the Morris Liberman Company, will be in charge of the office.

Rosener Forms Sales Company

Herbert Rosener, operator of eight foreign language theatres on the Pacific Coast and in Kansas City and Cleveland, has organized Prestige Pictures to handle distribution of independently produced foreign films on the west coast. Headquarters are in San Francisco. The first release is "Moonlight Sonata."

Canadian Exchange Opened

Colonial Pictures, Ltd., have begun operations in Toronto as a new independent exchange under the direction of B. W. Silver as managing director, with Mike Goodman in charge of the exploitation department. Other branches in the Dominion are planned.

50-CITY ROADSHOW NOT COMPETITION, SAYS GE

But Film Will Be "Lifted" Later to Show in Theatres, Says General Electric Executive

General Electric spokesmen in New York this week described as "groundless" any exhibitor fears that the GE "road show," so called, to be booked into 50 large cities and purportedly for showing only to its distributors and their clients, constitutes competition to motion picture theatres.

When General Electric embarked upon a similar "film-caravan" plan in 1937, with a feature motion picture entitled "From Now On," there were loud exhibitor protests, though the company claimed it was arranging shows in the forenoons.

The company, which says that hotel and other auditoriums will be used, is suggesting to its distributors that they invite their guests for luncheons, and arrange the showings immediately afterwards.

Motion Picture and Playlet

The new road show, entitled "Get Over Into the Clover," is divided into two units, east and west, and is a combination of merchandising talk, a motion picture carrying the title of the show, and a playlet with professional actors. With the shows are traveling the actors, motion picture projectionists, advance publicity agents, business managers, stage crews and sets. The eastern unit opened in New Orleans Wednesday, and the western unit is to open Friday, in St. Louis.

GE Paying Bill

"Our shows will be paid for by the company only," said a General Electric official. "Our appliance and merchandising departments, in Cleveland and Bridgeport, take care of everything. The local distributor just issues the invitations. The company also chooses the sites, and the shows and the scenery are designed for hotel ballrooms.

"The shows are only for the distributors and their dealers, and local utility people."

The executive said that 2,500 to 3,000 are expected at each showing.

"Lifting" Film for Theatres

"Each distributor has several hundred dealers," he explained. "And then there are several hundred small 'variety' stores, and department store representatives.

"The general public would be pretty bored with the advertising in these shows."

However, he added that "the picture itself will probably be 'lifted' and used, after the present shows end their tours, in regular motion picture theatres, as an institutional piece."

The picture, produced by the Tri-State Production Company of Cleveland, was filmed in practically every GE manufacturing plant. The director was Ray Culley, the narrator Alois Havrilla. Principals are GE executives, factory workers, and technicians. The theme is "the portrait of a corporation."

The stage show was produced under the joint direction of A. L. Scaife and Roy Johnson, advertising and sales promotion managers. Carl Robbins, of the Cleveland division, wrote the play, integrating the talks, acting and picture.

Seven Actors in Each Troupe

There are seven professional actors in each troupe, hired on Actors' Equity contracts.

The complete schedule for "Get Over Into Clover" follows:

Eastern unit: New Orleans, February 8; Memphis, February 10; Little Rock, February 13; Birmingham, February 16; St. Petersburg, February 13; Nashville, February 17; Atlanta, February 20; Columbia, February 23; Raleigh, February 24; Richmond, February 27; Charleston, March 1; Cincinnati, March 3; Louisville, March 6; Indianapolis, March 7; Columbus, March 8; Pittsburgh, March 10; Washington, March 13; Baltimore, March 14; Philadelphia, March 15; Williamsport, March 17; Lancaster, March 20; Allentown, March 22; Newark, March 23; New York, March 24; Hartford, March 27; Providence, March 28; Boston, March 29; Schenectady, March 31; Syracuse, April 3, and Buffalo, April 4.

Western unit: St. Louis, February 10; Kansas City, February 13; Houston, February 16; San Antonio, February 17; Los Angeles, February 20; Fresno, February 23; San Francisco, February 27; Portland, March 2; Seattle, March 3; Salt Lake City, March 8; Denver, March 10; Omaha, March 13; Rock Island, March 17; St. Paul, March 20; Milwaukee, March 22; Chicago, March 23; South Bend, March 24; Detroit, March 27; Toledo, March 28, and Cleveland, March 29.

W. I. Wilt is advance publicity agent of the eastern group, G. R. LaWall of the western unit.

Recorded Music Unit to Go Ahead Despite Union Tilt

With the decision of Kenneth O'Brien, New York, supreme court justice, granting an injunction to Opera on Tour, Inc., against the American Federation of Musicians and the International Alliance of Stage and Theatrical Employees, due to be signed this week, sponsors of "Vode-Vision," a similar project using live talent and recorded music, were planning to go ahead with their own project.

Judge O'Brien's decision forbids the two unions from interfering with the business of the opera company.

Judge O'Brien ruled that the AFM had no legitimate labor dispute with the company; that the IATSE had no right to order its members not to work for the company, not being a direct party to any dispute.

Forecasting the reversal of Judge O'Brien's decision in the appellate division of New York State, Henry A. Friedman, attorney for the unions, planned to go ahead with an appeal.

At the offices of "Vode-Vision," 1560 Broadway, New York City, it was said that, after conferences this week and last, with their own attorneys, and with Kadel, Sheils, and Weiss, attorneys for the opera company, "Vode-Vision" would proceed with its plans.

"Vode-Vision" stopped production of further units, after a tour with one unit in the middle of last year, in Pennsylvania cities.

At the offices of "Vode-Vision" this week it was declared that "if Weber (Joseph Weber, president of the AFM) continues to forbid his musicians to supply music to us, he's in contempt of court."

The Associacion Mexicana de Productores de Peliculas (Association of Mexican Motion Picture Producers) has elected Manuel Rivas president. The former president, Juan Pezet, was elected to the post of secretary and general manager. Salvador Bueno was named treasurer.

TEXT OF ALLIED PLAN

A commentary on the accompanying text of Allied's trade practice proposals together with news reports on other developments in that field appears on page 15.

PREAMBLE

The signatories hereto, being distributors of motion pictures, in order to promote a more harmonious relationship and to improve competitive conditions in the motion picture industry, and after consultation with representatives of the several organized groups of motion picture exhibitors, hereby severally bind themselves to the observance of the principles, policies and practices set forth herein in the licensing and distribution of motion pictures in continental U. S.

I. CANCELLATION PRIVILEGE

(1) **Cancellation as a matter of right.** Whenever an exhibitor contracts for all of the feature motion pictures offered by a distributor at any one time, the exhibitor shall have the right to exclude therefrom, without payment of the film rentals therefor, not to exceed 20 per cent of the total number if the film rentals for all average not more than $100 per picture, 15 per cent if the film rentals average in excess of $100 and not in excess of $250 per picture, and 10 per cent if the film rentals average in excess of $250 per picture.

In determining the number of pictures that may be excluded under the foregoing percentages, fractions of one-half or more shall be counted as one and fractions of less than one-half shall not be counted.

Westerns produced in groups or series and connected by a common star or continued story, reissues, and foreigns (except those produced abroad in the English language by an American producer or distributor, or a subsidiary thereof) shall not be counted in determining the number of features offered or licensed or the number which may be excluded. For the purpose of this paragraph, westerns produced as aforesaid, re-issues, and foreigns (except as aforesaid) shall be deemed to be separate groups, and if licensed on the same agreement as other features, shall be separately listed. Each such group shall be subject to exclusion by the exhibitor on the same basis and subject to the same terms and conditions as herein set forth.

In computing the average film rental per picture for the purpose of determining the extent of the exhibitor's cancellation right, the film rentals of pictures to be played in whole or in part on a percentage of the gross receipts of exhibition shall be determined as provided in the margin.[1]

The exercise by any exhibitor of the cancellation privilege herein granted shall be subject to the following terms and conditions:

1. As to each picture which the exhibitor may choose to exclude, he shall give the distributor written notice of such exclusion within 10 days after the mailing by the distributor of the first notice of the availability of that picture.

2. The exhibitor shall not at the time of giving such written notice be in material default under the license agreement.

3. The exclusions shall be exercised proportionately among the several price brackets provided for in the license agreement as outlined in the margin[2]; but any number of exclusions, up to the total allowed, may be made out of the lowest price bracket.

4. If any exhibitor having the right to do so fails to eliminate one or more pictures from the upper brackets, he shall, for each such picture, have the right to eliminate one picture from the lowest bracket; except that if at the time he chooses to make such elimination there are no unplayed available pictures in the lowest price bracket, he may exercise such right in the next lowest bracket.

5. Upon the exclusion of any feature motion picture under this provision the license therefor and all rights thereunder shall terminate and revert to the distributor and shall be charged against the number of exclusions to which the exhibitor may be entitled whether or not a new license agreement for the exhibition thereof is subsequently entered into by the exhibitor.

6. All disputes growing out of the exercise or attempted exercise by exhibitors of the privilege herein granted shall be submitted to arbitration.

(2) **Cancellation for cause.** An exhibitor shall have the right, in addition to the exclusion privilege provided for above, to exclude from any license agreement any picture which may be locally offensive on moral, religious, or racial grounds, provided he gives the distributor written notice, within 14 days after the conclusion of its first exhibition in the exchange territory out of which the exhibitor is served, of his desire to exclude such picture, specifying the reasons therefor. In the event of a dispute as to whether or not a picture is in fact locally offensive, it shall be submitted to arbitration.

II. TRADE ANNOUNCEMENT.

(No change—elimination recommended)

Each distributor shall make general trade announcement at or prior to the beginning of each of its seasons, containing such information as it may be practicable to give of all motion pictures completely or actually in production then intended for release during such season, it being understood that the completion of such pictures actually in production and the making of such other pictures which it is intended to produce are subject to the hazards and uncertainties of the business and they may not be completed or produced, as planned.

III. EXHIBITOR'S LIMITED PLAYING TIME

Whenever an exhibitor is unable to contract for the total number of pictures offered by a distributor because his playing time is so preempted by prior commitments that he can not, without altering the operating policy of his theatre, reasonably use that many additional pictures, the distributor will then offer to the exhibitor such lesser number as may be agreed upon, or, lacking such agreement, such number as may be determined by arbitration to be the maximum number of pictures that can reasonably be used by the exhibitor; provided, that the distributor shall have the right at any time before an agreement with such exhibitor has been approved to solicit a contract from or to license all or any of its pictures to any other exhibitor.

IV. PREFERRED PLAYING TIME.

(1) **Flat rentals and guarantees.**. A distributor will not exercise the right which it may have under a license agreement to designate feature pictures for preferred playing time in respect of any picture for which the film rental is either a fixed sum or is to be computed in whole or in part upon a percentage of the gross receipts of exhibition with a fixed minimum sum guaranteed.

(2) **Unsuitable pictures.** If a distributor shall exercise the right which it may have under a license agreement to designate straight percentage pictures for preferred playing time in respect of any picture deemed by the exhibitor to be unsuitable for such playing time, and the exhibitor shall give the distributor written notice of his objections thereto and the reasons therefor within seven days after the mailing of notice of such designation, the question of suitability shall be determined by agreement between the distributor and exhibitor, or, lacking such agreement, by arbitration. If the picture is determined to be unsuitable for preferred time, the distributor may, at its option, either (a) designate the picture to be played upon the same rental terms on other days of the week or (b) then or thereafter substitute another picture to be played on preferred time on the terms designated for the picture objected to, and in the latter case the film rental for the picture originally designated shall be such as may be designated by the distributor within its right under the license agreement. Nothing in this provision shall decrease or increase the number of pictures to be exhibited in each bracket as provided in the agreement.

V. RUNS AND EXISTING CUSTOMERS

(1) **Run guaranteed.** To relieve against so-called "exclusive selling" an exhibitor will be able to obtain from a distributor a run of its pictures in any situation, the run to be designated by the distributor, provided (a) that the distributor and exhibitor can mutually agree upon terms (the terms asked not to be substantially disproportionate to those asked in comparable situations), (b) that the exhibitor's theatre is not of an obsolete character, (c) is in good condition and (d) operates under a policy that is not destructive or (e) which will not substantially affect the distributor's revenue from other runs in the situation, and further provided (f) that the exhibitor is of good reputation as a theatre operator, and (g) is financially responsible. Any dispute arising out of an application by an exhibitor for a run of pictures under this provision shall be submitted to arbitration.

(2) **Protecting existing customer.** To relieve against so-called "selling away to a chain" a distributor will not license its product away from an existing customer to a new or another exhibitor for the sole reason that the new or other exhibitor is a customer or prospective customer of the distributor at other theatres in the same or other situations (that is, that the new or other exhibitor is a circuit, a buying combine, a booking combine or a co-operative), provided (a) that the existing customer has substantially performed his previous license agreements with the distributor, (b) that he maintains and operates his theatre in a modern manner, and (c) is financially responsible. Any dispute arising out of the licensing away or threatened licensing away of product contrary to this provision shall be submitted to arbitration.

VI. SHORT SUBJECTS, NEWSREELS, ETC.

No exhibitor shall be required as a condition of licensing feature motion pictures to license short subjects, newsreels, trailers, serials, reissues, westerns and foreigns (the westerns and foreigns being as defined in Proposal I, section (1)).

VII. SCORE CHARGES

In respect of license agreements commencing with the current (1938-1939) season, score charges, if any, for flat rental pictures will be added to and consolidated with the film rental. Commencing with the 1939-1940 season there will be no separate score charge in respect of pictures on either a flat rental or percentage basis.

VIII. ALLOCATION OF PICTURES

Under license agreements authorizing a distributor to allocate pictures to particular price brackets, the distributor, on giving notice of the availability of each such picture, and in no case later than 14 days after its national release, shall notify the exhibitor of the price allocation thereof; provided, however, that this shall not apply to first-runs in the cities which the distributor may designate as "key cities."

IX. NON-THEATRICAL COMPETITION

(No change—elimination recommended)

Feature pictures will not be licensed to a non-theatrical account if such non-theatrical account shall have been determined by arbitration to constitute unfair competition to a regularly operated motion picture theatre, provided, however, nothing herein contained shall be interpreted to prohibit the licensing of motion pictures for exhibition at Army Posts or Government Camps or on board ships of the United States Navy or ships engaged in carrying passengers to foreign or domestic ports or at religious institutions which charge no admissions and where attendance is confined to members of such institutions or in institutions housing "shut-ins" such as prisons, hospitals, orphanages and the like, or the licensing of feature pictures of educational character at educational institutions which charge no admissions and where attendance is confined to members of such institutions.

X. FORM OF LICENSE AGREEMENT

Each distributor will undertake in consultation with representatives of the organized exhibitor groups to revise its form of license agreement so far as necessary to conform to these fair trade practices and to simplify the same.

XI. SELECTIVE CONTRACTS

Whenever an exhibitor has the right to select a certain number of pictures out of a larger number, such exhibitor shall exercise that right by notice in writing in respect of each picture within 21 days after the date of mailing of the notice of availability of such picture. Upon the exhibitor's failure to give such written notice within said period, each picture in respect of which notice is not given shall be deemed to have been selected by the exhibitor. This provision shall be included in every selective contract.

XII. PLAYING PICTURES IN THE ORDER OF RELEASE

If under any license agreement the exhibitor is obligated to play pictures in the order of release, the distributor will not withhold pictures from the exhibitor for breach of that obligation if the failure of the exhibitor to show the prior pictures was due to the failure of the distributor to make the same available. Any dispute arising out of this provision shall be submitted to arbitration.

XIII. COERCING CONTRACTS.

(As originally proposed by Allied.)

No distributor nor the branch manager, salesman or other representative of a distributor shall threaten, coerce or intimidate any exhibitor to enter into a license agreement, or to pay higher film rentals or submit to more onerous terms or conditions, or attempt to do so, by any statement, intimation or overt act evidencing an intention to build or acquire, or to promote the building or opening by any other person, of a motion picture theatre to be operated in competition with such exhibitor. The facts relating to any alleged violation of this provision may, on application of either the exhibitor or distributor, be ascertained and reported by an arbitration board, but this shall not bar any other remedy that the exhibitor may have.

XIV. BOX OFFICE STATEMENTS

(It is our understanding from articles in the trade press that this provision has been abandoned by the distributors. If those accounts were erroneous and the distributors propose to retain the provision, the writer suggests striking out the last sentence and inserting, in lieu thereof, "The facts relating to any alleged violation of this provision may, on application of either the distributor or the exhibitor, be ascertained

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[1] (a) Average the film rentals of all the distributor's feature motion pictures of the preceding motion picture season exhibited for the same run in such situation upon a percentage basis at the exhibitor's theatre (s).

(b) If none of the distributor's feature motion pictures were exhibited for the same run in such situation upon a percentage basis at such theatre(s) during said period, then the average film rental shall be determined by agreement at the time of the making of the license agreement.

[2] Example: If the agreement licenses 48 pictures and the highest price bracket includes eight pictures, the next highest bracket includes 12 pictures, the next highest bracket includes 16 pictures and the lowest bracket contains the remaining 12 pictures, and if the exhibitor has the right to exclude a total of 10 per cent (five pictures), then not more than one picture may be eliminated from the highest bracket, not more than one from the next highest bracket, not more than two from the next highest bracket and the remaining one picture from the lowest price bracket, or all or any part may be eliminated from the lowest price bracket.

ARBITRATION MACHINERY PROPOSED

and reported by an arbitration board, but this shall not bar any other remedy that the distributor may have.")

XV. PRINCIPLES OF ARBITRATION

(1) Declaration of policy. It will be the policy of each distributor, whenever the exhibitors concerned therein are willing to do so, to submit to arbitration boards as hereinafter provided for, for the determination of issues and the making of awards, or for the ascertainment and reporting of facts, as the case may be. all controversies which may arise between it and its exhibitor customers or prospective customers out of the foregoing commitments numbered I. (1) "Cancellation as a matter of right," I. (2) "Cancellation for cause"; III. "Exhibitor's limited playing time"; IV (2) "Unsuitable pictures on preferred playing time"; V. (1) "Runs guaranteed"; V. (2) "Protecting existing customers"; IX. "Non-theatrical competition"[3]; XIII. "Coercing contracts," and XIV. "Box office statements"[4]; also, all controversies concerning the performance by either party of any subsisting contract between a distributor and an exhibitor.

In addition, the distributors will encourage, foster and promote the settlement of controversies between exhibitors of the same class, or between exhibitors of different classes, involving (a) complaints of alleged unfair or unreasonable zoning or clearance, and (b) complaints of unfair competition in violation of any code of fair competition which may be formulated and adopted in any film delivery territory and which is legal and responsive to local conditions and needs.

The theatre-owning distributors, each for itself, hereby pledges the full co-operation in this movement of its own theatres and will undertake to obtain, so far as possible, the co-operation of its affiliated theatres. Each distributor will also seek the co-operation of its larger customers, whether affiliated or not. All organized exhibitor groups in ratifying this national code of fair trade practices will specifically approve the arbitration system herein provided for and will urge their members and other exhibitors operating theatres in their respective territories to subscribe to the same.

(2) **Balanced boards.** A fundamental principle of the arbitration system herein provided for is that each controversy shall be determined, and each inquiry conducted, by a board that is evenly balanced as between the economic divisions of the industry (as distinguished from trade divisions) to which the respective parties belong, with each party at liberty to choose his representative or representatives from a panel of available arbitrators representing the economic division to which he belongs, and with authority in the arbitrators chosen by the respective parties to appoint a disinterested arbitrator or arbitrators when demanded by either party or when deemed by the arbitrators chosen to be necessary or desirable.

For the purposes of this provision a distributor and an "affiliated theatre" (i.e. a theatre owned, operated or booked by a distributor or any subsidiary thereof, or in which the distributor has any interest through stock-ownership or otherwise), shall be considered to belong to the same economic division and shall not be entitled to duplicate representation in a controversy involving an independent exhibitor. Thus, if a controversy involves an application by an independent exhibitor for a run under No. V. (1) and it is opposed by an affiliated theatre, or if it involves a complaint by an independent theatre of alleged selling away to an affiliated theatre in violation of V. (2), and the board consists of four, the distributor may choose one arbitrator, the affiliated theatre may choose one arbitrator and the independent exhibitor may choose two arbitrators.

In a case where more than two parties demand representation on the board on the ground that while two or more may belong to the same economic division their interests in the controversy are nevertheless antagonistic, each party may choose one arbitrator and, on the demand of any party, a sufficient number of disinterested arbitrators shall be added so that the vote of any representative arbitrator plus the combined votes of the disinterested arbitrators shall constitute the balance of power. Thus, if in the examples cited in the preceding paragraph the theatre opposing the granting of a run or to which product has been sold away from the complainant, belonged to an independent circuit instead of an affiliated circuit, and the independent circuit demanded representation on the board, the distributor, the independent circuit and the complaining exhibitor would each be entitled to name one arbitrator, and, upon demand of any party, the board would be augmented by two disinterested arbitrators.

Obviously, this mathematical progression can not be pursued to a point where the boards become too unwieldy . It is believed that all controversies except cases involving clearance and zoning can be accommodated by boards containing not more than five representative members and a total membership of nine. This, therefore, is established as the point beyond which individual representation can not go. In controversies affecting a large number of individuals, such as those involving zoning and clearance, effort should be made to obtain the participation of all through group representation rather than by individual representation.

PTA AGAIN OPPOSES BLOCK BOOKING

The Parent-Teachers Association, long active with Allied States in Congressional campaigns for federal legislation outlawing "compulsory" block and blind selling, reiterated its stand this week at a meeting of the New York State PTA Congress in Syracuse.

Mrs. Carl R. Brister, of Auburn, president, told delegates to the annual board meeting that they again would be asked to support legislation similar to last year's Neely-Pettengill bill, the PTA believing that the elimination of block selling would eliminate pictures considered "harmful in their effects upon children," an allegation which the organized film industry has denied.

The distributors prefer not to participate in controversies involving clearance and zoning beyond being heard in regard to any proposal which might affect their revenues as distributors.[5] The economic divisions in cases of this kind, therefore, will not be as between distributor and exhibitor, or affiliated theatre and independent exhibitor, but between runs. The principle of balanced representation, whether by groups or individuals, will be observed with the balance of power resting with the disinterested members of the board.

(3) **Binding awards.** The forms of consent or agreement to arbitrate shall conform to the practice and law in the jurisdiction in which they are to operate. In jurisdictions where arbitration agreements are effective only as to existing controversies, the general agreements shall provide that the subscribers will execute a separate agreement as to each controversy when and if it arises. All agreements, whether general or special, shall bind the parties not only to arbitrate all controversies affecting them of the kinds enumerated herein, but also shall bind them to abide by and perform any awards that may be entered against them. In some jurisdictions the awards will be enforceable in the courts, in other jurisdictions they may not be. In all cases the parties by their agreement to arbitrate will pledge their good faith to abide by and perform any award that may be entered against them.[6]

4. **Pre-trial or conciliation.** Provision shall be made in the panels for a limited number of men, balanced as between the several economic divisions, who, being readily available, shall constitute a standing committee whose good offices may be invoked, at the option of the complainant, for the adjustment of controversies (particularly those calling for speedy determination) by means of conciliation. This procedure shall not, however, be a substitute for the formal arbitration proceeding whenever the latter is demanded by either party; nor shall resort to the informal conciliation method preclude any party from thereafter demanding arbitration.

XVI. ARBITRATION MACHINERY AND PROCEDURE

(1) Location of Boards. An Arbitration Board shall be established in each film delivery territory.

(2) Organization of Boards and creation of panels. Promptly after the ratification of this code of fair competition by the exhibitor association or associations in any film delivery territory, a committee to be known as the Joint Committee on Arbitration, consisting of representative distributors and exhibitors (each trade division naming its own representatives), shall be formed. It shall be the duty of this Joint Committee to provide for the establishment of an Arbitration Board for the territory, and, in this connection—

(a) To receive from the distributors, affiliated exhibitors and independent exhibitors, agreements, in proper form, to arbitrate controversies as herein provided and to provide for the safe-keeping thereof;

(b) To provide for the creation of a general panel and a neutral panel of persons available and willing to serve as arbitrators;

(c) To arrange for a convenient place for the Arbitration Board to sit, preferably at exhibitor headquarters or in one of the exchanges, and without expense;

(d) Publish from time to time a list of the distributors and exhibitors in the territory who have agreed to arbitrate controversies arising under this code.

(3) **Composition of the panels.** The general panel shall consist of 20 persons of whom the distributors shall name ten and the exhibitor association functioning in the particular territory shall name the other ten. In any territory where there are two or more exhibitor associations, each may appoint a panel of ten. The members of the general panel may be affiliated with distributor or exhibitor interests, but their connections shall be fully disclosed and they shall be classified according to their affliations. Major distributors and so-called independent distributors, first-run and subsequent-run city exhibitors and small town exhibitors, all shall be represented on the panel.

The neutral panel shall consist of from ten to 15 members to be proposed by the Joint Committee on Arbitration, subject to ratification by the distributors and the exhibitor association or associations in each territory. These members shall not also be members of the general panel and shall not be in any manner associated with exhibitor or distributor interests, but, so far as possible, they shall have an understanding of the motion picture business. It shall not be a bar that a particular member, at the time of his selection, has had no previous experience in the business.

Vacancies occurring by reason of illness, resignation, disqualification, disability or death, shall be filled in the same manner as is provided for the original appointments.

Each party to an arbitration proceeding may designate as his arbitrator or arbitrators any member or members of this panel or anyone else he desires outside of the panel.

Each person upon being named a member of either a general or a neutral panel shall subscribe to an oath, in substantially the following form, which shall be filed with the Joint Committee on Arbitration, viz:

I................................, having been duly appointed a member of the.................. panel of arbitrators for the...................film delivery territory, solemnly swear that I will perform my duties diligently and uprightly and that I will decide the controversies brought before me in accordance with the spirit and intent of the provisions of the Code of Fair Competition involved therein, without fear or favor.

If general arbitrators are chosen outside the panel, they too shall take the oath.

(4) Proceedings, how initiated. To initiate an arbitration proceeding under this Code, the complainant (having previously signed a general arbitration agreement) shall send by registered mail to the respondent or respondents (who must have signed such an agreement), a statement of claim, which shall set forth, in non-technical language, the following:

(a) Name and address of the complainant, the name of his exchange or theatre, and the number and date of his agreement to arbitrate.

(b) Brief statement of the complaint or claim, giving the date of the contract, if any, involved, and/or the number and title of the Code provision on which the proceeding is based.

(c) A demand for arbitration and the name or names of the arbitrators chosen by the complainant.

In cases involving a single respondent, the complainant may name either one or two arbitrators, and the respondent can name an equal number. In cases involving more than one respondent, each party shall name only one, as provided in XV. (2). A copy of the statement of claim shall be sent to the Joint Committee on Arbitration for filing.

(5) **The reply.** The respondent or respondents shall reply within six days (exclusive of Sunday) by registered mail, setting forth in simple language any explanation of or defense to the complaint or claim. And if the proceeding is to be contested, the arbitrators chosen by the respondent or respondents shall be named. This reply shall also give the date and number of each respondent's argreement to arbitrate and a copy shall be sent to the Joint Committee. Where there is more than one respondent, joint or separate replies may be tendered.

(6) **Hearing.** The arbitrators, when named, shall designate one of their own number to preside, and the presiding arbitrator shall arrange for a hearing at the earliest convenience of the other arbitrators and the respective parties. Failing to obtain an agreement, the presiding arbitrator will fix a date not later than ten days after the last date on which a reply to the complaint could be filed.

At least three days before the hearing any party desiring that a neutral arbitrator (or arbitrators) shall sit during the hearing shall so notify the presiding arbitrator. In the absence of such notification the representative arbitrators may, at their option, hear the case with or without a neutral member or members, calling in an umpire only in case they find themselves evenly divided as to the award to be made.

Neutral arbitrators shall be designated from the neutral panel, and not otherwise, by the representative arbitrators and not by the parties. If the representative arbitrators are unable to agree upon the neutral

(Continued on following page, column 1)

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[3] If retained.

[4] If retained.

[5] So stated in the conferences.

[6] It should be explained that generally speaking arbitration awards may be vacated (a) where procured by corruption, fraud or undue means; (b) where the arbitrators did not allow a fair hearing, and (c) where the arbitrators exceeded their powers.

FIX ARBITRATION FEES

(*Continued from preceding page*)

arbitrator or arbitrators to be designated, then they shall be chosen by lot.

No arbitrator whether representative or neutral shall be chosen to act as an arbitrator in any dispute in which he has a direct or indirect personal or financial interest. The parties may, however, waive their right to object to any arbitrator on the ground of interest.

At the hearings—

(a) The parties may represent themselves or be represented by another.

(b) Witnesses shall testify under oath.

(c) Each party shall have the right to question the witnesses of the other party or parties.

(d) The arbitrators may require any party to produce whatever records and documents they may deem necessary.

(e) Arbitrators shall be the judges of the relevancy of the testimony or evidence offered, but the technical rules of evidence shall not be applied and the board may inquire into the good faith of any claim or defense offered.

(f) Stenographic records of testimony will not be taken unless either or both parties so request and provide funds for the same in which case the stenographer shall be selected by the Arbitration Board, or, if designated by either or both parties, approved by the Board.

(7) **Awards.** If an award is in favor of an exhibitor complainant under commitments Nos. I. (1) and I. (2) it shall direct that the complainant be allowed to cancel the picture or pictures in question; if such an award is made under commitment No. III. it shall specify the maximum number of pictures that the complainant can absorb and direct that he be allowed to license not to exceed that number of pictures; if under No. IV. (2) it shall direct that the complainant be relieved of the requirement of playing the picture in question on preferred time, leaving it to the distributor to follow either of the alternatives provided in the commitment; if under No. V. (1) it shall direct that the complainant be granted a run to be designated by the distributor on terms not substantially disproportionate to those demanded in comparable situations; if under V. (2) it shall direct that the product be not sold away from, but that it be sold to, the complainant; and if under IX, it shall direct that the non-theatrical account be no longer served.

In controversies involving clearance or zoning, the award, if in favor of the complainant, shall recite that the clearance in question has been found to be unreasonable and shall prescribe fair and reasonable clearance to be observed by the parties.

In proceedings involving the performance by either party of a license agreement, the award shall be for specific performance, or for relief in the nature of an injunction, except when provisions are involved which prescribe monetary damages for breach or failure to perform.

In proceedings under commitments Nos. XIII and XIV[7] there shall be no award, but the Board shall make a report setting forth the material facts and finding specifically that coercive steps were or were not taken, or that the box office statements were or were not falsified, as the case may be.

In all cases in which the decision is in favor of the respondent or respondents, the award shall provide merely that "the complaint is dismissed for lack of merit."

Arbitration Boards shall have no power to award counsel fees or costs in favor of one party as against the other.

(8) **Costs of arbitration machinery.** Upon the filing of a claim the complaining party shall pay to the Joint Committee on Arbitration a filing fee in such amount as that Committee may by general rule establish, bearing in mind the expenses to be met, but wihch shall not be less than $5.00. These fees are to cover the cost of—

(a) Compensation of the neutral arbitrators whenever necessary. (No compensation shall be paid the arbitrators on the general panel.)

(b) Expenses incurred upon the initiative of the Arbitration Board.

(c) Expenses of the Joint Committee and other administrative expense.

(d) Expense of a secretary if one shall be deemed necessary by the Joint Committee.

In disputes involving principles affecting all branches of the industry, the Arbitration Board (or the Joint Committee) may, of its own motion, apportion the costs among all the distributors and the exhibitor associations.

(9) **Waiving oral hearing.** If the parties to any controversy agree in writing to waive oral hearing, the complainant shall first submit his sworn claim, supported by excerpts from books of account and other relevant evidence, together with argument to the Board and to the respondent; the respondent shall then file with the Board and submit to the complainant his sworn statement of defense and argument. Both parties may then submit in writing and under oath such further evidence as they see fit within five days, after which the Board will consider the file and enter an award.

XVII. EFFECTIVE DATE

This Code of Fair Competition shall become effective with the license agreements for the product to be released during the 1939-1940 season and shall remain in effect thereafter unless or until modified or abrogated with the consent of the national exhibitor groups ratifying the same; provided, however, that the provisions of the Code shall not be deemed to apply to or affect so-called franchise agreements covering products for seasons prior to the 1939-1940 season.

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[7] If retained.

WOOD WARNS ON LABOR LAWS

Theatremen in Ohio would be deprived of court protection in cases of violence or vandalism arising from labor disputes, and court injunctions would be seriously delayed in such eventualities if recently introduced Ohio legislation is enacted into laws, it is pointed out by P. J. Wood, secretary of the Independent Theatre Owners of Ohio.

Attention also is directed to a bill to appropriate $100,000 from the state treasury for initial financing of a new governmental branch to promote unionism and another to create a three-man labor relations board, to be appointed by the governor for six-year terms, to insure the right of the worker to self-regulation and collective bargaining through representatives he himself selects.

Still another legislative measure seeks to maintain a 44-hour week with $11 minimum wage initially, which would progress automatically to a 40-hour maximum week and a $16 minimum wage, with creation of special wage boards which may impose higher standards for specific classes.

Loew's Admission Prices Revised at Nine Houses

Revised admission scales effective at nine Loew houses in Brooklyn and Manhattan this weekend, have been made known by C. C. Moskowitz, in charge of circuit operations for the New York area. RKO neighborhood houses will institute similar revisions.

The changes are designed to meet comparable levels at de luxe first run theatres in those zones. The cuts are five cents in all instances but four, which are 10 cents.

Bowles Wins Circuit Prize

Arch Bowles, manager of the northern California division of National Theatres, has received first award in the circuit's third national drive. Rick Ricketson of Denver accepted the second award for his Rocky Mountain division, and third place went to the southern California division, headed by Charles Skouras. Spyros Skouras, head of National, made the presentations at a two-day meeting of division managers in Los Angeles this week.

Bills Pending In Legislatures

Three new proposals to amend New York's labor law by establishing state control and regulation of fee-charging agencies are in the legislature at Albany, with one exempting theatrical employment agencies outright. All three would set up the bonding and licensing of the agencies. The regulation of fee-charging employment agencies was asked by Governor Herbert Lehman in his address to the legislature when it convened in January.

A proposal has been introduced to tax theatres in New York controlled by circuits of three or more houses at a rate of $50 to $1,000 each. Although the bill refers only to the licensing of stores, Section eight defines stores to include theatres. The scale of license fees would start with $50 each for "stores" in excess of two and not more than five, and extend to $100 each for six to 10, $250 each for 11 to 25, and $1,000 each for 26 or more.

Other legislative interest in Albany centered upon a bill that vending machines be taxed annually in July, penny machines assessed $5, nickel coin machines (including theatre candy or apple machines) $25, and coin venders of 10 cents, $50.

The League of New York Theatres will sponsor a bill in Albany legalizing the sale of liquor in theatres, presumably including motion pictures. The bill will specify an annual license fee of $150.

Of the $20,000,000 collected in 1938 by the State of Missouri under the two per cent sales tax, $385,140 was paid on entertainment admissions. Of this amount $303,086 was paid by theatres. On this basis all theatres did $15,150,000 gross business in the state in 1938.

Directors of the Kansas-Missouri Theatres Association have voted to withhold the presentation of bills inimical to the American Society of Composers, Authors and Publishers until the supreme court acts on the Washington State bill. The bills have been prepared.

A bill has been introduced in the Nebraska Legislature which seeks to impose a 25 cent per square foot annual tax of advertising space on billboards. There are about 8,000 paint and poster boards in Nebraska.

An anti-standing room bill directed at motion picture theatres and other public amusement places has been introduced into the Missouri Legislature.

A proclamation has been issued for the opening of the 1939 session of the Ontario Legislature on March 8th, when, it is expected, a battle will get under way on the proposed restoration of the amusement tax on admissions to theatres and sports events in the province which have been tax free since June, 1937.

A bill has been introduced in the Tennessee Legislature to permit operation of motion picture theatres on Sunday when authorized by majority vote of legislative council.

The Vermont House of Representatives has passed and sent to the Senate a measure to legalize motion picture showings, baseball, lectures and concerts on Sunday under local option.

"Illusion" in Sixth Month

On Tuesday "Grand Illusion" began the sixth month of its engagement at the Filmarte theatre, New York. The picture, which is distributed by World Pictures, will continue there indefinitely.

Desch with Grand National

Douglas Desch, formerly branch manager for GB in Kansas City, has joined Grand National there as head booker, city salesman and office manager.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

in London

Personnel

The personnel of the new organisation D. & P. Studios, Limited, parent body controlling the destinies of the Denham and Pinewood studios, is as follows:

Directors: E. Ronald Crammond; E. H. George, W.S.; Sir Connop Guthrie, Bart. K.B.E.; E. H. Liver, F.I.A.; Capt. the Hon. R. Norton; J. Arthur Rank, D.L.; J.P.; Spencer M. Reis; P. C. Stapleton. *Executive directors*: Capt. the Hon. R. Norton; E. H. George, W.S.; P. C. Stapleton. *Executive assistant*: Commander L. G. E. Robinson. *Secretary*: H. Harrison. *Assistant secretary*: M. L. Axworthy. *Chief accountant*: T. B. Stalker. *Studio operation*: H. G. Coward; L. B. Thornburn. *Chief sound engineers*: L. Murray; A. W. Watkins. *Office managers*: F. Hauser; J. R. Young. *Construction managers*: L. Gerhold; W. Searle. *Make-up*: Guy Pearce. *Trick department*: Lawrence Butler. *Matt shot department*: Percy Day. *Still department*: S. Woods. *Film library*: R. Bennett. *Music rights department*: J. Bloomfield; F. Lewis. *Publicity*: L. Cardew.

At Elstree

Three films are in production at the Elstree Studios of Associated British, one of them a Mayflower Production, the other two bearing the Associated British mark and entitled "Black Eyes" and "At the Villa Rose."

Production has been concluded on the Jack Buchanan comedy thriller, "The Gang's All Here," directed by Thornton Freeland.

Held up twice, "Black Eyes" is in its last days of shooting with Mary Maguire leading woman and Otto Kruger in the role of a head waiter.

Production is underway on "At the Villa Rose," screen adaptation of the A. E. W. Mason mystery thriller. Herbert Brenon is directing.

Two Ealing Films

One Brighton studio which is currently registering 100 per cent activity, is at Ealing, where two films are in production under Michael Balcon. One of these is the boxing racket film, "There Ain't No Justice," the other an Edgar Wallace subject, "The Four Just Men."

Pen Tennyson, 26-year-old British director, achieves his first assignment with "There Ain't No Justice," having as his principals Jimmy Hanley, Phyllis Stanley, Jill Furse and Nan Hopkins. Richard Ainsley, young English actor, is to play a one-day role, while Edward Chapman, Mary Clare, Gus McNaughton, Edward Rigby and Bombardier Billy Wells, former heavyweight champion of England, further swell the cast. Assisting Balcon in production is Sergei Nolbandov.

Directing the Edgar Wallace subject is Walter Forde, who recently has added Francis Sullivan to the "Four Just Men," the other three being played by Hugh Sinclair, Griffith Jones and Frank Lawton. Anna Lee appears.

Immediately one or another of these two is finished production will start on Robert Stevenson's "A Young Man's Fancy," preparations for which were completed some days ago.

Charles Laughton as the Squire in the Pommer-Laughton production, "Jamaica Inn," is captured by the smugglers, including, in this picture, Emlyn Williams, Leslie Banks, Robert Newton and Wylie Watson. The film is being directed by Alfred Hitchcock.

Tragedian in Film

Tod Slaughter, leading British tragedian of the older school of heavy drama, and creator of the stage roles of "Sweeney Tod" and the murdered of "Maria Marten in the Red Barn," is busy at Beaconsfield in a new subject, "The Face at the Window." Produced by George King, who also is directing the picture, the film is taken from Brooke Warren's stage play. Leading roles in support have been given to John Warwick and Majorie Taylor.

Music for Korda

With the shooting of final sequences and probably the reshooting of others soon, work again has been revived on the extended production of Alexander Korda's "Over the Moon."

Engaged in writing the music for it is Muir Mathieson, Korda's musical director.

Among the bands collaborating on the score are the London Symphony Orchestra and Sydney Lipton's dance band.

Hay Drives Bus

For comedy purposes in his new Gainsborough film "Ask a Policeman," British comedian Will Hay has had to drive a London Transport omnibus round Brooklands, leading motor race track in Britain. The bus he drove is a Number 9, which normally operates between Liverpool Street and Barnes. The sequence called upon Hay, while driving the bus, to become involved with fifteen cars racing one hundred miles an hour on the track. Realism was lent to the sequence by the fact that Brooklands also has an aerodome in constant use, with takings off and landings, and by the added fact that a railway runs parallel with the longest leg of the course. British speed kings collaborated.

Itemized

A series of films designed to represent the lives of the animal young of England's woods and countryside is planned by Gaumont British Instructional, producers of documentary and science pictures. They will go into production in the spring and will include, among other subjects, squirrels, badgers, stoats, foxes and doormice.

* * *

Leslie Banks, Vivien Leigh and Lee Tracy appear under the direction of Anthony Asquith in a new short film in Dufacolor at the Rock Studios, Elstree, entitled "Blind Dogs."

* * *

Laurence Ilivier has been asked to present an open air version of "Hamlet" at the San Francisco World's Fair and Vivien Leigh to play Orphelia.

* * *

Basil Radford and Naunton Wayne, traveling Englishmen of "The Lady Vanishes," are to renew their team work in a new stage production in London.

* * *

Planned for production at the Associated British Studios, Elstree, is a series of films written around the Richard Crompton character, "William." Walter Mycroft is searching for a boy to play the title role.

BRITISH EXHIBITORS SEE VICTORY IN FIGHT FOR 'NON-FLAM' CONTROL

CEA's Hand Strengthened by Peaceful Settlement of Seat Regulation Dispute; Stonehaven Committee's Influence

by AUBREY FLANAGAN
in London

Like its senior brother the Films Council, and though not representative of any trade interests, the Home Office Advisory Committee on the films act, colloquially known as the Stonehaven Committee, has already given indication that it means business. Its meetings are infrequent, but they would not seem to be unproductive. Most obviously is this apparent in the serious way in which they have tackled the question of "non-flam" film and legislation affecting it.

Measure of Control Seen

It is as yet early to forecast the ultimate results of the committee's deliberations on "non-flam," but trade opinion here is confident that a measure of control is a likely result of the Stonehaven Committee's examination of the problem. Any control which may be imminent would not, however, interfere seriously with civil or personal liberties. It would be control rather than restriction. The exhibitors, manufacturers and other interested bodies have presented their evidence to the Committee, on the lines already outlined in MOTION PICTURE HERALD, and an early pronouncement upon the subject can be expected from the Home Office.

As with the Quota Act in its early stages, the problem has been notable in producing strange bedfellows. Making common cause with the manufacturers—thinly disguised under the comprehensive label Sub-Standard Cinematograph Association—labour and left political interests here have plumped unequivocally and comprehensively against any control whatsoever. With them under the same banner march various church interests and one or two educationists. On the other hand, arguing the case in favour of control, the Cinematograph Exhibitors Association finds itself linked with, surprisingly, the National Morality Council, conglomerate body of reformers, uplifters and religionists. The CEA president, Kenneth Nyman, finds himself, for once, in company with His Grace the Lord Bishop of London, chairman of the PMC.

Safety and Competition

The CEA's case in favour of some control of "non-flam" film shows is, of course, based equally upon considerations of public safety and illegitimate competition and it is believed that their pleadings have been accepted as persuasive by the committee's exclusively non-trade members. Especially the considerations of safety are known to have been considered convincing.

It is not unlikely that the recent amicable settlement of the London seat price dispute will have a happy effect upon their case facing the Committee. Representatives of the London County Council with whom they have recently made peace over the management rules, and peace without rancour or resentment, indubitably will take a friendly view of trade needs and suggestions in the matter, especially as it is likely to widen their sphere of control.

So far as the Council is concerned it must find itself in somewhat of a predicament, *vis a vis* the determined and vociferous opposition to control of the National Council of Civil Liberties, who have also pleaded against an extension of the legislative net. The National Council of Civil Liberties is a mildly left-center body of political partisans associated through its personnel with labour and radical elements, who, of course, have a majority on the London County Council.

MEXICAN "PICTURE WEEK" IS PLANNED

Mexican producers, with the anticipated help of the government, are preparing a "national picture week", during which only Mexican-made pictures would be shown. The producers assert that the Mexican public thus would become better acquainted with the fact that Mexico, too, has a motion picture industry.

American films dominate the Mexican exhibition mart.

More Censorship Asked

The not least disturbing feature of the Committee's recent deliberations has been the report, of course unconfirmed officially, that the secretary, of the British Board of Film Censors, the trade's own body, has asked for more censorship rather than less in regard to "non-flam" shows. Exhibitors, however, are not concerned with an extension of censorship, of which they have recently had a surfeit, but purely with some regimentation of these shows.

The Stonehaven Committee, however, although it set out immediately on Sir Samuel Hoare's suggestion to tackle the "non-flam" situation, is not going to confine its sessions purely to this matter. Having disposed of their first problem they will set out to consider the other relevant problems raised by the 1909 Act. These of course include licensing details of every kind, such as Sunday shows, redundancy, television, seat prices, censorship, etc.,—enough to keep them occupied until further notice. Indubitably, they will not be above accepting a lead from the All In Conference of Licensing bodies periodically summoned by the London County Council. First of these was held last month, when 13 councils joined conferential forces. They will meet again after Easter. These conferences are non-legislative, but the exchange of views made possible, and the representative character of the assembly, plus the fact that members of this licensing pool are also members of the consulting committee, indicate not only that any recommendations they may make will have a solid backing, but that they will carry force in Whitehall.

Amicable Settlement

The CEA settlement of the London seat price dispute has been an amicable one, and relations between the Council and the CEA are back on their old harmonious basis. The exhibitors protest that they were not against the seat price rule as a rule, but purely against an inflexible interpretation. They felt it would have the effect of removing from them their essential right of refusal and acceptance of admission, the right of the provider to decide on his own customers. They are assured that this right will not be questioned or removed.

There is, however, little doubt that whatever the constitutional rights of the exhibitor be in this situation, he would here have been fighting, on the public field, a losing battle. The London County Council, voted to power by an immense working class vote, are essentially a Labour body and had a formidable political weapon in their hand on the claim that they were protecting the man in the street against exploitation. Whether constitutionally right or wrong, against such a persuasive political argument, the London CEA would have lost either way.

Meanwhile, as already foreshadowed, other areas are either extending or considering the extension of their control of cinemas in a like direction. In all corners of the country, and even in comparatively remote Douglas, Isle of Man, the shadow of a local seat price rule has loomed over the local exhibitor. Not all CEA areas are on such friendly terms with their licensing authorities as is London, and an amicable settlement does not necessarily follow in every district. British exhibitors for 1939 are likely thus to find themselves wearing more than one local headache.

Income Tax Revision

Recent efforts of the Associated Actors and Artists of America to obtain revision of income tax laws, have focussed much attention among British artists and organisations here. The public pleadings of Madeleine Carroll, on her recent visit, against the fact that actors are expected to pay income tax on both sides of the Atlantic have added savour to the situation.

Little change, however, it would now appear, is likely to be forthcoming in the English law as it affects the actor's income tax. Despite Frank Gillmore's belief that the idea of averging an actor's income over a three year period has been adopted in Britain, this is not so, nor is it likely to be.

The only concession made to taxpayers is the levying of a tax on the previous year's income. This applies to actors as well as other professional workers. The fact that an artist's income is variable, or that one year's income may have to do for two years, including twelve months of unemployment, is not considered relevant by British revenue authorities.

Previous to 1928 the averaging principle was approved for actors by the Commissioners of Inland Revenue, but according to J. C. Wilson, leading British accountant and financial spokesman for British actors Equity, it was found too cumbersome and abandoned.

He agreed that naturally the uncertainties of employment in the acting profession these days made the present system difficult for the tax payer, but there would seem to be no alternative.

The Board of Trade has intimated that the statement of the CEA relative to the quota provisions of the Films Act, is inadequate. The board has asked for a new statement, to indicate more specifically the exhibitor organization's attitude.

The CEA is threatening strong opposition to producer and employee demands for increases in the quota percentages.

Canada Waiving Duty On King Newsreels

The Dominion Government will waive the imposition of duty on sound trucks and sound recording equipment of selected newsreel companies from the United States preceding and at the time of the Canadian tour by the King and Queen of the British Empire. This concession will bring a saving of about $12,000 in customs payments on the motor vehicle and equipment of a newsreel unit.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Ambassador

ROUGH RIDING RHYTHM: Kermit Maynard—Lay off this picture; it won't draw flies. Played December 2-4.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

Columbia

BLONDIE: Penny Singleton, Arthur Lake, Larry Simms—Exceptionally good business and a dandy little picture. Believe the next one will have a big business waiting.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

BLONDIE: Penny Singleton, Arthur Lake, Larry Simms—Boy, this was a pip. What this country has always needed is a good family series picture and Columbia sure did "deliver the goods" when she came out with "Blondie." This one will have them rolling in the aisles from start to finish and they will come back for more. A-1 entertainment and business was terrific here on it. Running time, 72 minutes. Played January 26-27.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

BLONDIE: Penny Singleton, Arthur Lake, Larry Simms—A peach of a comedy that has them all roaring. Hope the balance of the series is as good. Great with a capital "G." Will stand alone in any spot for a short run. Running time, 69 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FRONTIERS OF '49: Bill Elliott, Luana De Alcaniz—Average western that pleased. This Bill Elliott should make good in time, here anyway. Blocked roads made less than average business. Running time, 55 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GLADIATOR, THE: Joe E. Brown, June Travis—Just a fair show. Nothing to get excited about. Nobody raved about it; a few kicks. No business. Running time, 60 minutes. Played January 25-26.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil—Here is a picture that deserves extra advertising. Pack them in and make new customers. We had a commercial tieup with a large manufacturer from a neighborhood city in conjunction with their rural dealers, doing double business on the second night. Everyone spoke highly of this picture and made it a point to tell you so. Columbia has got something in this picture. Although Columbia may not make the most big pictures they are a great friend to us small town exhibitors. Always willing to adjust their mistakes and big enough to admit them. Running time, 83 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

LAW OF THE TEXAN: Buck Jones, Dorothy Fay—Fair action picture played to fair crowd. Running time, 54 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LITTLE ADVENTURESS, THE: Edith Fellows, Robert Paige—Too much for the slight shoulders of Miss Fellows to carry the load. No picture and no cast. The racing scenes give enough action to get by. Play dual, if you must play same. A washout. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OLD WYOMING TRAIL, THE: Charles Starrett, Barbara Weeks—Very good western and Starrett is well liked. Running time, 56 minutes. Played January 13-14.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

REFORMATORY: Jack Holt, Charlotte Wynters—Very good and should be a sure bet in any house. Play it. Advertised it on the line of the 'Dead End Kid" pictures and drew. Running time, 61 minutes. Played January 11-12.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

RIO GRANDE: Charles Starrett, Ann Doran—The first Starrett we have run and can say that there is plenty of action for the western fans. Starrett does not try to sing but has an excellent singing cast with him that makes a swell picture. Running time, 59 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOUTH OF ARIZONA: Charles Starrett, Iris Meredith—Played this with "Tarnished Angel" and the women liked this better than the other. Western very good but it takes more than this to get them in. Running time, 60 minutes. Played January 20-21.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—A very good mystery comedy but do not expect another "There's Always a Woman," as it falls way short of that one. Miss Bruce is not the comedienne that Blondell is. Pleased all who came. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore, Mischa Auer, Edward Arnold, Spring Byington, Ann Miller—It's the tops in all pictures this year. I don't believe anyone was disappointed in this picture. Crowd on Sunday and Monday was above average. Plenty of good comedy and also some sad parts in the picture. Don't miss it. Played January 15-17.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Spring Byington, Mischa Auer, Ann Miller—One of the finest of current comedies, probably tops them all. Lionel Barrymore, Jean Arthur and James Steware are outstanding. Capra even tops his previous laurels. The new little girl, Ann Miller, is exceptionally good as a comedienne. Let's see more of her. I would say it pleased my audience 100 per cent. Business up with "Boy's Town." Running time, 127 minutes. Played January 9-11.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

First National

ADVENTURES OF ROBIN HOOD, THE: Errol Flynn, Olivia de Havilland, Claude Rains, Basil Rathbone, Ian Hunter—Really and truly an outstanding picture. Warners can be mighty proud of this one. Played January 9-10.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

BROADWAY MUSKETEERS: Margaret Lindsay, Marie Wilson, Ann Sheridan, John Litel, Janet Chapman—Very good, full of action. Margaret Lindsay and Ann Sheridan both very good. So far Warner hasn't made a poor picture this season. I hope they keep the good work up.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—A snappy picture and did excellent business. Played January 29-30.—Marshall Rooks, Texas Theatre, Troup, Texas. Small town patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—Had many pleasant remarks on John Payne. Glad to see Margaret Lindsay get the roles she deserves, as she is a very clever actress. Picture pleased most who saw it. Pat O'Brien gives his usual fine whirlwind performance. Played January 22-23.—A. B. Jeffries, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—A pretty fair musical. Pat O'Brien really goes to town in this one. The role seemed to fit him perfectly. Running time, 93 minutes. Played January 25-26.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—Everyone found this very entertaining but it did not do any more than our average Saturday night's business. Running time, 94 minutes. Played February 20-21.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. Small town patronage.

GARDEN OF THE MOON, THE: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—Our folks liked this plenty. John Payne clicked okay. Moderate gross. Played January 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—Very good picture which has an abundance of comedy and pleased all. However, business was below average; why, I don't know. Played February 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay—This picture was a decided hit with our patrons and pleased 100%. Nice story and swell acting by the stars. Heard many favorable comments on this one. Runing time. 97 minutes—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

PENROD'S DOUBLE TROUBLE: Billy and Bobby Mauch, Gene Lockart, Kathleen Lockhart, Dick Purcell—For double bills and right up our alley. Give us more like this. You can't beat such pictures as "The Case of the Stuttering Bishop", "The Case of the Black Cat", "Mystery House" and other features from Warners for double bills. Running time, 60 minutes. Played January 20-21.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell, Hugh Herbert, Edward Everett Horton, May Robson, Dick Foran—A decided hit with our patrons. Perfect acting and a pleasing story. Good for any day in the week. Running time, 97 minutes. Played October 22.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

SECRETS OF AN ACTRESS: Kay Francis, George Brent—The . . . It's . . ., Mr. well, you can read betwen the lines and you know what I want to say. 'Nuff said. Running time, 70 minutes. Played January 24-25.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Gaumont British

KING SOLOMON'S MINES: Paul Robeson, Sir Cedric Hardwicke, Roland Young, John Loder, Anna Lee—Surprisingly good. Suspense and action that had them on the edge of their seats. A little hard to understand during first 25 minutes due to English and (worse) Scotch accents. Photography outstanding. Too bad it wasn't in sepia. It would have fitted this picture much better than it fits some that do have it. Paul Robeson's voice was really something to listen to. Remember "Show Boat?" Played December 16-17.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

Grand National

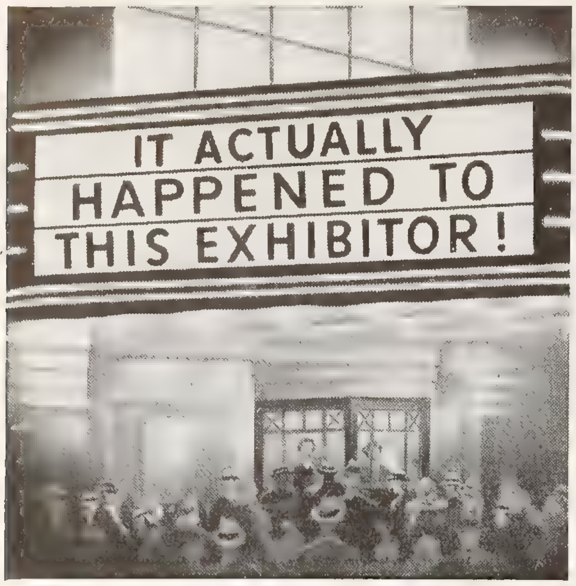
SUNSET MURDER CASE: Sally Rand—Lay off. Very amateurish and just no good. My people never did get the hang of the story. Running time, 57 minutes. Played January 11-12.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. Small town patronage.

Metro-Goldwyn-Mayer

CHASER, THE: Dennis O'Keefe, Ann Morriss, Lewis Stone—A fair picture that pleased almost everybody. It doesn't seem quite right to have Lewis Stone playing the part of a drunken doctor. Played January 6-7.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

CHASER, THE: Dennis O'Keefe. Ann Morriss,

(*Continued on following page*)



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THOMASVILLE, GA.—"Not satisfied with making his regular inspections of the sound equipment in our theatres, our Altec inspector, L. W. McClung, took it upon himself to make all our people 'fire-extinguisher conscious.' He personally made a survey of extinguishers in the Rose, Mode and Ritz in Thomasville, the Pine in Pelham, Ga., the Ilex, in Quitman, Ga., and the Shaw and Roxy in Quincy, Fla.," said Nat. M. Williams, General Manager, Interstate Enterprises.

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(*Continued from preceding page*)

Lewis Stone—A very good little picture but no B. O. appeal. Played January 19-21.—A. M. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

CHRISTMAS CAROL, A: Reginald Owen, Terry Kilbury, Gene Lockhart, Kathleen Lockhart, Lynne Carver, Ann Rutherford—A Christmas "Dirge" would have been a much more appropriate title for this picture in my theatre. Good cast, good sound, good photography but B-A-D at the box office. Did not make film rental, much less other expenses. Personally, I thought it a wonderful picture but could not enjoy it for wondering how I would pay my bills, while my dog, Michael, from his place of vantage in the lobby, eyed me reproachfully, thinking of the boneless days to come. Everyone who came was enthusiastic in their praise but very few came. Hope I have learned, at long last, that I cannot run this type of picture and eat. Running time, 69 minutes. Played January 20-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CITADEL THE: Robert Donat, Rosalind Russell—Don't know why the critics called this the best picture of 1938, but it is certainly the best English picture we have ever played and measured well up to Hollywood's best. A good story convincingly played. Played January 22-24.—R. B. Ripple, Bijou Theatre, Pierre, S. D. General patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Edward Arnold, Lionel Stander—Very good, was well liked by all. Frank Morgan very well liked. Fighting was also very good. Running time, 92 minutes. Played January 27-28.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Frank Morgan, Edward Arnold, Lionel Stander—What crowd? We had none to roar. Played January 29-February 1.—A. M. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

FAST COMPANY: Melvyn Douglas, Florence Rice, Claire Dodd—A very fine mystery comedy. We played this on a Sunday midnight. Did not do well due to the adverse weather conditions. Make no mistake, this picture will satisfy most any audience. Running time, 74 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Milizia Korjus—A really fine picture but absolutely no box office draw for us. Grossed lowest Sunday-Monday dates we have ever had. As usual, the few customers who saw it thought that Miss Rainer overacted. I do not know, as I am no dramatic critic, but I do know that we lost plenty on it. Played January 29-30.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

LORD JEFF: Freddie Bartholomew, Mickey Rooney—A very light picture and all that held it up was Mickey Rooney's name. I would certainly hate to depend on pictures of this kind for box office results. Running time, 85 minutes. Played January 1-4.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

LORD JEFF: Mickey Rooney, Freddie Bartholomew, Charles Coburn, Gale Sondergaard, Herbert Mundin—This picture got by and that is about all. Running time, 85 minutes. Played February 4-5.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

LORD JEFF: Freddie Bartholomew, Mickey Rooney, Charles Coburn, Gale Sondergaard, Herbert Mundin—A good picture that pleased almost everybody. Freddie Bartholomew was at his best. Mickey Rooney wasn't as good as he is in the Hardy series. Running time, 85 minutes. Played January 18-19.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

LOVE FINDS ANDY HARDY: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Lana Turner—A grand show. Pleased 100 per cent. Failed to draw as I expected. Played January 29-30.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

OUT WEST WITH THE HARDYS: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Virginia Weidler—The best of the Hardys to date, with little Virginia stealing all honors. She and Rooney are tops in all respects and should be played together again. Good for long runs in most places. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—One swell picture and business very good.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Robert Young, Melvyn Douglas, Margaret Sullavan, Fay Bainter—Excellent production. Gave entire satisfaction to small attendance. Crawford does not draw them for us anymore.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Melvyn Douglas, Robert Young, Fay Bainter—Every player refuses to carry Crawford along and reads lines to her like a wooden Indian. Even the orchestra plays a dead tempo in a dance scene, which is about as gay as a case of chilblains. A great cast gives a poor performance of a deadly story. Played January 29-31.—R. B. Ripple, Bijou Theatre, Pierre, S. D. General patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Melvyn Douglas, Robert Young, Fay Bainter—This was a very good picture but even with the extra star names this picture did not draw at all. Business very poor.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SHOPWORN ANGEL: Margaret Sullavan, James Stewart—This picture was really shopworn by the time I played it. A good picture but no B. O. punch. Running time, 85 minutes. Played January 15-18.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—Clever little comedy. Many favorable comments. Played on double bill. Will not stand alone. Played February 1-2.—N. E. Frank, Wayand Theatre, Wayland, Mich. Small town patronage.

STABLEMATES: Mickey Rooney, Wallace Beery—Mickey Rooney does it again; another sure fire box office hit for any man's theatre. Give it your best playing time. Wallace Beery finally gets back to par after "Port of Seven Seas." Pleased everyone. Running time, 90 minutes. Played January 1-2.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

STABLEMATES: Wallace Beery, Mickey Rooney, Margaret Hamilton—A small town natural. Good story, good cast, good horse race, good audience reaction. Wallace Beery and Mickey Rooney are a grand team while Margaret Hamilton is tops in a comedy role. Hope she gets bigger and better parts. Don't be afraid to tell 'em this is a good one. Running time, 89 minutes. Played January 27-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Very good; drew well; pleased everyone including me. That's as much as any and more than most pictures can do. A natural for a small town. Played December 25-26.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

STAND UP AND FIGHT: Robert Taylor, Wallace Beery, Florence Rice, Barton MacLane, Helen Broderick—A natural for small town. Played it on Sunday to extra business. Wallace Beery is always welcome to my patrons. Played January 29-31.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

STAND UP AND FIGHT: Robert Taylor, Wallace Beery, Barton MacLane, Florence Rice, Helen Broderick—A great picture and why shouldn't it be. Wallace Beery never was in a poor picture in his life. You've seen him in rags and you've seen him in dress suit but always great, the world's greatest star in a great picture. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Beautiful production. Enjoyed by just an average attendance. Played January 21-23.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

THREE LOVES HAS NANCY: Robert Montgomery, Janet Gaynor, Franchot Tone—A little silly but, all in all, good entertainment. Did about average business. Running time, 67 minutes. Played January 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—A fairly good little picture that is fast moving and quite enjoyable. A few suggestive scenes but on the whole it passed OK. Nothing really to it but it was good entertainment. Running time, 65 minutes. Played January 26-27.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carrillo, Walter Connolly—Except for one thing, this would have been as good as "Test Pilot," that one thing being Spencer Tracy. That amounts to quite a lot, too. Very exciting, good for any days, with Gable, Loy, Pidgeon and Connolly turning in first rate performances. Above average business. Played December 18-19.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

TREASURE ISLAND (reissue): Wallace Beery, Jackie Cooper—As good as anything released today. Photography and sound good. As is to be expected, both Beery and Cooper turn in topnotch performances. Everyone was well pleased and there were quite a few present to enjoy it. Played December 23-24.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

VACATION FROM LOVE: Dennis O'Keefe, Florence Rice—A good picture for bargain night. Entertaining but not big.—Harland Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore, Lynne Carver, Jo Ann Sayers—A very good picture. This deserves your best playing time. Lew

Ayres becoming quite popular with my patrons.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford—Of course, this is a natural for any small town (or large), being the best of the first three. Went back and picked up every one of these and played them in order, which was the wise thing to do because each one mentions previous ones. Mickey Rooney was much more natural in this than in "Judge Hardy's Children" or "Love Finds Andy Hardy," due, no doubt, to the fact that he hadn't yet discovered how popular or how valuable he was to Metro. This is, if for no other reason than that, equally as good as "Love Finds Andy Hardy." Played December 20.—R. D. Fisher, Cozy Theatre Cabool, Mo. Rural and small town patronage.

Miscellaneous

WRAPOS: Stanislawa, Angel Engelouna—Packed houses raved about this picture. Any theatre that has Polish patronage should play this feature. Running time, 90 minutes. Played February 1-2.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. Polish patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Irvin S. Cobb, Jean Parker, John Beal—Undoubtedly Bob Burns' finest picture. Give it your best playing time. It's a real down to earth story that is sure fire for small towns. Business swell. Running time, 83 minutes. Played December 30-31.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Irvin S. Cobb, Jean Parker, John Beal—Here is a real picture for Bob Burns. Pictures of the type are needed. Drew exceptionally good and pleased.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Irvin S. Cobb, Jean Parker, John Beal—Very good. Box office okay. Played January 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ARKANSAS TRAVELER, THE: Bob Burns, Jean Parker, Fay Bainter, Irvin S. Cobb, John Beal—A down to earth picture which every one enjoyed. We are in need of a lot more of this type of picture and they don't have to spend a fortune to produce them either. If the producers would make more of these and less of those silly kind we would be sitting on top of the world. Running time, 83 minutes. Played January 28-29.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—A box office flop. Even the Benny fans failed him in this picture. Played February 1-2.—Marshall Rooks, Texas Theatre, Troup, Texas. Small town patronage.

BAR 20 JUSTICE: William Boyd, Russell Hayden—Only fair western. These used to be the best westerns we played. They'll have to improve considerably. Played December 23-24.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

IF I WERE KING: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew—A swell picture that I thoroughly enjoyed, but the way my patrons stayed away, you'd think we were quarantined. Didn't please 30% of my patrons. Played on Wednesday and Thursday, December 28-29.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

KING OF ALCATRAZ: Lloyd Nolan, Mary Carlisle, J. Carroll Naish—It's a good second-run picture with the same old plot just rehashed a bit. Naish his usually good self. I publish my own weekly paper here. You might get some idea from it. It's yours for a stamp to pay postage. I call it the "Observer" and mix theatre news with local news and ads. Running time, 57 minutes. Played January 22-23.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

KING OF ALCATRAZ: J. Carrol Naish, Lloyd Nolan, Gail Patrick—Better than average crime story. Used on double bill. Played February 1-2.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine—This is a very good picture but does not warrant the terms the company asks.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MYSTERIOUS RIDER: Russell Hayden, Weldon Heyburn, Charlotte Fields—The least attractive Zane Grey picture we've ever run. The cast was not very interesting. It did okay, however. Played January 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARTNERS OF THE PLAINS: William Boyd, Russell Hayden, Gwen Gaze—A very poor western. One of the worst I ever saw. Many of the western fans were disappointed. Running time, 65 minutes. Played January 6-7.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

PRIDE OF THE WEST: William Boyd, George Hayes, Charlotte Fields—Yes sir, Cassidy and Windy can always be depended upon to bring in enough money to help pay last week's film rentals. It takes a few of these pictures to help pay for some of the duds that all the producers hand us, especially the so called "specials." Played January 27-28.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

PRISON FARM: Lloyd Nolan, Shirley Ross—Heavy drama but satisfied on Bargain Night to good business due to Lloyd Nolan's popularity here. Everybody pleased. Played October 25.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

PROFESSOR BEWARE: Harold Lloyd, Phyllis Welch, Lionel Stander, Raymond Walburn—Fair picture which pleased on midweek date. Business only fair. Afraid Harold Lloyd is about washed up. He is showing his age. Played November 2-3.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

RIDE A CROOKED MILE: Akim Tamiroff, Frances Farmer, Leif Erikson—As nice a program feature as we've ever played. More for the men but the ladies will enjoy it also. Fine work by the whole cast and especially Tamiroff. Very bad weather made travel impossible here so very few were fortunate enough to see this. Running time, 77 minutes. —A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SIGN OF THE CROSS, THE (reissue): Claudette Colbert, Charles Laughton, Fredric March, Elissa Landi—An excellent picture, although very old. One of the first real hits to come out as an all-talkie. The cast turn in a splendid performance. I think this one could be brought back to the tune of very good business in the neighborhood houses. Why not give it a try? Running time, 126 minutes. Played January 22-23.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—Excellent small town comedy-drama. Without a doubt the best thing Crosby has ever done. Many favorable comments and good business. One of the best pictures played in months. Suitable for all classes of trade. Many laughable situations and music of smash caliber. Good for an extra day or two. Played October 23-24.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

SONS OF THE LEGION: Donald O'Connor, Billy Lee, Lynne Overman, Elizabeth Patterson, William Frawley—Okay picture if you don't mind its lack of box office appeal. It looks like a forerunner of the new flag waving pictures and as such merits a playdate. Americanism is worth a plug any day. Played January 6-7.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—Smashing good drama with enough light spots to balance up nicely. Without a doubt, Dorothy Lamour's finest role. A bit rough in spots for Sunday. Some of the girls couldn't take it. Slicker, the seal, was very good and drew a laugh every time he appeared. Played December 11-12.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Lynne Overman, Louise Platt—If this had been in color, what a show it would have been. Pleased 100%. No business. Played January 22-23.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

THANKS FOR THE MEMORY: Bob Hope, Shirley Ross, Charles Butterworth—A good light domestic comedy. Business was also light. What a pity! This team is good. Played January 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THANKS FOR THE MEMORY: Bob Hope, Shirley Ross, Charles Butterworth—Pretty thin to stand alone. Just a lot of drinking and foolishness, which was to pass for comedy. Did not go over here and those who saw it did not like it. Running time, 75 minutes. Played January 14-15.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

TOUCHDOWN ARMY: Mary Carlisle, John Howard—Very good program picture that pleased on Friday and Saturday. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ZAZA: Claudette Colbert, Herbert Marshall, Bert Lahr—I heard about this one and when an exhibitor near me played it one night and pulled it I decided to pass it up. He said it was poison.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ZAZA: Claudette Colbert, Herbert Marshall, Bert Lahr—I'm not talking. Running time, 85 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Republic

ARMY GIRL: Madge Evans, Preston Foster, Neil Hamilton, Ruth Donnelly—Nice little picture. Patrons seem to like it. Running time, 88 minutes. Played February 3.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

BOOTS AND SADDLES: Gene Autry, Smiley Burnette, Judith Allen—At the risk of getting murdered by fellow exhibs, I am forced to report that in my town these babies are getting weaker per each issue, "Springtime in the Rockies" being the only good one in the last four or five. If it wasn't for Smiley Burnette, these pics would flop so hard there wouldn't even be a thud. Or maybe I'm all wet. They say "Old Barn Dance," "Gold Mine in the Sky" are much better. They may be. We'll see. Played December 16-17.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

GOLD MINE IN THE SKY: Gene Autry, Smiley Burnette, Carol Hughes—Another good picture from Republic, the Reliable. To us Burnette is the whole show. An excellent Autry that drew only average. Running time, 59 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette, Carol Hughes, Polly Jenkins and Her Plowboys—Definitely not as good a picture as "The Old Barn Dance." We had several walkouts on it. Gene Autry alone won't be enough for our patrons. He needs story and casting support. They nearly forgot to include the talented troupe, Polly Jenkins and her Plowboys, after giving them billing. They are good and could have helped entertain if they'd been given any footage at all. The way this story worked out, so far as we can see, all concerned would have been just as well off if Autry had kept out of their town. True the crooks sold them a supposedly worked out mine but after all was said and done "thar still was gold in them thar hills." Played January 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TENTH AVENUE KID: Bruce Cabot, Beverly Roberts, Tommy Ryan—A fair picture that did so-so business, not so good, not too bad. Played January 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—Not so hot. People don't seem to go for Fred Astaire and Ginger Rogers very much any more. Running time, 83 minutes. Played January 20-21.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

CAREFREE: Fred Astaire, Ginger Rogers, Ralph Bellamy—Got by nicely on a Sunday but it isn't up to the standard previously set by these two. Fair musical numbers. Played November 6-7.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

LAWLESS VALLEY: George O'Brien, Kay Sutton—Good western. Running time, 61 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE WOMEN (reissue): Katharine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker—Pleased the ladies and many went out of their way to say so. Does some extra business. The print I had was poor. Played January 24.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travis, Richard Lane—By far the best picture Penner has made since he was with Paramount. He never will top "College Rhythm." Remember it? Pleased 100% of a packed house at both shows. Played November 8.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—This may have been a good play but as material for the Marx Bros. type of comedy it falls flat. They were caged in by the one room locale and seemed suppressed. Whoever thought it a good idea to omit their musical numbers was sure not awake to the keynote of their talents. Business was 'way off. Played January 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—This was our first Marx Brothers picture and also the last. I never felt so ashamed of anything in my life as I did of this picture. I not only hid when the show was over but I was ashamed to show myself for a week afterwards. I cannot find words to describe it but to say it was lousy is an insult to a louse. Running time, 78 minutes. Played January 21-22.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—Good enough screwball comedy for midweek but this certainly can't be compared to some of the Marx Brothers previous efforts

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such as "A Day at the Races." Mild reaction. Fair business. Played October 30-31.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

SKY GIANT: Richard Dix, Chester Morris, Joan Fontaine—Good action picture with enough comedy and thrills to please most any audience. A little hokum on the windup, still ok. Some good flying shots. Played October 28-29.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

SMASHING THE RACKETS: Chester Morris, Frances Mercer, Rita Johnson—Direction slow, picture carries no punch and picture did worst business in weeks. Played February 2-4.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

TARNISHED ANGEL: Sally Eilers, Ann Miller, Lew Bowman—Double feature stuff. No draw; no entertainment. Running time, 60 minutes. Played January 20-21.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

TARNISHED ANGEL: Sally Eilers, Ann Miller, Lee Bowman—Pleased fifty-fifty. Personally liked it. —L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye, Don Ameche, Jack Haley, Ethel Merman —Believe it or not I lost money running this picture but no wonder, it was bled to death before I got it. Played January 22-25.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—About the typical Withers picture. Seemed to draw extra business but hardly think this pleased as well as most of her former pictures. She's getting pretty big and chubby for the type story they are giving her. Running time, 69 minutes Played January 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ARIZONA WILDCAT: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—Best yet from Jane. Has a western background so I played it on Friday and Saturday and did above average business on it. Played February 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BARONESS AND THE BUTLER, THE: William Powell, Annabella—The only thing that bolstered this picture was Powell. I cannot recommend it. Played January 5-7.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—Very good feature. Received many fine compliments on Mr. Toler's performance as Chan. He will be as good or better than the late W. Oland. Drew an appreciative audience. Running time, 65 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—The best of all the Jones Family hits. Louise Fazenda makes an added improvement to an able cast. Played to above average business. Sure fire hit for small towns. Running time, 60 minutes.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—Very poor. Drew well but patrons walked out in middle of feature. Played January 27-28.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Joan Davis, Slim Summerville—While this did a good business, it did not please generally.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GATEWAY: Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—Average picture which did average business on Bargain Night to average audience reaction. Arleen Whelan very good. Don Ameche always good. Played November 1.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

GATEWAY: Don Ameche, Arleen Whelan, Lyle Talbot, Gregory Ratoff, Binnie Barnes—Fair enough for a weekend program but nothing special. The bit actors in it are good. For the stars it is just another picture.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, George Murphy, Jack Haley, Joan Davis—Don't miss it if you haven't already played it. It would have done better during football season but did fairly well now. Joan Davis was plenty good. I laughed until I had tears in my eyes. Running time, 80 minutes. Played January 22-23.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, George Murphy, Jack Haley, Joan Davis—Lynne Overman would have been the perfect casting job in this spot, replacing John Barrymore. However, it's good, having done a first rate job of holding up a mid-week date to good business. National Screen Service trailer showed a scene which never did show up in the feature, namely, Joan Davis's 'All-American Swing" number. At least, it wasn't in my print. George Murphy good. Played December 14-15.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bill Robinson, Bert Lahr—Two days run and would have done fair business on the third day. A good picture but could have been better. Played January 18-19.—Marshall Rooks, Texas Theatre, Troup, Texas. Small town patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bill Robinson, Bert Lahr—I thought this quite a bit better than her previous pictures. Business was good but she has lost a lot of her popularity.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bill Robinson, Bert Lahr—Most of you may realize by now this is not a big picture but certainly not the least of Shirley's pictures. Most anyone will enjoy it, we're sure. Charlie Farrell plays her father nicely, and many were glad to see him again. The gross was satisfactory. Played January 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Armanda Duff, Bert Lahr, Bill Robinson—Shirley's newest hit again brings out the kids from 6 to 60. However, it's the same old song and dance stuff with everybody happy as the picture ends. Better than average. Running time, 70 minutes.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—Jane always a sure fire hit on Saturday. Business above average. Played January 26-28.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

KEEP SMILING: Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley—Not as good as previous Jane Withers pictures but pleased an above average Bargain Night crowd 100%. Played December 6.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Very good picture in the best color we have seen. Has action, romance and comedy. Pleased all and did good business. Played January 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—A natural if there ever was one. The picture has everything. Walter Brennan's performance is one of the most outstanding to hit any screen for a long time. Our biggest problem is to keep our patrons patient till we play it second run, at which time we can call our shot—SRO. Running time, 96 minutes. Played January 8-10.—Peter Panagos, Sipe and Indiana Theatres, Kokomo, Ind. General patronage.

KENTUCKY: Loretta Young, Robert Greene, Walter Brennan—Very good picture and all in the best color we have had. Beautiful horses and a good race on the finish, which pleased all. Did above average business. Played January 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEET THE GIRLS: June Lang, Lynn Bari, Robert Allen—Get your patrons "punch drunk" before they go in and they'll eat it up. Running time, 65 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

MEET THE GIRLS: June Lang, Lynn Bari, Robert Allen—Would have been all right as a two-reel comedy. If you haven't played this one, don't. Played January 8-9.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Buddy Ebsen—A swell picture. Enjoyed by all. Sonja Henie skates better in this picture than any other she has made. Joan Davis and Buddy Ebsen furnished plenty of comedy. Running time, 84 minutes. Played January 8-10.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Buddy Ebsen—Good picture and good business but neither as good as before. Richard Greene was terribly miscast. He needs to associate with the "Dead End Kids" for a while and learn how to talk good old lowdown American. His speech is understandable but irritating in spite of a good speaking voice. Played November 20-21.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

RAWHIDE: Smith Ballew, Evelyn Knapp, Lou Gehrig—Played this with "Speed to Burn." A few more of these and I'm on W.P.A. Running time, 54 minutes. Played January 27-28.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

ROAD DEMON: Henry Armetta, Bill Robinson, Henry Arthur, Joan Valerie—Better than average action picture which pleased all. Has some thrilling automobile races and crashes. Played January 27-28. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROAD DEMON: Henry Arthur, Joan Valerie—This picture has no stars but it has plenty of action and pleased the kids on Friday-Saturday. The auto races are very thrilling and I think they are from newsreels from the Memorial Day races at Indianapolis Speedway. Played January 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAFETY IN NUMBERS: Jed Prouty, Shirley Deane, Spring Byington—The usual Jones Family yarn, with average weekend business. Played January 19-21.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

SAFETY IN NUMBERS: Jed Prouty, Spring Byington, Shirley Deane—A very good Jones Family picture. This series is quite popular with my patrons. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SHARPSHOOTERS: Brian Donlevy, Lynn Bari—Another reason why they stay home. Oh for that twenty per cent cancellation, what a boom that will be. The exhibitor will get out from under these weak sisters and we will all be to the good, exhibitor, producer and public. A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SLAVE SHIP: Wallace Beery, Warner Baxter, Mickey Rooney, Elizabeth Allan—A wonderful performance by Beery and Baxter. Story a little rough in spots but pleased 100%. Running time, 92 minutes. Played October 28-29.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

SPEED TO BURN: Lynn Bari, Michael Whalen—A fair show; nothing to rave about. OK for double feature. Running time, 60 minutes. Played January 27-28.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Rural and small town patronage.

SPEED TO BURN: Michael Whalen, Lynn Bari—This proved a good draw and a good picture. Pictures of this type are good in the small towns.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

STRAIGHT PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—Very poor. Ritz Brothers sure are poison at the box office. Played February 2.—Frank W. Linehan, Rialto Theatre, New Britain, Conn. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—The Ritz Bros. in this situation are washed up. The picture not so hot. Running time, 75 minutes.—C. H. Collier, Globe Theatre, Drew, Miss. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—The reviews on their next one have got to be good or it's no play with us. Dropped considerably in box office receipts and so many patrons told us we need not look for them. Running time, 65 minutes. Played January 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—Everyone enjoyed it. Held up the three days to more than our average business. It has the drawing power and will do extra business. A better weekend picture. Running time, 95 minutes. Played February 2-4.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. Small town patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—A good production but not outstanding. Good entertainment and well liked by all. Running time, 108 minutes. Played January 8-10.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—Undoubtedly Fox spent a lot of money on this one, but failed to register with my patrons. Business average or possibly a little above on Sunday. Monday and Tuesday not so hot. Annabella stole the show in my opinion. Pleased about 50%. Running time, 104 minutes. Played December 18-20.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

THANKS FOR EVERYTHING: Jack Haley, Jack Oakie, Adolphe Menjou, Arleen Whelan, Tony Martin—Pretty good musical comedy which failed to draw. Played January 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHILE NEW YORK SLEEPS: Michael Whalen, Joan Woodbury—Just a little action picture which was tailored for the duals and which failed to please. Played January 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

ACTION FOR SLANDER: Clive Brook, Ann Todd —As much as we admire Great Britain and think she is a great nation, we cannot speak for her picture productions. Didn't make film rental. Running time, 80 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—For the first time Charles Boyer has a role which is suited to him perfectly, and believe it or not we could understand almost everything he said. He certainly turned in a magnificent performance in this one, as did Hedy Lamarr. Swell picture which everyone liked. That is, those who saw it. There were a few. Played October 26-27.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

COUNT OF MONTE CRISTO, THE (reissue): Robert Donat, Elissa Landi—Engrossing drama from the famous Dumas novel. Worth playing but a little too long for a double feature. Played with "Sky Giant," which was also fairly long. Sold right it should do at least average business. Played October 28-29.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, David Niven, Thomas Mitchell, Walter Brennan, Patsy Kelly—Here's one that's a natural if you go out and sell it. Will please any audience. Give it your best playing time. It's different and fun.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

NOTHING SACRED: Fredric March, Carole Lombard, Charles Winninger, Walter Connolly—A corker picture, all in color with plenty of pep, vim and vigor to it. Kind of old, though. This is the type of picture, however, that will do good business on return engagements. March and Lombard, more power to you both. Running time, 74 minutes. Played January 28.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Billie Burke, Roland Young—Most of the patrons' remarks were complimentary. Personally, I thought the picture moved along a little too slowly. Did average business. Played January 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Billie Burke, Roland Young—A very well made picture, good acting, but pleased about 60%. Way below average on Sunday night. Just did not draw. Running time, 90 minutes. Played January 22-23.—Frank E. Rider, Chateau Theatre, Wauneta, Neb. Small town patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Billie Burke, Roland Young—Played this one Christmas. Proved to be a swell show that everyone liked. Business swell but might have been due to Christmas. Doug and Billie Burke steal the show. Running time, 90 minutes.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

Universal

ADVENTURE'S END: John Wayne, Diana Gibson—A good all-around "B" picture that is a bit different. It's a sea picture and glorifies John Wayne as the stowaway (or could we call him that) who falls in love with the Captain's daughter, saves the ship from a mutinous crew and what not. It's a bit unusual and good entertainment for those looking for a real thriller. Running time, 63 minutes. Played January 28.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

DRACULA (reissue): Bela Lugosi, Helen Chandler; **FRANKENSTEIN (reissue):** Boris Karloff, John Boles, Mae Clarke—They say it broke records; I sure would have liked to have seen some of them. Played January 12-14.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

HIS EXCITING NIGHT: Charles Ruggles, Stepin Fetchit, Ona Munson—Universal certainly does not give us much in this little comedy. Hardly a laugh in the show. If you must play it, a dual. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE TOUGH GUYS IN SOCIETY: Mary Boland, Mischa Auer, Edward Everett Horton, "Dead End Kids"—Here is a picture that will knock them over in the aisles. Lots of laughs and slapstick. Much better than "Little Tough Guy." One of the finest comedies we have played. Do not miss this one. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROAD TO RENO, THE: Hope Hampton, Randolph Scott, Helen Broderick, Glenda Farrell, Alan Marshall—This could have been a big picture but it isn't. It is a good story reasonably well played and produced on an inexpensive scale.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

SERVICE DE LUXE: Constance Bennett, Vincent Price, Charles Ruggles, Mischa Auer, Helen Broderick, Joy Hodges—Pretty good program picture that did not mean a thing at the box office. Universal pictures just aren't clicking for us. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, John Halliday, Irene Rich, Nancy Carroll—Very good picture to a very good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy, Charles Winninger, Ken Murray—A swell class "A" picture. Only drawback, as in most of the pictures that we play, is that they are too old. Faye splendid in her part and Murphy tops in his. One sweet little musical that went places about a year and a half ago. They seem to go places the second time, I should say third time, and maybe they'll do the same thing for you, Mr. Theatre Manager. Running time, 94 minutes. Played January 24-25.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

YOUTH TAKES A FLING: Joel McCrea, Andrea Leeds, Dorothea Kent, Frank Jenks—Entertaining little picture but no business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Victory

RAW TIMBER: Tom Keene—Don't play this one! Played January 29-February 1.—A. N. Breezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

Warner Brothers

CONFESSION: Kay Francis, Ian Hunter, Basil Rathbone, Jane Bryan—Advertised no children admitted and received many comments from the oldsters. We can safely say we made money on the "Confession." Frankly we'd seen the picture months before play date and knew what angle to work on. Running time, 86 minutes.—George Khattar, Casino Theatre, Witney Pier, Sydney, Nova Scotia, Canada. General patronage.

COWBOY FROM BROOKLYN: Pat O'Brien, Dick Powell, Priscilla Lane—Here is a real dash of entertainment that suited everyone from the western fans to the intelligentsia. Business better than Gene Autry, or Roy Rogers. Give us more of this type, Warners. Running time, 77 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

COWBOY FROM BROOKLYN: Pat O'Brien, Dick Powell, Priscilla Lane, Dick Foran—Here is one for your box office to enjoy; by all means play it. The kind of picture they need to put Powell in and can safely say this is just what the doctor ordered. Give us more in this line. Running time, 77 minutes. Played January 25-26.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Swell action picture which pleased all and did extra business. Played January 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan—Very good. Interesting from start to finish and not as horrible as I expected.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

FOUR'S A CROWD: Errol Flynn, Rosalind Russell, Olivia de Havilland, Patric Knowles—Nothing with a big "N". Everyone walked out. Running time, 91 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles—This was a pleasing picture with fair box office value. Story didn't amount to a lot but there was good entertainment and a fair crowd. Played January 25-26.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles, Walter Connolly—Played fairly old, didn't bring in any extra business. Rather a crazy comedy but pleased everyone. Walter Connolly, Rosalind Russell stole the show. Believe it to be Flynn's poorest. Running time, 91 minutes. Played January 6-7.—Keith McCallum, Granada Theatre, Oxford, Neb. Town and rural patronage.

FOUR'S A CROWD: Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles—Very good comedy, clever dialogue, enough laughable situations to keep the audience in a very good humor throughout the entire length of it. Business a little off on this, though. Maybe the picture didn't draw or it could have been the weather. Played December 7-8.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts, Alan Hale, Barton MacLane—Played this a little late. However, it drew a good business for us and pleased 100%. A popular story by a popular author. An excellent picture for small town patronage. Running time, 85 minutes. Played November 18-19.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains, Tim Holt, Margaret Lindsay, John Litel—A pleasing production. Beautiful color aided tremendously in making this historical picture of California grand entertainment in spite of Mr. Charles Lee Hyde, Grand Theatre, Pierre, S. D., who reported to the Motion Picture Herald upon the "dumbness" of Hollywood for permitting the use of the ticker tape ahead of the telephone. Perhaps Mr. Hyde would be interested to know that the telephone did not come into use until 1875, whereas the type-printing telegraph instrument was patented by David Edward Hughes (professor of music and natural philosophy at the college of Bardstown, Ky., 1850-54) in 1855. Olivia de Havilland, George Brent, and Tim Holt ably assisted by a competent cast, deserve heaps of praise for their character portrayals. Particularly impressive was the acting of Claude Rains who did an excellent job as Mr. Ferris, stern yet gentlemanly wheat farmer. It's a nice story for all, clean and thrilling through the last inch of film. Running time, 90 minutes. Played February 4.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

(Reports continued on following page)

WANT FILMS "Johnny-on-the-Spot"?

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AIR EXPRESS

(Continued from preceding page)

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Just an average program picture. Everyone found it interesting and entertaining but it is not a big picture. Below average drawing power for Dick Powell. Running time, 79 minutes. Played January 29-30.—Frank E. Ridder, Chateau Theatre, Wauneta, Neb. Small town patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—No, positively no. Wouldn't please in any spot and pleased no one in this neck of the woods. Running time, 78 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—This is a western in beautiful color with Mounties instead of cowboys. Just the ticket for my patronage and how they eat it up. The photography outdoes "Valley of the Giants" and there is just as much action. Absence of names in the cast make the Mounties the best selling point and how they draw, and the man gets the right girl at the end. Running time, 85 minutes. Played January 25-26.—Bob Cox, Park Theatre, Dexter, Maine. Small town and rural patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—There was plenty of red-blooded action in this and it turned into a regular shoot 'em up but my patrons ate it up and the picture did the best Friday and Saturday business for a long time. The color and scenery are beautiful, and if you can get a good date on this picture, play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—Very good action picture in beautiful color which pleased all and did above average business. Almost as good as "Valley of the Giants." Played January 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—A humdinger. Big enough for any spot and any run. Pleased 100% and doing business everywhere. Running time, 67 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—Fine action picture in good color. Pleased all. Just the thing for small town patronage. Played January 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLLYWOOD HOTEL: Dick Powell, Lola Lane, Ted Healy, Johnnie Davis, Frances Langford—Another musical that was a big flop at the box office. This is the last for us. Although you get your money's worth, the patrons just won't appreciate it. Give us more in the line of "The Singing Marine" and "The Cowboy from Brooklyn", which are money makers and wows. Running time, 109 minutes. Played January 18-19.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Sondergaard, Joseph Schildkraut—Story based on the famous Dreyfus case in France. Us old-timers can well remember reading the news articles regarding this case. Pleased 100% and drew in a large number of old-timers that do not attend our show regularly. Paul Muni at his best. Running time, 116 minutes. Played November 4-5.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

NANCY DREW, DETECTIVE: Bonita Granville, John Litel, Frankie Thomas—Nice program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—Really a dandy picture from Warners. This company has given us consistent product this year. No, we haven't made any big money on any of their pictures but on the other hand the product has been average business getter and we would rather have a consistent business with a smaller profit than be rich one week and broke the next. Played February 1-2.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—Good picture. Not strong enough for extended runs. Good Sunday goods. Running time, 100 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—A swell show. Good story and fine acting makes this an out of the ordinary attraction. Running time, 99 minutes. Played January 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THAT CERTAIN WOMAN: Bette Davis, Henry Fonda, Ian Hunter, Anita Louise—One of the better pictures and the action fans stayed away, so can only report this as only a fair draw but good entertainment. Played January 23-24.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford, Alan Hale—One of the finest outdoor pictures we have ever played with the emphasis on action. However, the color balances this up nicely; in fact, this is about the best color yet to hit this screen. Wayne Morris turns in a great job but Alan Hale steals the show. Played December 4-5.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

Short Features

Columbia

BIG SQUIRT, THE: Broadway Comedies—Chase still packs in a lot of laughs, especially his one-man band. If your audience likes comedy here it is. Running time, 17 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

EARLY BIRD: Scrappy Cartoons—A fair black and white cartoon that got by nicely. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FOOTBALL FLASHES: World of Sport—For football fans OK. Running time, 10 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

HOLLYWOOD GRADUATION: Color Rhapsodies—We imagine the best of this cartoon was left on the cutting room floor. The stars cannot take a ribbing. After it has been cut there was nothing left to show the audience. Running time, four minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

KING VULTURE: Special Sport Thrills—Entertaining and instructive. Running time, 10½ minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

LET'S GO: Color Rhapsodies—Another Columbia treat. Running time, 7 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

MUTTS TO YOU: Three Stooges—The poorest we have run this season. Not enough slapstick to suit. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MUTTS TO YOU: Three Stooges—A silly, foolish comedy that the adults can't stand but what the kiddies eat right up. Running time, 18 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

TIME OUT FOR TROUBLE: Charley Chase—An unusually good two-real comedy. Had the audience in a continual uproar. Running time, 18 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

WEE WEE MONSIEUR: 3 Stooges—These screwballs, as ridiculous as they are, seem to get you with their pranks. Running time, 18 minutes.—Harland Rankin, Plaza Theatre, Tilbury,. Ont., Canada. General patronage.

Educational

DATES AND NUTS: Two-reel Comedies—One of the best of these two-reel comedies. Running time, 20 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

MONEY ON YOUR LIFE: Charles Kemper, Danny Kaye—Very good slapstick two-reel comedy. Running time, 18 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

Metro-Goldwyn-Mayer

ALADDIN'S LANTERN: Our Gang—A laugh riot. Several told me it was worth the price of admission to hear Alfalfa sing "I'll Take You Home Kathleen." Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BILLY ROSE'S CASA MANANA REVUE: Musical Comedies—Only fair, we thought. Some of the numbers were good. Running time, 21 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

BRAVEST OF THE BRAVE: Historical Mysteries—Another like "The Man on the Rock" and equally as good. Extremely popular with my audience. They stay to see them twice. If you are not playing this series, try this one. They cause more comment and general "argyfication" than anything I have ever run across. Running time, 10 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

CAIRO, CITY OF CONTRAST: FitzPatrick Travel Talks—All too short for this absorbing travel talk. Jimmy FitzPatrick is still the tops of all travel shorts. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CAPTAIN'S CHRISTMAS, THE: Captain and the Kids—Not so hot. The idea soured.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CITY OF LITTLE MEN, THE: MGM Miniatures—Played just before "Boys Town," this was a swell plug for the picture. Also very entertaining in itself. The resemblance in appearance and manner between Spencer Tracy and the real Father Flanagan is striking. Tracy surely was perfectly cast here. Running time, 11 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

CITY OF LITTLE MEN, THE: MGM Miniatures—A very good short. A good advertisement for "Boys Town." Running time, nine minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

CRIMINAL IS BORN, A: Crime Doesn't Pay Series—Excellent subject. Played on Monday and Tuesday and the following weekend police solved a local killing involving local boys and the newspaper accounts read like a review of the short, so close did the facts match the fiction.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

DAY AT THE BEACH, A; PYGMY HUNT, THE; WHAT A LION!: Captain and the Kids—All very good cartoons.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

FOLLOW THE ARROW: Pete Smith Specialities—One of the best. The William Tell act had them holding their breath, and no wonder.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

FOLLOW THE ARROW: Pete Smith Specialties—Best Pete Smith we ever played and that's saying something. The audience was in turn amazed, thrilled and chilled by this one. They were in a cold sweat before it was over. Running time, 11 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

GRID RULES: Pete Smith Specialties—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HONDURAS HURRICANE: Captain and the Kids—Poor.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOT ON ICE: Pete Smith Specialties—Pete Smith's idea of a hockey game and all of the fine points. Interesting enough to some, but hockey is still shinny out here.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOT ON ICE: Pete Smith Specialties—This short may be all right where there is a great amount of ice sports, but for an average small town in the corn belt this short is out of place. No audience interest. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOW TO WATCH FOOTBALL: Robert Benchley—We used this Benchley subject because we figured it would be good on account of the nature of the story. It was good but we still believe he is 'way over the heads of the usual small town patrons.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IT'S IN THE STARS: Johnny Downs, Eleanor Lynn—Smash musical comedy. Don't pass this one up. If you boost it, it could outdraw your feature and please more, too. Running time, 20 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

IT'S IN THE STARS: Musical Comedies—Fair musical with a very snappy dance climax.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

JAIPUR, THE PINK CITY: FitzPatrick Travel Talks—James FitzPatrick is my favorite movie star for he never makes a poor one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LAND OF THE INCAS: FitzPatrick Travel Talks—As usual these shorts are very good. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

LITTLE RANGER, THE: Our Gang—One of the poorest excuses for a short subject that I have seen.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

MAGICIAN'S DAUGHTER, THE: Eleanor Lynn, Frank Albertson—Very good musical comedy. Some spots were outstanding. Well worth playing. Running time, 20 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

MAN ON THE ROCK, THE: Historical Mysteries—Unusual in theme, this aroused a lot of comment and speculation among my patrons and I must confess on my part too. Before this was over the audience was on the edge of their seats watching it. Never before have I seen anything like it. Shall certainly play all of this series. Running time, 10 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

MAN ON THE ROCK, THE: Historical Mysteries —An excellent short. Worth a spot on any program. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WRONG WAY OUT, THE: Crime Doesn't Pay Series—These series are very good. Have not had a poor one yet.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Miscellaneous

NEW DAY, A: Metropolitan Life Insurance Company, Gilbert Emery—Quite interesting. Merits a place in your program to help promote civic health for better health in your locality the better the chances for business. Advertising accessories are good and free.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

DATE TO SKATE, A: Popeye the Sailor—Average Popeye comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOONLAND: Popeye the Sailor—Better than average. Paramount does not seem to be giving their Popeye cartoons the attention they deserve. Maybe they have run out of ideas or the public is tired of spinach.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

MOMENTS OF CHARM: Phil Spitalny and His All Girl Orchestra—One of the finest orchestra shorts ever brought to the screen. Variations in the musical scores used add zest to this. Color eliminating the usually drab two-tone effect makes this short one of beauty. Only regret is that it was 10 minutes rather than 20. An added treat for your patrons. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

MOMENTS OF CHARM: Phil Spitalny and His All Girl Orchestra—This is one of the best shorts I have played. Done in color and very pleasing to watch.—A. T. Mullen, Park Theatre, Pelican Rapids, Minn. Small town and rural patronage.

PARAMOUNT NEWS: We consider it the best newsreel we have ever shown in our humble theatre. —A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

PARAMOUNT PICTORIAL: No. 11—Just a filler. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PLUMBING IS A PIPE: Popeye the Sailor—The usual Popeye short. Will bring laughs from those who are the one-eye sailor's fans. Running time, seven minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

RAISING CANINES: Paragraphics—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RED, WHITE AND BLUE CHAMPIONS: Grantland Rice Sportlights—Very interesting. Will be enjoyed by all. Fine shots of what should be America's future aquatic champions. Running time, 10 minutes. —J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

SPORTING TEST, A: Grantland Rice Sportlights—Very good indeed for this type of picture. Your sport fans particularly will go for this style of film, so play it up to them and advertise it on the sport page. Running time, 10 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

UNUSUAL OCCUPATIONS, NO. 2—"Charlie McCarthy," Edgar Bergen—Here is a color reel which will please. Part of it shows "Charlie McCarthy" and Edgar Bergen at home, and the gags they pull make it as good as a one-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNUSUAL OCCUPATIONS: No. 6—Reginald Denny's miniature airplanes very interesting and the color was good, but these subjects are too high for us.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RKO Radio

BRAVE LITTLE TAILOR: Walt Disney Cartoons —Just fair. Not as good as I expected.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

BRAVE LITTLE TAILOR: Walt Disney Cartoon—Another fine Disney cartoon.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

FIVE NEW REPORTERS FROM FIVE STATES

From five states come this week's new contributors to "What the Picture Did for Me". They are:

A. N. Beezley, New Grand Theatre, Littleton, Colorado
Keith McCallum, Granada Theatre, Oxford, Nebraska
Marshall Rooks, Texas Theatre, Troup, Texas
N. E. Frank, Wayland Theatre, Wayland, Michigan
Harold Smith, Dreamland Theatre, Carson, Iowa

Exhibitors Smith and Frank have been earlier reporters to the department, but in both instances more than a year ago.

STYLES AND SMILES: Nu-Atlas Productions—Fair. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WESTERN WELCOME, A: Ray Whitley Comedies —Very well received on a Saturday. It is good. However, be sure and put it where western fans will see it. They are the ones who will appreciate it. Running time, 18 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

WESTERN WELCOME, A: Ray Whitley Comedies —Very good. Worth anyone's playing time. Western locale, of course.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

GANDY THE GOOSE IN THE FRAME UP: Terry-Toons—Average black and white comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GANDY THE GOOSE IN THE FRAME UP: Terry-Toons—Fairly good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: This News seems to have the edge on all other News.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOVIETONE NEWS:—Very good. Fox Movietone the best news on the market.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

MOVIETONE NEWS: No. 36—O.K. Running time, nine minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

SHOOTING FOR PAR: Ed Thorgersen—Plenty of gold with the big shots doing their stuff.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHAT EVERY BOY SHOULD KNOW: Lew Lehr—Here is a weak one if there ever was one. And I do mean here is one. (Pink butterfly to Jimmie Fidler.) Running time, 10 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

WHAT EVERY INVENTOR SHOULD KNOW: Lew Lehr—Average comedy. Some liked it; some didn't.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

ETERNAL FIRE, THE: World Windows—Exceptionally fine color photography. Subject: Pompeii and Mt. Vesuvius. Very good the way it is but I believe the use of a narrator would be an asset to the remainder of the series. Running time, nine minutes. —R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

ETERNAL FIRE, THE: World Windows—Not so good. I hope their next one will be better. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

FITS AND BENEFITS: Mentone Musical Comedies —Average musical.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSIC AND MODELS: Mentone Musical Comedies—A glorified style show set to music with some poor vaudeville acts that are not up the usual standard. Not as good as some. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 54—This series so far has been excellent with us. Well diversified and educational. Very good audience reaction. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CHINA TODAY: Color Parade—The photography in this one was not nearly up to the usual Vitaphone color subjects. We could not bring it into clear focus at all.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CLEANING UP: Cross and Dunn—It's a shame a lot of good talent goes to waste in this short merely because of the higgledy-piggledy continuity. Surely Hollywood can do better than this. Even the old Keystone comedies had some sequence to them. Cross and Dunn not nearly as good as usual. The nimble footed dancing of Ray and Grace McDonald and the tumbling of the bank janitor were the best parts of the picture. Miss McDonald looks like a comer. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

DECLARATION OF INDEPENDENCE: John Litel —A good two-reel short in color telling about and showing the Declaration of Independence. Running time, 19 minutes.—M. D. Buxton, Garden Theatre, McCracken, Kansas. Small town patronage.

OUT WHERE THE STARS BEGIN: Jeffrey Lynn, Evelyn Thawl—Another of this fine series. However, this one isn't as good as the others. Still worth playing. Running time, 21 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

PORKY IN WACKYLAND: Looney Tunes—Average cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROMANCE ROAD: Broadway Brevities—This fine color featurette has more real entertainment in it than many, many full length headaches. By all means pick this one up. All of this series is good but this one much more so. Running itme, 21 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—A fine Melody Master with Rubinoff, his violin and his orchestra. Pleased. Running time, 10 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

TOYLAND CASINO: Broadway Brevities—Good two-reel musical show with children singing and dancing. Pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VITAPHONE CAPERS: Vitaphone Varieties—Several acts which hark back to the "vodvil" days. Not bad but I've seen much better. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

ZERO GIRL: Broadway Brevities—A fair short. Use your own judgment. Running time, 18 minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

Serials

Columbia

SECRET OF TREASURE ISLAND: Don Terry, Gwen Gaze—I believe we are enjoying a nice following on this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPIDER'S WEB, THE: Warren Hull, Iris Meredith—With this serial on Friday-Saturday and "Great Adventure of Wild Bill Hickok" on Sunday, our weekend worries are nil. Columbia has given us three hits in a row in serials, "Secret of Treasure Island," "Wild Bill," and "The Spider," for which many, many thanks.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Republic

HAWK OF THE WILDERNESS: Herman Brix, Malo—Just started this new serial and it looks very good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

FLAMING FRONTIERS: Johnny Mack Brown—Am on the sixth chapter and it is holding up good.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Jenkins, Home, Sees Tieup Between Snow and Receipts

Leaves Kissing of Oranges to Sun and Blondes to Hollywood

by J. C. JENKINS

in Omaha

TO THE EDITOR OF THE HERALD:

It may be of interest to your readers to learn that I have returned to the "White Spot" from an extended vacation out in the land of the "sunkissed oranges," where I left the kissing of the oranges to the sun and the blondes and brunettes to the boys in Holywood.

I got in here Saturday night just ahead of a cold wave from Medicine Hat, and you can take it from me, Sedrick, it is cold, 10 below zero, but Nebraska and Iowa are covered with a blanket of snow which has brought cheer to our farming element and makes the outlook more promising for the coming year than any time during the winter.

Saturday night the Variety Club held a basket social where the baskets were sold at auction, and I understand that one basket was bid in by one of the boys for 10 dollars under the assumption that it belonged to a certain brunette, but it turned out to be his wife's. This was not only a disappointment but a waste of money. He could have gotten his supper at home for 50 cents. But, anyhow, a fine time was had, and I understand that the receipts were even more than anticipated.

Sam Epstein, of the Epstein chain of theatres, put six dollars in one of the slot machines and got two washers and a pearl button. Sam says the washers belonged to Ted Mendelhall of Paramount and the button to Mrs. Walter Green of the Fepco Advertising Co., but Walter says that's a mistake, as they run to safety pins around his house. The moral to all this is, if you want to have a good time when in Omaha, go up to the Variety Club.

H. A. Van Housen, of the Western Theatre Supply Co., advises me that he recently completed re-furnishing a theatre at Windom, and is soon to refurnish the theatre at Worthington, Minnesota, for Henry Hower. I know Henry and Van pretty well, and when these two boys don't finish a job up right it's a pretty good idea for the rest of the boys to leave it alone.

Bob Ballantyne, of the Scott-Ballantyne Theatre Equipment Co., has moved his stock to a new room across the street from his old location. Bob is one of these kind of fellows who don't stop for anything. He jumped in his car Monday and headed for Sioux City, Iowa, right in the face of that blizzard from Valley City, North Dakota.

Bob don't stop for anything, and that's probably why the Scott-Ballantyne Company is shipping theatre equipment all over the world.

This cold wave drove Joe Smith in from the territory where he had been selling Universal service, and when it drives Joe in you may know it is cold.

When I got to the Loyal Hotel I was advised of the death of my good friend, Charlie Sartorius, of the Capitol theatre at Hartley, Iowa, who passed away a few days ago. This was indeed a shock which will be felt by his thousands of friends all over this country.

J. C. JENKINS

R. W. Brown of the Proenix theatre at Neola, Iowa, and H. V. Mullen of the Gem theatre at Glenwood, Iowa, were in town and both were sober, just as they always are, but they brought their appetites with them, as evidenced by the amount of T bone steak they stowed away at Himy Novinsky's cafe. Himy, you know, used to feed the boys Fox service, but now he is feeding them corned beef and cabbage at his cafe. I like the place because my credit is good there.

Mr. and Mrs. Fred Dethlef of the Crystal theatre at Manning, Iowa, came in to visit their daughter, who is a graduate nurse. My visiting with them was too short, but very pleasant. Fred says that his business has plenty of room to improve without crowding.

While I was in California, Major Hewitt, of Sherman Oaks, Cal., who is a brother of my good friend Joe Hewitt of the Lincoln theatre at Robinson, Illinois, came over where I was living and drove me around all day and showed me many places of interest, including many of the stars' homes and the place where they made "Good Earth" and many other pictures, and I will always be indebted to him for his kindness.

I have been on vacation now for four or five months and the doctors have fed me everything from stove polish to cleanser, but when they changed the prescription to floor varnish I kicked over the traces. We have an open season on pheasants and ducks; why not doctors?

I must stop now and take another dose of something, the Lord only knows what it is.

Expect Universal To Show Profit

While Universal Pictures' profit for the first quarter of the current year, comprising the period from November 1, 1938, to February 1, of this year, was not definitely known this week, it is expected to be favorable, and to contrast with a loss of almost $400,000 for the similar period last year. This anticipated earning is expected to follow Universal's profit of $200,000 for the last quarter of 1938, ended November 1st.

The company's financial statement will be issued shortly. Observers say it will show a loss of about $550,000 for the 12 months which ended November 1, compared with a loss of about $1,200,000 for the same period of 1937.

Dividends Declared

The Eastman Kodak Company last week declared its regular quarterly dividend of $1.50 on the common stock, payable on April 1.

The board of directors of the Roxy Theatre, New York City, last week declared a quarterly dividend of 37½ cents per share on the outstanding preferred stock, payable March 1, to stockholders of record at the close of business on February 15.

The United Artists Theatre Circuit, Inc., last week declared a regular quarterly dividend of $12.50 per share on the five per cent preferred stock, payable March 15th, to stockholders on record March 1st.

The board of directors, at the same session, re-elected all officers, these being Joseph M. Schenck, chairman of the board and president; Lee Shubert and Dennis F. O'Brien, vice-presidents; William Phillips, vice-president and treasurer; Bertram S. Nayfack, secretary; A. M. Georger, comptroller.

Hearings Open in British Patents Suit

Hearings opened on Tuesday before Judge John P. Nields in district court in Wilmington in the case in which British Acoustics, wholly owned subsidiary of Gaumont British, is seeking a perpetual injunction and damages against Radio Corporation of America and Electrical Research Products, Inc.

The plaintiff seeks to restrain RCA and ERPI from use of a device for feeding film through a projector at constant speed, the mechanism for which, it is stated, was patented in 1926 and 1935.

"Snow White" Wins Poll

"Snow White and the Seven Dwarfs," the Walt Disney production; Bette Davis in "Jezebel," and Spencer Tracy in "Boys Town" were the winners in the 1938 Critics of America Poll of the Minneapolis Journal. Critics from all 48 states, 1,021 in all, cast ballots.

Motion Pictures' Greatest Year, Inc., announced this week that there will be no charge to exhibitors, who participated in the "Motion Pictures' Greatest Year" campaign, for delivery of lists of winners February 27th. So far as is known, no charge was expected.

Si Seadler, advertising manager for Metro-Goldwyn-Mayer, was scheduled to leave New York City for the coast on Friday, for a three week stay.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

SIMPLICITY

Theatremen who find themselves with an unusually worthy attraction to sell often go wide of the mark in print to tell patrons how very good it is. A manager comes away from a screening uplifted by what he has seen. He knows just how the picture hits him and will talk about it in simple understandable terms. But when he sits down to compose an ad, the lad is stymied. The result is usually another one of those "Colossal" things and, even if it is—well, the cash customers have heard that one before. True enough, there are not too many pictures over which your manager can come to a boil in print, but when the unusual does turn up it's the smart operator who discards the outworn extravagances of picture copy to tell it as he sees it.

Thus, we are impressed with the open-letter ad of Carl Engstrom, illustrated elsewhere in this issue. In "A Man to Remember" Engstrom realized he had something of worth to sell which was not to be sold in the traditional adjectival manner. So he sat down and wrote from the heart, in simple, unadorned language. The ad proved the highlight of his campaign.

* * *

In another instance, recourse to simplicity in verbiage to sell "Boys Town" proved successful for the date at the Liberty in Mullan, Idaho. It was a multigraphed herald addressed to patrons by Manager Bob Hutchins. Quality of the copy in the short, four-paragraphed selling talk is indicated by this quote:

"This picture is not just a Hollywood production, propaganda, nor a sermon; it is the truth. It will hurt some that see it. To every father and mother whose life is wrapped up in the lives of their children, it will bring a better and closer relationship.

We want every person that expects a family, every couple planning a home, every single person and every boy and girl, to see this picture. It is too wonderful to try and explain with mere words."

Hutchins reports: "This herald must have worked, as it was the only exploitation we used and it broke all-time records."

* * *

Some will argue immediately that the attraction was strong enough on its own to bring 'em in. But it can be argued as quickly that the pulling power of the simple message had somewhat to do with cracking an all-time top, a far from usual occurrence, whatever the answer.

An ability to write sincerely in simple terms is not the very difficult thing we are given to imagine. On those occasions when direct-from-the-heart copy is in order, the man who discards the trappings and doubtful tinsel of multi-syllables and writes as he knows best stands a better chance of making his message jell.

THEY CONTINUE TO GO UP

The announcement of Harry Black's promotion to an executive post in the Fabian circuit home office is of sufficient importance to rejoice with the Round Tabler and other leading members who were stepped-up in recent months to bigger jobs. It was not so long ago that Frank V. Harpster went from Warner Ohio Theatres city manager in Mansfield to district manager, Bill Dworski to Harpster's vacated post, and now Bill Powell from district chief to assistant division manager with Western Massachusetts Theatres.

On behalf of the membership, your Chairman of course is pleased to congratulate these likely lads on the good news. In addition, we might point out that their promotions add weight to the opinion that the man with the talent who shows it long enough must go up. Theatre business has never seen the day when there was enough dependable manpower to go around.

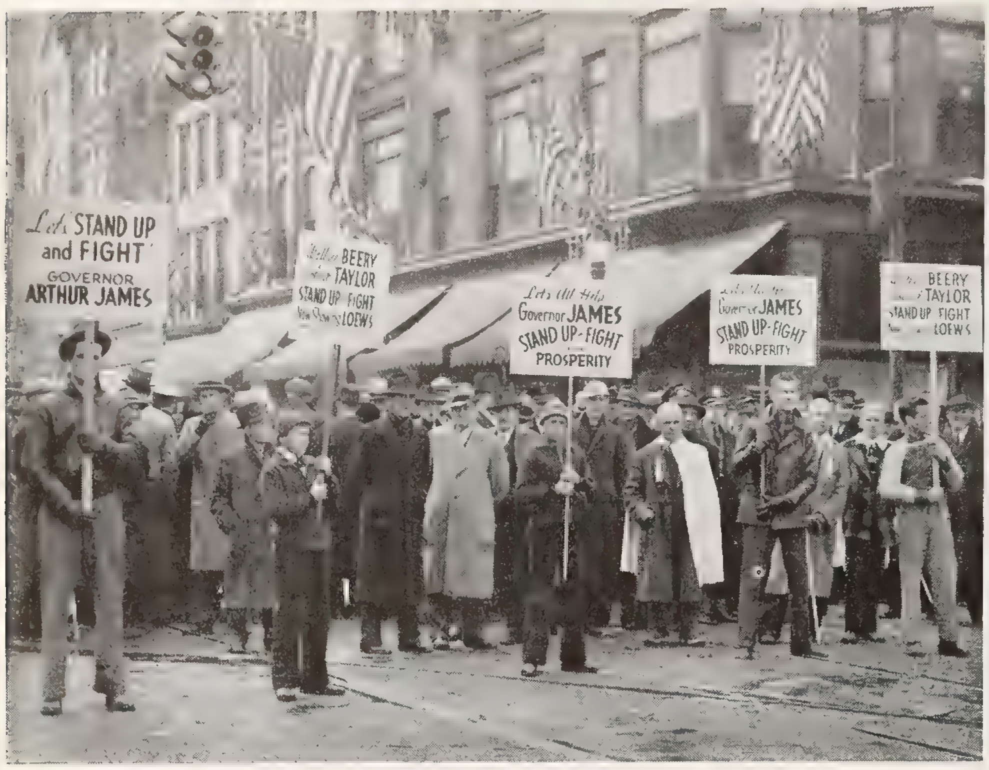
HOW TO KEEP 'EM ON THEIR TOES

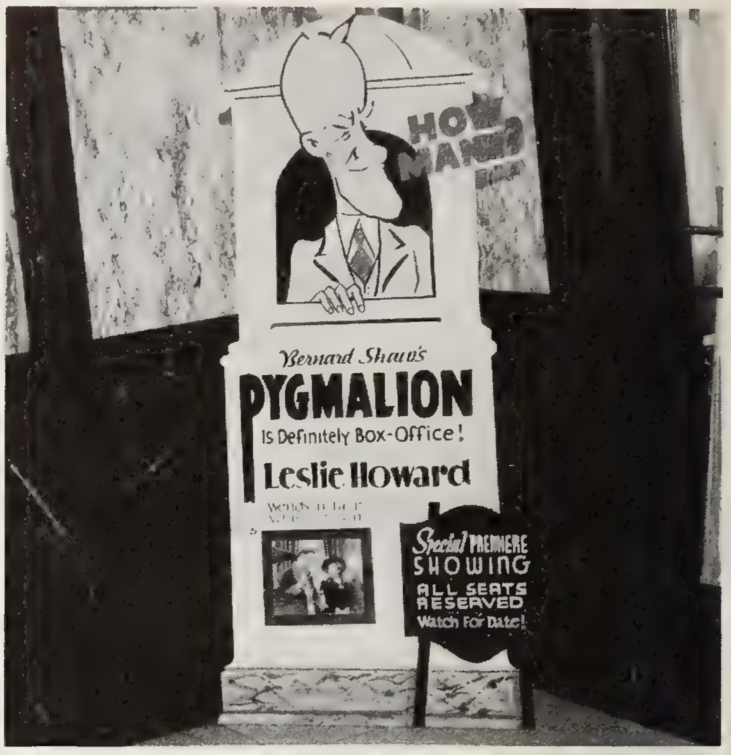
Executives looking about for prize ideas to keep managers scratching dust might study the unique plan in effect for the Tri-States theatres' current drive. According to "Tristaco Broadcaster", circuit organ edited ably by Dorothy Day, wife of the winner is to receive a complete outfit of Easter clothing.

Women being women, it's a cinch the idea ranks among the more novel ways of keeping men on their toes. It will be a brave lad, indeed, who dares come home without the bacon.

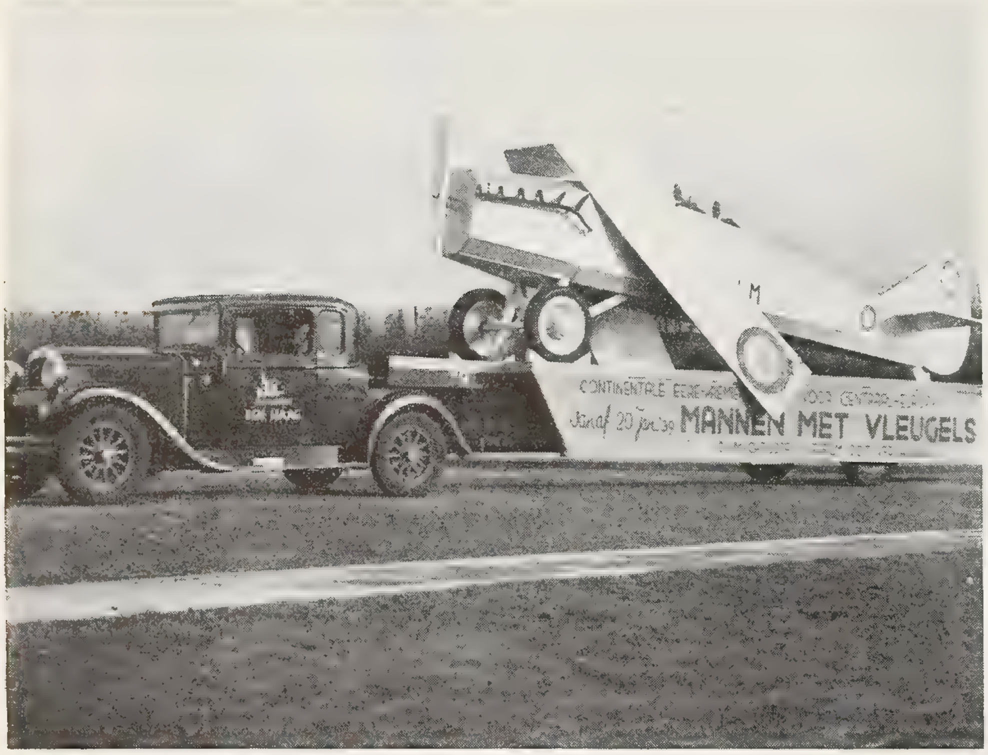
A-Mike Vogel

Round Table in Pictures


Let's STAND UP and FIGHT
GOVERNOR ARTHUR JAMES
BEERY TAYLOR STAND UP FIGHT LOEWS
Let's All Help Governor JAMES STAND UP-FIGHT PROSPERITY
Governor JAMES STAND UP-FIGHT PROSPERITY
BEERY TAYLOR STAND UP FIGHT LOEWS

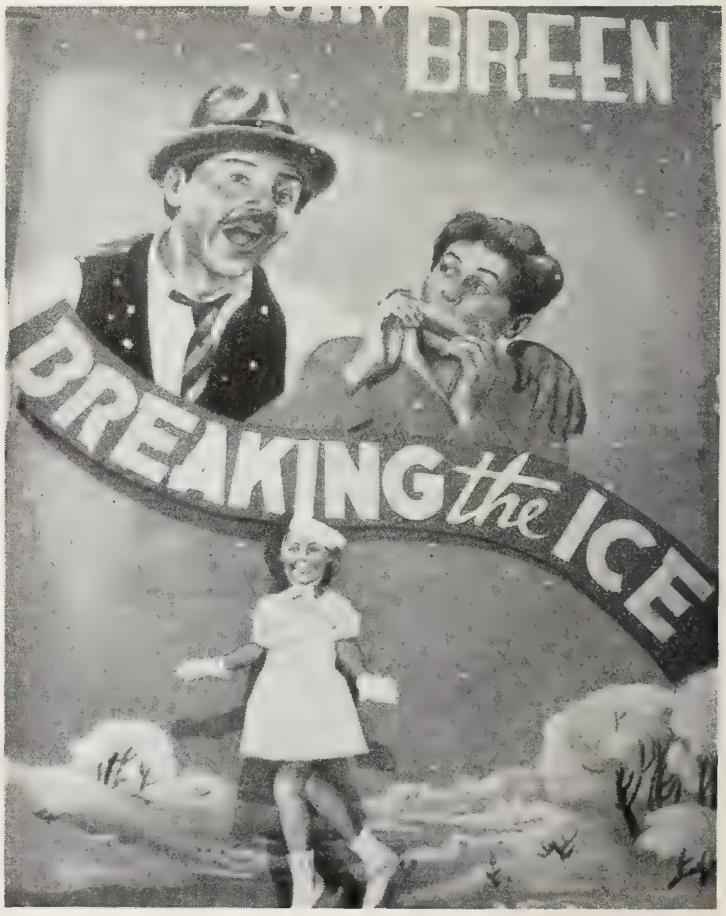

HOW MANY?
Bernard Shaw's
PYGMALION
Is Definitely Box-Office!
Leslie Howard
Special PREMIERE SHOWING
ALL SEATS RESERVED
Watch For Date!

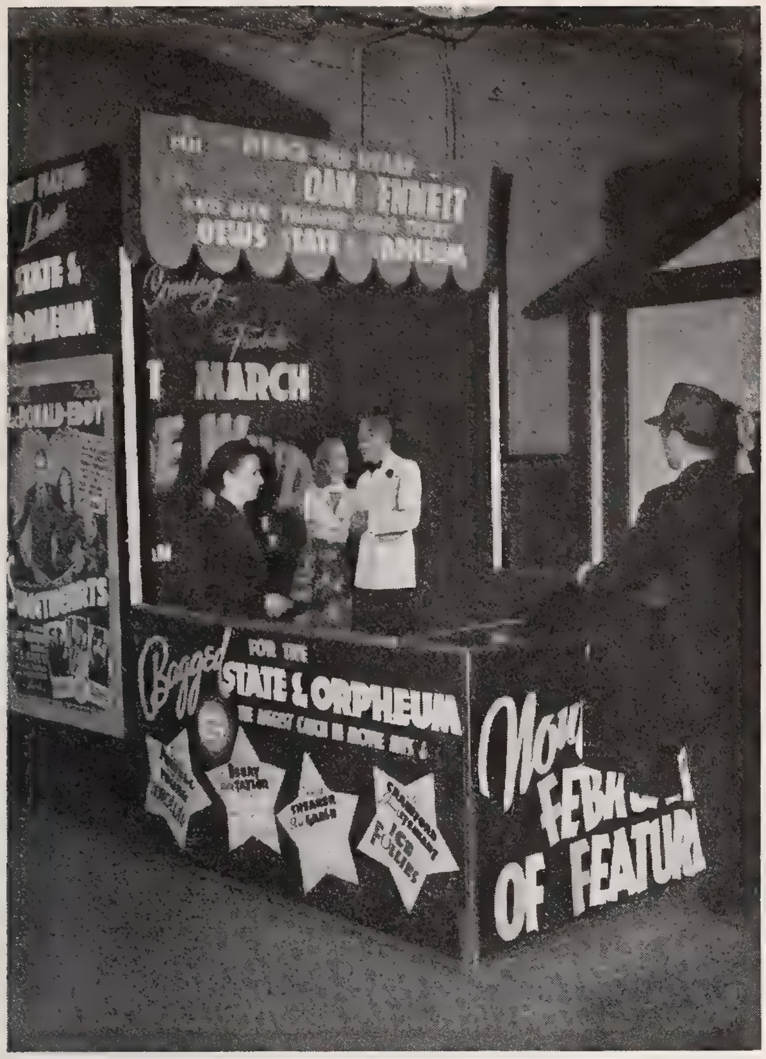
Above, left, shows how Sam Gilman, Loew's, Harrisburg, Pa., crashed the Governor's Inauguration Day Parade, recently, and managed to get his plug in for "Stand Up and Fight". Boys with tiein banners mingled with the crowds. . . . Above is Les Pollock's ingenious lobby setpiece used in advance of "Pygmalion" opening at Loew's, Rochester, N. Y. Caricature cutout of Shaw was placed at window with the "How many?" sign alongside. Pollock sold the attraction by having a special premiere showing at which all seats were reserved.


MANNEN MET VLEUGELS

Life-size airplane mounted on truck which toured the streets of Amsterdam, Holland, was part of the exploitation campaign arranged for opening of "Men with Wings" at the Metropole Palace. Foreign ambassadors, ministers of war and aviation, in addition to other prominents, were invited to the opening. Campaign was put on by C. A. H. van der Linden, Paramount publicity manager.

Photo at right shows what theatremen in Hong Kong do with their displays plugging forthcoming attractions. Reproduced here is Terry Leung's animated setpiece for "Breaking the Ice" engagement at the Queen's Theatre. Concealed motors motivated the figures, harmonica in Bobby Breen's mouth moving from side to side; hands and feet of little girl ice skater also provided animation. Entire display was set against snow scene background.

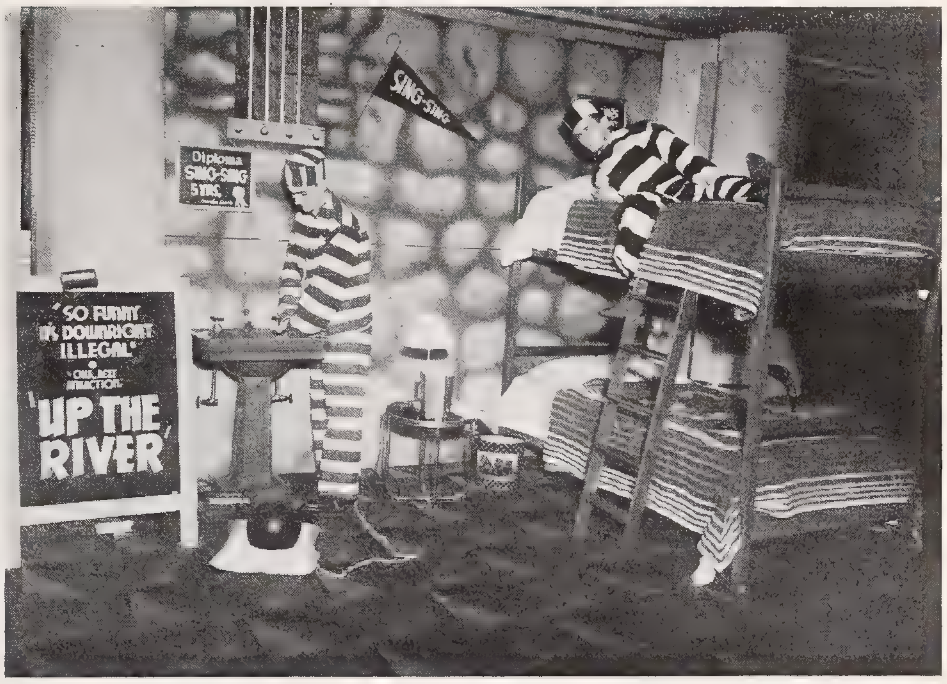

BREEN
BREAKING the ICE


BENNETT
MARCH
STATE & ORPHEUM
SWEETHEARTS
Bagged FOR THE STATE & ORPHEUM
Now FEBRU
OF FEATURE
ICE FOLLIES

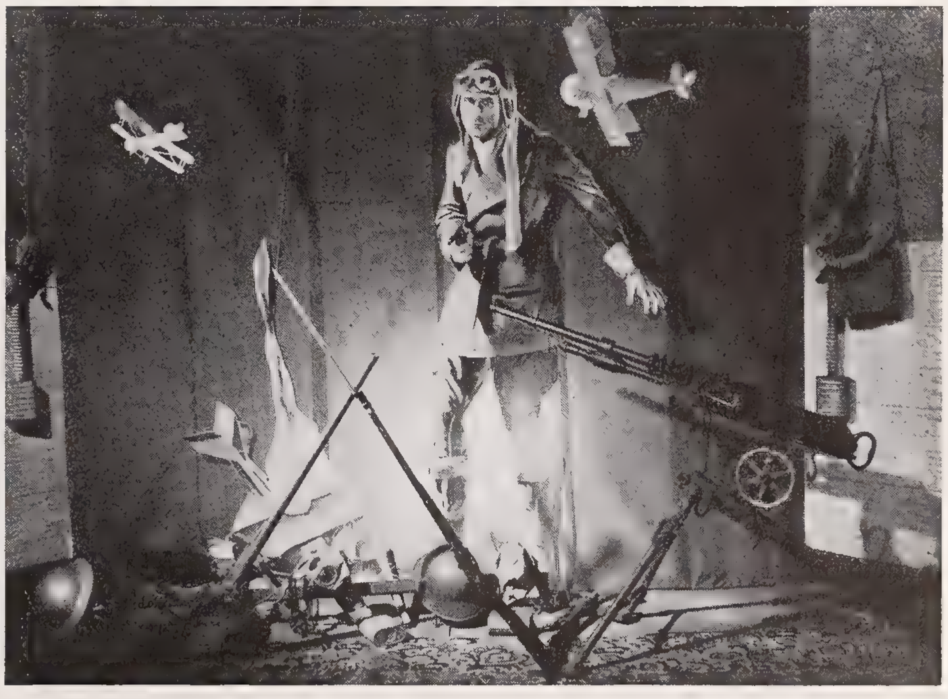
Arranged by H. M. Addison, division head, and carried through by Joe DiPesa, publicist, Loew's Theatres, Boston, was tieup with the State Conservation authorities who permitted a first-time motion picture display at the annual New England Sportsmen's Show. Erected in conspicuous location was booth in which were cutouts of Joan Bennett and Fredric March as they appeared in "Trade Winds". Onlookers were supplied with darts, and guest tickets went to those who succeeded in "piercing the heart" of Miss Bennett. Booth was designed and constructed by Walter Kessler, assistant at the Orpheum.

TAIL SPIN
TAIL SPIN
TAIL SPIN

Climax of Twentieth Century-Fox's recent air tour on behalf of "Tail Spin" was delivery by company starlets of picture print to Irving Lesser, managing director, New York Roxy. Local program included preview and testimonial dinner in honor of "Ninety-niners' Club", women's flying organization. Surrounding Mr. Lesser in the usual order are Helen Ericson, Lillian Porter, Joan Valerie, Dorothy Dearing.

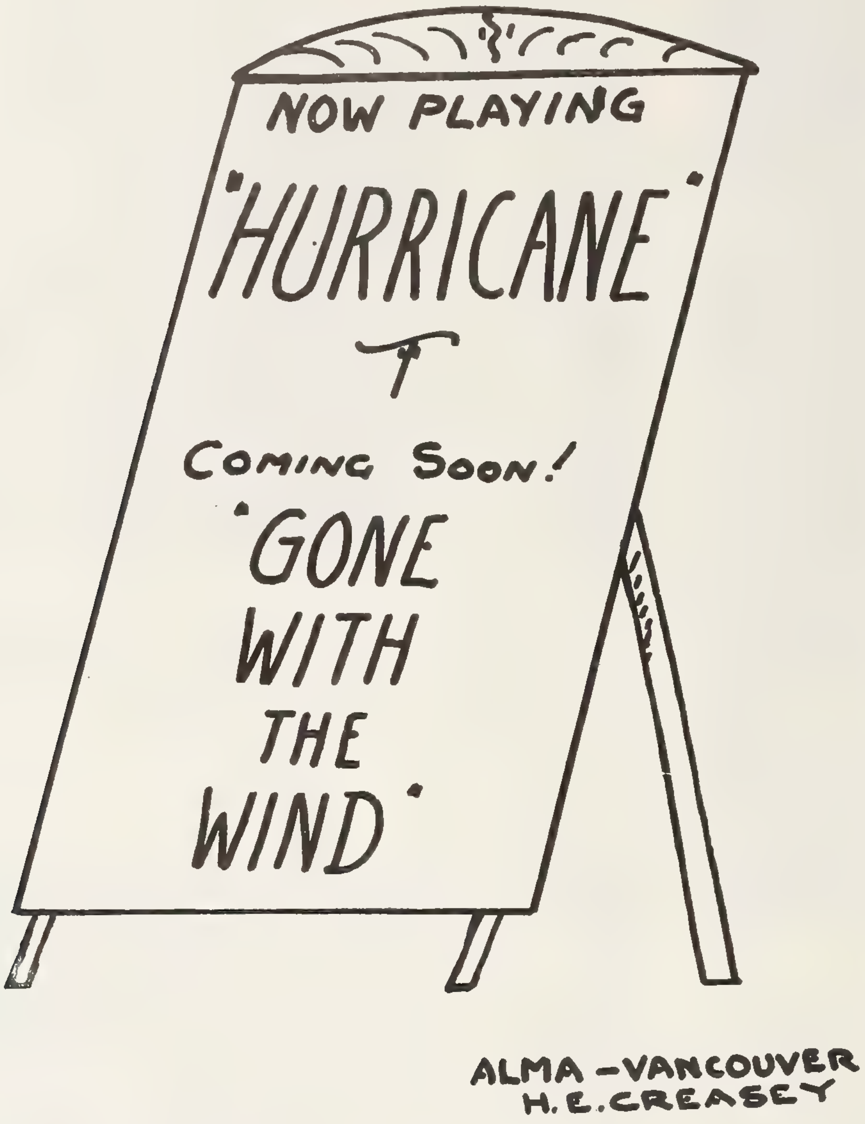

SING-SING
Diploma SING-SING 5 YRS.
"SO FUNNY IT'S DOWNRIGHT ILLEGAL"
UP THE RIVER

Atmospheric, indeed, was the unique piece of ballyhoo reported by John Gordon, advertising director, Chakeres Theatres, Springfield, Ohio, for "Up the River". Complete prison cell effect was reproduced, ushers dressed in striped uniforms with the usual ball and chain. Display was created by Al Freeman, manager of the Majestic.



Louie Fishkin, Alba, Brooklyn, exploited "Dawn Patrol", as shown to right. Scrim background with blue lights behind gave entire display a dawn effect. Errol Flynn and planes were cut out from six-sheet; machine gun, rifles, gas masks and helmets were loaned by the American Legion. Red lights behind the burning plane gave flame effect.

SHOWMEN'S LOBBY LAFFS



Maryland Senators Guests of Loewmen

Complete coverage was obtained on "Stand Up and Fight" when it opened at Loew's Capitol, Washington. Publicist Ray Bell arranged Maryland night, at which were present all members of the Senate and House from that state, leaders of Maryland State Society and other state dignitaries.

Week preceding showing there was an interesting lobby display of electrically propelled models of famous B & O locomotives, including several replicas of model used in film. Bell arranged for several publicity pictures of these displays, using stage stars for illustrative purposes. Washington *Daily News* ran seven-day review contest in which top award was trip to New York to two persons.

B & O. personnel in the Washington area was completely covered by special bulletins issuing from the Baltimore home office of the railroad. Local ticket offices and Union station were adequately placarded.

"LET'S HEAR FROM YOU"

Arranges "Sweetheart" Section

Newark's police commissioner issued a special permit to Manager William Phillips of Loew's State to allow a special "sweetheart section" in the theatre during the showing of the MacDonald-Eddy picture. Slant was duly publicized by Phillips and proved highly successful with the youngsters in the vicinity.

Novel Contest Arranged By Marhenke and Cohen

Robert Marhenke, Broadway, and Walter Cohen, Leader, Baltimore, Md., employed a novel treatment of their combined programs. It is their intention that any handbill isn't worth the paper it is written on unless something of extra value is included, and so "Count-o" was their answer.

Idea is to merely count the "o's" throughout the program. Correct answers are awarded guest tickets to both theatres. As a result, the boys claim that the program is read from cover to cover and the amount of responses are increasing each week. "Count-o" was publicized by trailers on both screens, lobby signs, radio spots, neighborhood newspapers and weekly programs.

"LET'S HEAR FROM YOU"

Schools Cooperate On "Copperfield"

For the return engagement of "David Copperfield" at the Inwood Theatre, Forest Hills, L. I., Manager Al Simon distributed passes to school principals for award to best pupil of the week. Libraries were contacted for special display of the books, librarians urging students to attend showing.

On opening chapter of his serial, "Spider's Web," Al distributed heralds at schools at break. Several bore lucky numbers, which were listed on lobby easel, passes going to holders of corresponding numbers.

Builds Kid Show With Free Rides

Unique free bus transportation slant has been worked out by Manager William Gallagher, Warner's Parker, Darby, Pa., through cooperation of leading merchants, each of whom contributes a dollar weekly to defray expense of running busses to the theatre in connection with Saturday afternoon kid matinees.

With each purchase of one dollar or over, merchants distribute tickets entitling juvenile passenger to the free ride. Transportation company which conducts several regular routes in the vicinity of the theatre is tied in to supply bannered busses with motorcycle police escort to pick up the children at specified spots to arrive in time for the matinee show. Busses cover six different towns each week.

Theatre representatives who accompany busses, direct drivers to designated stops and check mileage. After arriving at theatre, busses lay over until after show to make the return trips, mileage of which is also checked, as is duration of lay-over periods. This information is used in paying transportation company, which receives flat rate of 40 cents per mile plus 55 cents per hour for lay-overs.

Special trailer with merchants' credit is run, advising at what stores and other points busses will stop. Announcements are run in Gallagher's house program and special display frame out front also plugs the service. Merchants distribute heralds building up the tiein.

"LET'S HEAR FROM YOU"

"Peg Maleon" Is Chosen For Dayton Premiere

Top exploitation for the midwest premiere of "Pygmalion" at Loew's, Dayton, Ohio, was transformation of local girl into a "lady," following the story of the picture. Stunt was sponsored by popular local columnist and girl given the name of "Peg Maleon" received new clothes, beauty treatments, diction lessons, etc., after which she appeared at the opening to receive the congratulations of Mayor Charles J. Brennan.

Other exploitation slants included radio program devoted to Shaw and the merit of the picture, man-on-the-street broadcast and one in lobby with visiting critics going on the air to relay their opinions. Entire campaign was put on under the supervision of Manager Marty Burnett who was assisted by J. E. Watson, MGM territorial exploiteer.

"LET'S HEAR FROM YOU"

Contacts Alumni on "Rat"

Numerous activities were engaged in for "Brother Rat" by R. J. Hailey, RKO Orpheum, Kansas City, Mo., including distribution of "Rat" buttons to children two weeks in advance of opening. Through tieup effected with chain drugstore, imprinted paper doilies were used. Numerous window displays were promoted and alumnae of V.M.I. were contacted by direct mail. City junior police patrol and bugle corps paraded to the theatre and gave 30 minute drill out front prior to attending opening to which local prominents were invited.

Stars In Person At 'Navy' Opening

Elaborate premiere was staged last week at San Diego for Warner Bros.' "Wings of the Navy", which world premiered simultaneously in five spots. The other situations were Pensacola, New York, Washington, and on board the U. S. S. Lexington, engaged in maneuvers in the Atlantic.

At the New Spreckels in San Diego, a contingent of executives and stars headed by Hal Wallis, attended the premiere accompanied by Priscilla Lane, Rosemary Lane, Henry O'Neill, Jane Wyman, Johnnie Davis, Jeffrey Lynn and Jerry Colonna.

The premiere program opened with a party at the U. S. Grant Hotel. The Warner party was afterwards escorted to the New Spreckels Theatre in a torchlight procession arranged by Mayor Percy Benbough of San Diego. The arrival at the theatre was broadcast throughout the west over the Warner Bros. chain of radio stations, program originating from station KFSD.

"LET'S HEAR FROM YOU"

Unique Window Display Exploits "Sweethearts"

Effective window display was promoted by Ed Fitzpatrick, Poli's, Waterbury, Conn. for "Sweethearts" featuring life size cutout of Nelson Eddy at piano and placed in front of microphone in center of display was cutout of Jeanette MacDonald supposedly singing into it. A phonograph discreetly hidden played hit tunes from the picture.

Leading camera dealer cooperated with a "sweethearts" snapshot contest, photos were later displayed in theatre lobby, camera and guest tickets to winners. Haberdasher featured a full window of formal attire with standee of Nelson in center, women's specialty shop doing the same on MacDonald.

For "Stand Up and Fight", Fitzpatrick unearthed a vehicle resembling a stagecoach which properly bannered was used for street bally. With the aid of reporters from the Waterbury Democrat, a man was contacted who recalled the old stagecoach days and brought him to opening. After the performance he was interviewed over station WBRY in a 15 minute program with ensuing picture and theatre plugs.

"LET'S HEAR FROM YOU"

Model Airplane Contest Exploits "Dawn Patrol"

Promoted by Bill Harwell, Ohio Theatre, Canton for "Dawn Patrol" was a trophy from local jeweler as part of his model airplane contest to exploit "Dawn Patrol", various other merchants were promoted for prizes to runnersup. As planes were submitted, they were planted around lobby with proper credits. Several days ahead of opening, lad concealed atop building with megaphone called out at regular intervals "hear ye, hear ye, The Dawn Patrol is coming".

On "They Made Me a Criminal", Harwell sent government postcards to entire mailing list, personally endorsing the picture and emphasizing John Garfield's previous performance in "Four Daughters".

Eight Entries Listed For First "Fortnighters"

Due to the unprecedented (and unexpected) number of outstanding entries received for the first two-week preliminary period in the 1939 Quigley Awards, it was decided to increase the number of Fortnighter appointments in this period to eight entries, as here listed. Appointments will continue to be made in accordance with the quality of entries received and not confined to an arbitrary number, as originally announced.

MILT HARRIS

Publicity Director, Loew's Cleveland Theatres

Tieup: Western Union and Postal to advertise and make reservations for reserved seat premiere of "Pygmalion" at Loew's State.

▽

LOU S. HART

Manager, Schine's Hippodrome, Gloversville, N. Y.

Window Display: Mirror reducing stunt on "Terror of Tiny Town" adapted from Kris Kringle idea.

▽

BOB RUSSELL, MATT SAUNDERS

Managers, Loe's Poli, New Haven, Bridgeport

Three-City Tieup: With Jack Simons, of Hartford, and Lou Brown, division publicity head, arranged for tour of horseman-courier on "Jesse James" from Hartford and New York City.

(See HERALD, Feb. 11, page 61)

▽

RALPH E. PHILLIPS

Manager, State, Sioux Falls, S. D.

Newspaper Ads: Series of institutional displays on consistent quality of entertainment. Also credited is Ralph Stitt, publicist.

E. M. SCOTT, JR.

Manager, L&J Grand, Columbus, Ga.

Publicity: Planted unusual page-one campaign on booking of "Jesse James" before national release date, on two days' notice of visit to home town of Nunnally Johnson, writer and producer of picture for 20th Century-Fox.

▽

SID SCOTT

Manager, F P-C Capitol, Sudbury, Canada

Stage Act: Arranged quick booking for appearance of largest wolf in captivity, on way to New York and Boston Sportsmen shows, to capacity business.

▽

JACK A. SIMONS

Manager, Loew's Poli, Hartford

Street Stunt: Pulled special stage-coach "holdup" in business section on "Jesse James," for front page news stories and other unusual publicity in local press.

(See HERALD, Feb. 11, page 61)

▽

M. C. BURNETT

Manager, Loew's, Dayton, Ohio

Promotion: Through cooperation of local women's page editor and promotion manager local girl was changed from "waif to lady" along the lines of the picture. Tieins and publicity were unusual.

(See story on opposite page.)

In the above listing, entries already written up in Managers' Round Table are designated thusly with date of issue and page number. Entries not yet publicized will be detailed in forthcoming issues with added identification of Fortnighter appointments.

Creasey Prescribes

Heralds in the form of doctor's prescription blanks were distributed by Harry E. Creasey, Alma, Vancouver, B. C. to exploit "Love Finds Andy Hardy". Copy called "for four drams of laughs, three of chuckles, five ounces of mirth and ten grains of romance. Planted in the Western News was an Andy Hardy jingle contest, guest tickets going to winners. Local dance hall spotted displays around, restaurant featured a "Mickey Rooney" sandwich and small envelopes with picture plug and stick of gum enclosed were distributed, copy on outside reading "By gum, it's good".

Now Available
"JUBILEE"
POPE PIUS EPIC
Full sound, six-reel feature, late Pontiff's life from birthplace to Vatican. English dialogue except that Pontiff speaks in Latin and Italian which is later translated. Catholic Legion endorsement. Never-before-shown rituals, processions, appearances, Sistine Choir.
Wire — Write — Phone
KING COLE FILM SERVICE
203 East 26th Street New York City
LExington 2-9850

MORE AWARDS EXPRESSIONS

E. C. PEARLSTEIN

Publicist, Warner's Hippodrome
Cleveland, Ohio

I have always admired the competitive spirit engendered by the Quigley Awards and agreed that "such awards should allow the fullest expression for quickest recognition" for activities of showmen everywhere. After all, just as a dramatic performer develops in the glow of the public's praise, so a showman is encouraged to do better work through fair recognition. Accordingly, in examining the basis on which 1939 Quigley Awards will be made, I should like to make a few additional comments.

If I remember correctly, the basis on which you made 1938 awards was predicated on the expression of a great truth, perseverance, coupled with ability. The average of *weekly* campaigns for the quarter and the year determined the final ratings. Previous to that year, awards were made on the basis of the best *individual* campaigns presented during the year. This plan was displaced by the method outlined above for 1938, which seems to be more logical.

Now you revert to awards based on *individual* ideas. It doesn't seem to encourage consistent selling every week in the year, which in the long run, is the real test in any business. It's not the horse out in front during the early periods that always wins.

JAMES C. KEEFE

Manager, Ritz
Clarksburg, W. Va.

I believe the Quigley Awards are the greatest motive force ever originated in the show business to inspire industry and initiative in a theatre manager.

It is inherent in every American to enjoy a contest, a fight, a competition in which he may match his wits and skill with others. When you enter a Quigley Awards competition you are not picking your spots. You are matching your talents, your ideas with those of successful showmen in all these United States throughout the world.

To be one of those fortunate enough to win recognition for your efforts from the group of eminently prominent, successful leaders who judge these competitions is a thrill which beggars description.

CHARLES SCHLAIFER

Manager, United Artists
San Francisco, Cal.

Without doubt the Quigley Award plays an important part in the exerted showmanship of the exhibitor directed at the only answer to everyone's efforts in this business, the Box-Office! And I feel that the new plan of making the awards is even better in acquiring and pointing for definite ticket selling results.

FRANCIS GOOCH

Manager, Uptown
Bath, Me.

I have received at least one award in each of my years in show business and you may be sure I will keep trying this year.

Omaha Premiere Set for "Pacific"

For three days the city of Omaha will revert to the horse and buggy days of 1869 in connection with the world-premiere of "Union Pacific" at the Omaha, Orpheum and Paramount Theatres for simultaneous showings. Detailed plans are being worked out by Cliff Lewis, studio advertising director; Ford E. Hovey, chairman of Greater Omaha Association; Evert Cummings, district manager and Ted Emerson, advertising head of Tri-States Theatres and E. C. Schmidt, public relations director of Union Pacific Railroad with the cooperation of the Omaha Chamber of Commerce.

Scores of business establishments on the main business streets have agreed to build false fronts copied from sets used in the film. Among the events planned for the three day celebration are an historical show and parade in which Cecil DeMille and other Hollywood celebrities brought to Omaha for the premiere will take part. A pioneer ball, costume affair will be held and the Union Pacific will hold a banquet for more than 5000 as a tribute to Union Pacific oldtimers.

"LET'S HEAR FROM YOU"

"No Tickee, No Jobee," Says Heldman's Boss

When Lloyd Heldman, Burns Theatre, Newport, Vermont, recently received a letter from his home office stating that they were conducting a manager's contest with a cash award as the main prize, he cooked up a stunt to enlist his patrons' support.

First step was to contact his boss, asking for a letter to the effect that he was calling Burns' bluff that he could run the theatre for four weeks on his own at a profit, at the end of which time he would either prove his worth or be asked to resign. On receipt of the ultimatum, Lloyd scurried over to the editor of the Newport *Daily Express*, explained his plight, with the result that stories were run in the paper enlisting the support of the Burns patronage to save the manager his job by attending the theatre.

Under the heading of "Theatre manager on the spot for the next four weeks," readers were urged to rally to Heldman's support.

Among the stunts put on to garner extra dividends at the box office were a popularity contest, a free bread matinee through tieup arranged with local baker and last but not least, a "free maid bureau." The latter is arranged by inviting patrons who would wish to attend an evening show but are unable to do so because they have no one to "mind the baby" to call the theatre for a maid. In exchange for the services of caring for the youngsters, Heldman offers high school girls guest tickets to the theatre.

"LET'S HEAR FROM YOU"

Issues Tabloid for "News"

Issued by Manager L. J. Harris, Paramount, Leeds, England, was a special tabloid gotten out for "This Man Is News" and distributed to the public week ahead of opening. Premiere was held to which local prominents were invited, street cards bannered, numerous window displays secured and newspapers were generous.

DISPLAY ADS ON NEXT PAGE

1. The collossus-like figure of Tyrone Power topping this two-column full was Charley Pincus' angle to sell the western premiere of "Jesse James" at the Centre, Salt Lake City. Copy was held to a minimum with reverse panel below depended upon to carry through.

▽

2. Selling both attractions on the same bill without sluffing off the second feature was the aim of Georges Hirsch, owner and operator of the Apollo, Paris, in this 90 on 2 col. Pictures were Warners' "White Banners" and "Cocoanut Grove."

▽

3. Combining a plug for the local community chest drive and the coming attraction, this 55 on 2 col. was promoted by Doug George for the Criterion, Oklahoma City, to publicize Dinty Moore's offer of the solo show for a charitably inclined patron.

▽

4. Reaction to recent gangster pictures shown in Kansas City inspired Jerry Zigmond to sell "They Made Me a Criminal" in the manner indicated. Easily read copy, and not to much of it, sold the date as a fitting one for the entire family.

▽

5 and 7. Every possible angle of appeal was included in the advertising campaign on "Sweethearts" at the Omaha, Omaha, by Ted Emerson and art head Lou Kozal. The 90 lines on 2 col. uses a cartoon boy-and-girl angle with fitting balloon copy. The 65 lines on one column was used early in the run to point out the draw of the picture as against other recent top-attractor dates.

▽

6. Realizing that "A Man to Remember" could not be sold in the conventional manner, though knowing it could be "sold," Carl Engstrom, for his date at the New Ulm, Minn., employed his rarely used personal letter slant in four-column copy, and successfully. Unique touch was the reading time atop copy.

▽

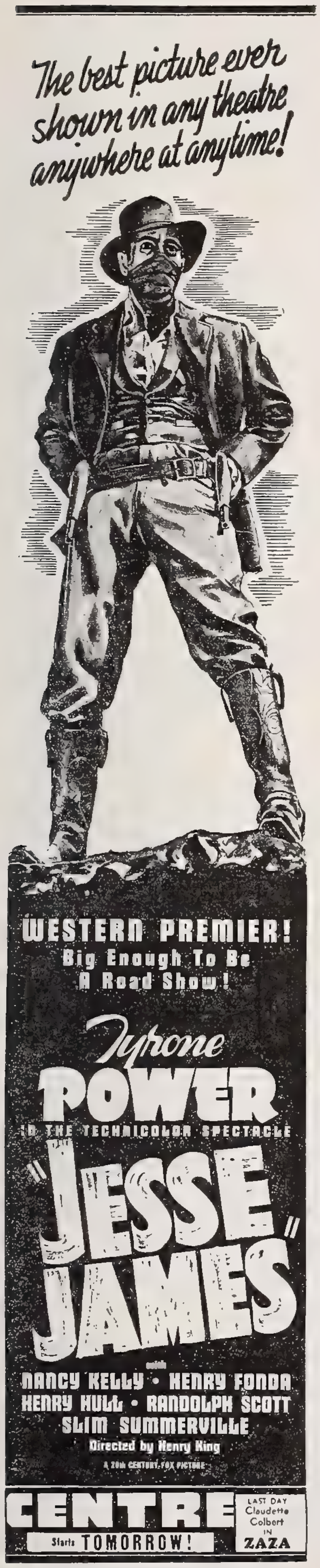
8. In the newspaper drive for "Sixty Glorious Years" at the Odeon, London, one of the novel approaches was this 65 lines on one col. to carry some of the critical praises. These were alternated in perpendicular panels bordering the title. Campaign was handled by Bob Graham under Herbert Wilcox.

▽

9. To further the definite thought that the coming program at the Fox, St. Louis, was a four-feature program, and not the usual double plus short, Lee Kaufman, local Fanchon & Marco ad head, set up this unusual ad, selling all units with equal force. Size, 185 lines on 3 col.

REPRESENTATIVE NEWSPAPER ADS

1


The best picture ever shown in any theatre anywhere at anytime!

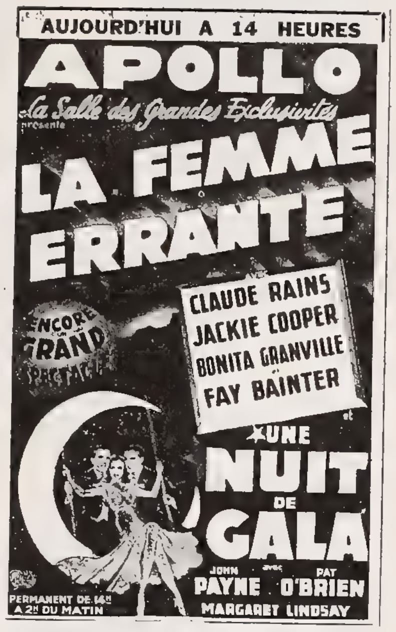
WESTERN PREMIER!
Big Enough To Be
A Road Show!

Tyrone
POWER
IN THE TECHNICOLOR SPECTACLE
"JESSE JAMES"
with
NANCY KELLY • HENRY FONDA
HENRY HULL • RANDOLPH SCOTT
SLIM SUMMERVILLE
Directed by Henry King
A 20th CENTURY-FOX PICTURE

CENTRE
Starts TOMORROW!

LAST DAY
Claudette
Colbert
IN
ZAZA

2



AUJOURD'HUI A 14 HEURES
APOLLO
La Salle des Grandes Exclusivités
présente
LA FEMME ERRANTE
CLAUDE RAINS
JACKIE COOPER
BONITA GRANVILLE
FAY BAINTER

et
UNE NUIT DE GALA
JOHN PAYNE avec PAT O'BRIEN
MARGARET LINDSAY
PERMANENT DE 14h
A 2h DU MATIN

3

$125

FOR ONE SEAT
TO SEE THE BIGGEST
DOUBLE FEATURE THIS YEAR!
"KING OF ALCATRAZ"
and
"TOUCHDOWN ARMY"

We believe some place in Oklahoma City there is a man who wishes to see these two excellent features, with one guest in private. FRIDAY MORNING from 9 00 to 11 15 A M

THE ENTIRE AMOUNT WILL BE CONTRIBUTED TO THE COMMUNITY FUND!

Call 7-6750—Manager's Office—For Further Information

4

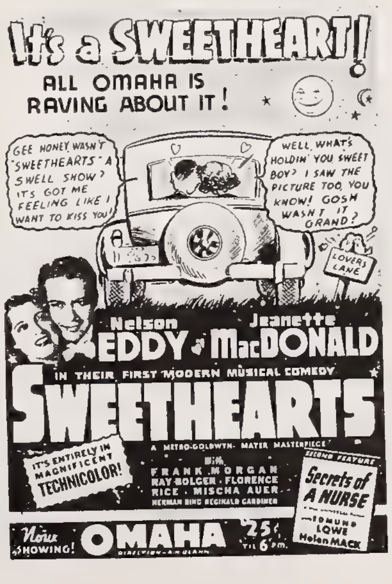
Don't Let the Title Fool You!
This Is NOT a Gangster Picture!
"THEY MADE ME A CRIMINAL"

● Is a down-to-earth story of real people, filled with Laughter, Human Interest and Genuine Suspense . . . Every Mother, Father, Sister, Brother or Sweetheart will enjoy it with equal delight! Heralded by the nation's leading critics as the year's most unusual picture!

THE CAPABLE CAST INCLUDES:
JOHN GARFIELD THE DEAD END KIDS
MAY ROBSON CLAUDE RAINS
and GLORIA DICKSON

NEWMAN THEATRE

5


It's a SWEETHEART!
ALL OMAHA IS RAVING ABOUT IT!
GEE HONEY WASN'T "SWEETHEARTS" A SWELL SHOW? IT'S GOT ME FEELING LIKE I WANT TO KISS YOU!
WELL, WHAT'S HOLDIN' YOU SWEET BOY? I SAW THE PICTURE TOO, YOU KNOW! GOSH WASN'T IT GRAND?
LOVERS LANE

Nelson EDDY • Jeanette MacDONALD
IN THEIR FIRST MODERN MUSICAL COMEDY
SWEETHEARTS
A METRO-GOLDWYN-MAYER MASTERPIECE
IT'S ENTIRELY IN MAGNIFICENT TECHNICOLOR!
with
FRANK MORGAN
RAY BOLGER • FLORENCE RICE • MISCHA AUER
HERMAN BING REGINALD GARDINER
SECOND FEATURE
Secrets of A NURSE
EDMUND LOWE
Helen MACK
Now SHOWING! OMAHA 25¢ TIL 6 p.m.

6

It will take you just two minutes and 13 seconds to read this

OPEN LETTER TO NEW ULM

And it will tell you where an unusual happiness awaits you

Dear Fellow Townspeople:—

It has been my good fortune to bring you many splendid motion pictures. After hearing your kind words of praise of an especially good movie, I have often wondered if I could match it with a movie equally good

But I have no such fears now.

I have just seen "A Man To Remember." And I can't recall when I ever witnessed a screen production nearly so enchanting.

If ever a person can be completely infused with sheer delight—and be so wrapped up in the performance before him as to be totally lost to things around him—that's just what happened to me when I watched "A Man To Remember."

I didn't want the picture to end. I didn't want to leave my seat; and I sat there for several minutes reliving the story in my mind and heart.

It shall be your privilege to experience this feeling of supreme enjoyment too. "A Man To Remember" will be shown at the New Ulm Theatre for two days, Wednesday and Thursday.

Come expecting to be royally entertained. You will be!

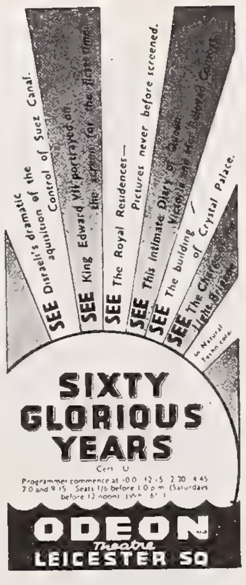
Sincerely,

Carl Engstrom
Manager

7

FIRST TWO DAYS "TEST PILOT" 13,746 Persons
FIRST TWO DAYS BOYS TOWN 15,203 Persons
FIRST TWO DAYS!
"SWEETHEARTS" 15,897 Persons
We'll say it's a SWEETHEART!
Now SHOWING TO HAPPY RECORD BREAKING CROWDS...
IN GLORIOUS TECHNICOLOR
Nelson EDDY • Jeanette MacDONALD
in
"SWEETHEARTS"
Second Feature "Secrets of A NURSE"
EDMUND LOWE
HELEN MACK
DICK FORAN
FRANK MORGAN
RAY BOLGER
FLORENCE RICE
MISCHA AUER
HERMAN BING
Now OMAHA 25¢ til 6

8

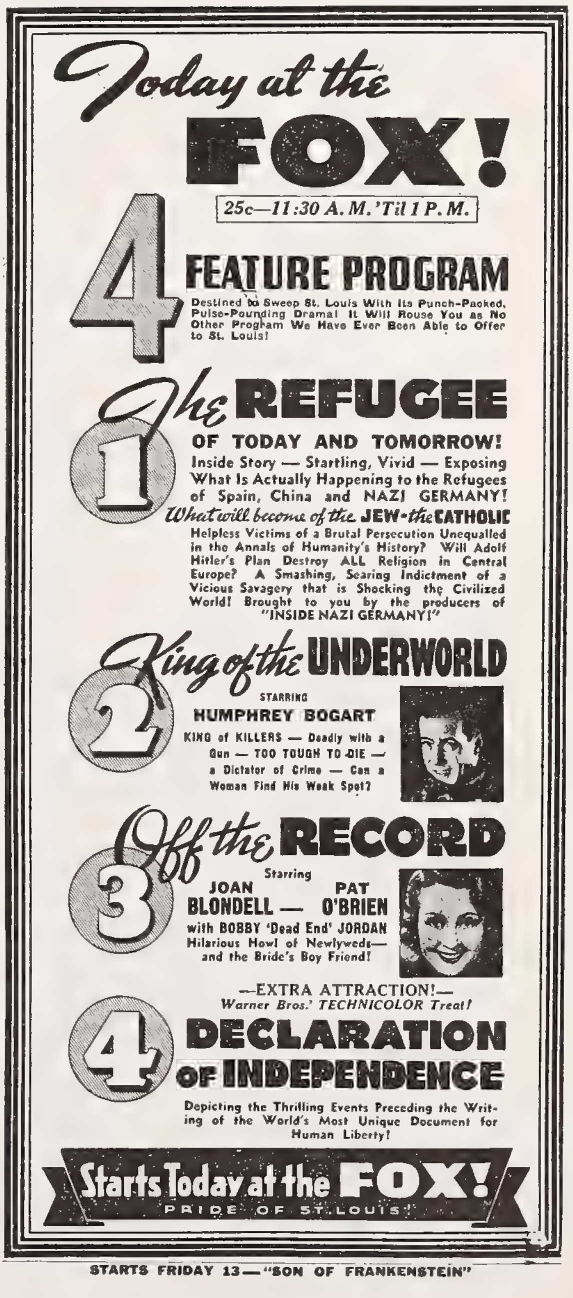


SEE Disraeli's dramatic aquisition of the Control of Suez Canal.
SEE King Edward VII portrayed on the screen for the first time.
SEE The Royal Residences—Pictures never before screened.
SEE This intimate Diary of Queen [illegible]
SEE The building of Crystal Palace.
SEE The Charge [illegible]
In Natural Technicolor

SIXTY GLORIOUS YEARS
Cert U
Programmes commence at 10.0 12.15 2.30 4.45 7.0 and 9.15 Seats 1/6 before 1.0 p.m. (Saturdays before 12 noon) [illegible]

ODEON Theatre LEICESTER SQ

9



Today at the FOX!
25c—11:30 A. M. 'Til 1 P. M.

4 FEATURE PROGRAM
Destined to Sweep St. Louis With Its Punch-Packed, Pulse-Pounding Drama! It Will Rouse You as No Other Program We Have Ever Been Able to Offer to St. Louis!

1 The REFUGEE
OF TODAY AND TOMORROW!
Inside Story — Startling, Vivid — Exposing What Is Actually Happening to the Refugees of Spain, China and NAZI GERMANY!
What will become of the JEW-the CATHOLIC
Helpless Victims of a Brutal Persecution Unequalled in the Annals of Humanity's History? Will Adolf Hitler's Plan Destroy ALL Religion in Central Europe? A Smashing, Searing Indictment of a Vicious Savagery that is Shocking the Civilized World! Brought to you by the producers of "INSIDE NAZI GERMANY!"

2 King of the UNDERWORLD
STARRING
HUMPHREY BOGART
KING of KILLERS — Deadly with a Gun — TOO TOUGH TO DIE — a Dictator of Crime — Can a Woman Find His Weak Spot?

3 Off the RECORD
Starring
JOAN BLONDELL — PAT O'BRIEN
with BOBBY 'Dead End' JORDAN
Hilarious Howl of Newlyweds—and the Bride's Boy Friend!

—EXTRA ATTRACTION!—
Warner Bros.' TECHNICOLOR Treat!

4 DECLARATION OF INDEPENDENCE
Depicting the Thrilling Events Preceding the Writing of the World's Most Unique Document for Human Liberty!

Starts Today at the FOX!
PRIDE OF ST. LOUIS!

STARTS FRIDAY 13—"SON OF FRANKENSTEIN"

• personalities

HARRY BLACK
manager of the Fabian Proctor in Troy, N. Y., has been promoted to a post in the home office. IRVING L. LINER has succeeded him and OSCAR PERRIN succeeds Liner at the Harmanus Bleeker. The latter has been promoted from the assistant manager's post at the Grand.

▽

WALTER FLECK
is now managing the Broad Theatre in Newark, N. J.

▽

M. D. HOWE
is the manager of the Portland Theatre, Los Angeles, Cal.

▽

E. D. HARRIS
has succeeded JOHN CARROLL, resigned, as manager of the Fox Glendale, Glendale, Cal.

▽

PAT McGEE
of Boston has been appointed manager of the Eckel Theatre, Syracuse, succeeding WILLIAM FREEMAN who moves to the RKO Strand.

▽

HIRAM M. MEEKS
former assistant city manager for the Malco Theatres in Hot Springs, Ark., is now city manager for the circuit in Fulton, Ky.

▽

FRANK MYERS
of the Highland Theatre staff, Akron, Ohio, has been promoted to manager of the new Mount Union Theatre at Alliance. LEONARD CURRY replaces Myers at the Highland.

▽

ED HART
is now managing the Devon Theatre in the Bronx, N. Y.

▽

PAUL BLAUFOX
is out in Maplewood, N. J., as managing director of the Maplewood Theatre, playing stock.

▽

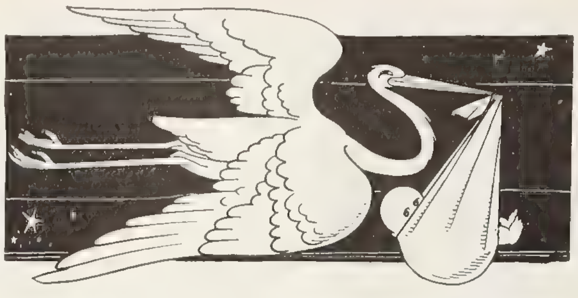
WALT JANCKE
has moved from the Rex, Brighton, Colo. to the Granada, Monte Vista Colo. replacing FRANK BROWN, resigned. RALPH HAMILTON will manage the Gem, Golden, Colo. CARL SMITH goes from the Gem to the Rex; RAY LOUNSBURY, assistant has been made manager of the Pioneer, Lamar, Colo. succeeding HARRY MOORE, who went to Salida, Colo.

▽

JIMMIE ADAMS
recently connected with Paramount News has been named manager of the Warner Theatre in Oklahoma City, by Byron F. Moore, general manager of Standard Theatres.

▽

DAVE GARVIN
assistant manager of the Carolina Theatre, Spartanburg, S. C. has been transferred to High Point, N. C. as skipper of the Carolina in that city. BILL BLACKWELL, assistant manager of the State, Spartanburg, replaces Garvin.



BARBARA ANN to Mr. and Mrs. Bill Miskell on January 17th, weight six pounds 11 ounces. Daddy manages the Orpheum, Omaha, Neb.

▽

WILLIAM BRYAN
formerly manager of the Manos Theatres in Vandergrift, Pa. has been made manager of the new Manos in Elkins, West Va.; ERNIE DOCK manager of the theatres in Latrobe, Pa. replaces Bryan; RICHARD McCOOL has been transferred from Blairsville, Pa. to Latrobe and his assistant in Blairsville, JOHN WARD has been promoted to manager of the Blairsville houses.

▽

RICHARD WARFIELD
treasurer of the Fox Theatre, San Francisco, has been appointed manager of the Warfield in the same city.

Birthday Greetings

Sam J. Aaron
David W. Bayne
Walter Bennett
C. J. Bolender
Mrs. Gerald Brownfield
Cecil L. Brusegard
Claude D. Burrows
Mrs. I. C. Byersley
John Capano
Frestle F. Chenoweth
J. C. Combs
William G. Cooke, Jr.
Charles C. Coolbroth
Joseph W. Crocket
Laurin J. Derenzy
Ben A. Dyer
Boydell J. Edwards
J. B. Edwards
James A. Field
Fred R. Fisher
Malcolm Gilbert
H. T. Grissom, Jr.
Ben Gross
Basil R. Hall
Russell Hardwick
Milton S. Harris
Lou S. Hart
Raymond M. Hay
George A. Hodge
Earl M. Holden
Russell Hupp
Russell N. Hurt
Jack Kleinman
Albert Knopp
Dan E. Krendel
Martin S. Lane
George E. Langness
Herr Lauman
Harold C. Lee
W. A. Lee
Jerry Lynch
John F. MacKenzie
Charles Martin
Ralph G. Maser
Joe Miklos
Walter W. Murphy
Marshall Nakamura
Bill Nelson
T. W. North
F. Mallory Pittman
Gerald S. Raines
Paul D. Rainsberger
Truman Riley
George T. Rybica
Israel Schancupp
Fletcher L. Shea
John D. Shultz
Lloyd E. Sinclair
Alfred L. Singer
Mark Solomon
M. J. Stockwell
Bernie Stone
Larry Stone
George F. Strandt
Ted Stump
Milton Swanson
Morris Swartz
William E. Tinkler
Harry Wade
Thomas Wall
Leon Webb
Rodney White
Herman G. Wilson
Warren Wood

NELSON SMITH
has been made manager of the Home Theatre, Washington, D. C., while EARL HEATWOLE, assistant manager at the Tivoli has been appointed to Smith's former post as assistant at the Metropolitan. Other Warner changes there include: RAYMOND-BURCH, from assistant manager of the Ambassador to assistant of the Tivoli. JAMES THOMPSON from assistant of the Calvert to assistant of the Ambassador. GEORGE PAGE from student manager of the Takoma to assistant at the Calvert and EUGENE WILSON from chief of service of the Tivoli to student manager of the Takoma.

▽

FERDE NESSEL
formerly at the Jefferson in Goshen, Ind., is now managing the State in Anderson, Ind.

▽

HENRY PLUDE
manager of the Tri States Garden, in Des Moines, has been promoted to house manager under Hal Sheridan of the Paramount in Cadar Rapids, Ia. BOB LEONARD, formerly manager of the Uptown, will go to the Garden and E. L. PETERSON, assistant manager of the Paramount, will manage the Uptown.

▽

THOMAS McKNIGHT
former manager of the Bayview, Toronto, has been transferred to the Granada, Hamilton. G. BEAVES of Peterboro has been named manager of the Granada in St. Thomas.

▽

DAVE GARVIN
assistant manager of the Carolina, Spartanburg, S. C., has been transferred to High Point, N. C., as manager of the Carolina. BILL BLACKWELL, assistant at the State, Spartanburg, succeeds Garvin.

▽

WALTER JANCKE
manager of the Rex in Brighton, Colo., has been transferred to the Granada in Monte Vista, succeeding FRANK BROWN, resigned. Other Atlas Theatres changes announced by Dave Davis include RAY LOUNSBURY, assistant, promoted to manager of the Pioneer. CARL SMITH from the Gem, Golden, to the Rex, Brighton. RALPH HAMILTON goes into the Gem in Golden; DICK JANCKE from the Jewel, Denver, to Salida, and GEORGE SANDSTROM, recently at the Egyptian, Denver, goes to the Santa Fe in Denver, succeeding JACK KRAMER, resigned.

▽

LEWIS S. BLACK
manager of the Aldine Theatre, Philadelphia, and his assistant, LEONARD HOWARD, have been promoted to the Warner Theatre there. Other Warner changes include RICHARD V. KIRSH, manager, and BAYARD BARNES, assistant of the Queen, have been transferred to the Aldine, while SIDNEY MUNTER, manager and office assistant FRANK YOUNG have been moved to the Queen.

▽

BILL GRANT
has been named assistant manager of the Fox Waldo, Kansas City, Mo.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com-Mel.; Musical by Mus.; Musical Comedy by Mus-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Com-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..............Col
Adventure in Sahara, Mel..........Col
Adventure of Giacomo Casanova, Mel ....Amerital
Adventures of Huckleberry Finn, The, Com-Mel ....MGM
Adventures of Jane Arden, Mel.....WB
Affairs of Annabel, Com...........RKO
Alexander Graham Bell, Mel.....20-Fox
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel...........................UA
Always in Trouble, Com..............GB
Always Goodbye, Mel...........20th-Fox
Amazing Dr. Clitterhouse, Mel.....FN
Ambush, Mel.........................Para
American Family, Mel..............WB
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com.......RKO
Annie Laurie, Mel...............Foreign
Arkansas Traveler, Com............Para
Arrest Bulldog Drummond, Mel...Para
Arizona Bracelets, West...........Para
Arizona Legion, West..............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel......................Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel.....Foreign

B

Back Door to Heaven, Mel..........Para
Ballerina, Mel.....................Foreign
Barefoot Boy, Mel..................Mono
Battle of City Hall, Mel............WB
Beachcomber, The Mel.............Para
Beau Geste, Mel.....................Para
Beauty for the Asking, Com......RKO
Big Fella, Mus....................Foreign
Billy the Kid Returns, West.......Rep
Black Bandit, West................Univ
Blackwell's Island, Mel.............WB
Blockheads, Com. ....MGM
"Blondie," Com. ....Col
Blondie Meets the Boss, Com........Col
Booloo, Mel. ....Para
Border G-Man, West...............RKO
Boy Meets Girl, Com................WB
Boy's Reformatory, Mel............Mono
Boy Slaves, Mel.....................RKO
Boy Trouble, Mel ....Para
Boys Town, Mel....................MGM
Breaking the Ice, Mus............RKO
Broadway Musketeers, Mel...........FN
Broadway Serenade, Mus.........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel.................WB
Brother Rat, Com....................FN
Burn 'Em Up O'Connor, Com-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel ....Para

C

Cabira, Mel.......................Foreign
Cafe Society, Mel...................Para
California Frontier, West............Col
Campus Confessions, Com...........Para
Captain Fury, Mel...................UA
Captain Scorpiob, Com...........Foreign
Carefree, Mus-Com..................RKO
Carnival in Flanders, Com-Mel. Foreign
Charlie Chan in Honolulu, Mel..20th-Fox
Charlie Chan in Reno, Mel......20th-Fox
Chalked Out, Mel....................FN
Chaser, The, Com-Mel............MGM
Christmas Carol, Com-Mel.......MGM
Cipher Bureau, Mel..................GN
Citadel, The, Mel..................MGM
City Streets, Mel.....................Col
College Girl, Mel................Foreign
Code of the Cactus, West........St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Streets, Mel...........Univ
College Girl, Mel..................Henka
Colorado Trail, The, West..........Col
Comet Over Broadway, Mel.........WB
Convicted, Mel.......................Col
Convict's Code, Mel...............Mono
Convicts at Large, Mel..........St. Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West..........Rep
Confessions of a Nazi Spy, Mel....WB
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West.............GN
rashing Through Danger, Mel..St. Rts.
Crime Over London, Mel...........GB
Crime Ring, Mel...................RKO
Crime Takes a Holiday, Mel.........Col.
Crossroads, Mel.................Foreign
Crowd Roars, The, Com-Mel......MGM

D

Dangerous Cargo, Mel........20th-Fox
Danger on the Air, Mel............Univ
Dark Eyes, Mel.................Foreign
Dark Rapture, Mel.................Univ
Dark Sands, Mel.................Foreign
Dark Victory, Mel...................WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel....................WB
Delinquent Parents, Mel.........St. Rts.
Deperate Adventure, Com-Mel.....Rep
Devil's Island, Mel..................WB
Disbarred, Mel......................Para
Divorce of Lady X, Com. (C)......UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel. ....WB
Down in "Arkansaw," Mus........Rep
Down on the Farm, Com......20th-Fox
Dramatic School, Mel. ....MGM
Drifting Westward, West.........Mono.
Dr. Kildare's Mistake, Mel........MGM
Drums, Mel. (C) ....UA
Duke of West Point, Mel..........UA
Duke Steps Out, Mel............St. Rts.
Durango Valley Raiders, West......Rep.
Dybbuk, The, Mel................Foreign

E

Each Dawn I Die, Mel.............WB
East Side of Heaven, Mus-Com....Univ
Edge of the World, Mel..........Foreign
Empire of the West, West..........GN
Empty World, Mel...................GB
Evergreen, Mus. ....GB
Everybody's Baby, Com........20th-Fox
Exile Express, Mel. ....GN
Exposed, Mel. ....Univ

F

Fast and Loose, Mel..............MGM
Fast Company, Com-Mel.........MGM
Federal Man Hunt, Mel............Rep
Federal Offense, Mel..............Para.
Female Fugitive, Mel.............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West......Rep
First Offenders, Mel..................Col
First Ranger, The, West............Col
Fisherman's Wharf, Mus..........RKO
Five of a Kind, Mel............20th-Fox
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel.................Col
Flirting with Fate, Com-Mel.......MGM
Flying Irishman, Mel.............RKO
Foggy Quay, Mel................Foreign
Forged Passport, Mel...............Rep.
40 Little Mothers, Mel...........Foreign
Four Daughters, Mel.................FN
Four Feathers, Mel..................UA
Four Girls in White, Mel.........MGM
Four's A Crowd, Com..............WB
Freshman Year, Com-Mel.........Univ
Frog, The, Mel.......................GB
Frontiersman, West.................Para
Frontiers of '49, West...............Col
Frontier Scout, West.................GN
Fugitives for a Night, Com.......RKO

G

Gambling Ship, Mel................Univ
Gang, The Mel....................St. Rts.
Gang Bullets, Mel..................Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel...............Mono
Garden of the Moon, Mus-Com......FN
Gateway, Mel. 20th-Fox
Ghost Town Riders, West.........Univ.
Girl Downstairs, The, Com-Mel..MGM
Girl Must Live, Com.................GB
Girl Refuge, The, Mel...........Foreign
Girls on Probation, Mel.............FN
Girls' School, Mel....................Col.
Give Me a Sailor, Com..............Para
Gladiator, The, Com..................Col
Glory of the Faith, Mel.........Foreign
Going Places, Com-Mel..............FN
Gold Is Where You Find It, Mel. (C) FN
Gold Mine in the Sky, West........Rep
Gone Harlem, Mel...............St. Rts.
Goodbye, Mr. Chips, Com-Mel....MGM
Gracie Allen Murder Case, Com-Mel, Para
Grand Illusion, Mel..... Foreign (World)
Grand Jury's Secrets, Mel.........Para
Great Man Votes, Com............RKO
Great Waltz, The, Mus...........MGM
Guilty Trails, West.................Univ
Gunga Din, Mel.....................RKO
Gun Packer, West..................Mono
Gunsmoke Trail, West..............Mono

H

Hard to Get, Com-Mel..............WB
Hardys Ride High, Com-Mel......MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel.......................Foreign
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel..............Foreign
Hell Bound, Mel..................St. Rts.
Hell's Kitchen, Mel..................WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel.................WB
Heroes of the Hills, West...........Rep
Hey! Hey! U. S. A., Com.....Foreign
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com..............MGM
Home on the Prairie, West.........Rep
Homicide Bureau, Mel..............Col
Honolulu, Mus-Com...............MGM
Hotel Imperial, Mel.................Para.
Hound of the Baskervilles, Mel...20-Fox

I

I Am a Criminal, Mel..............Mono
I Am the Law, Mel...................Col
Ice Follies of 1939, Com-Mel........MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com-Mel..........MGM
If I Were King, Mel................Para
Illegal Traffic, Mel..................Para
I'll Give a Million, Mel.........20th-Fox
I Married a Spy, Mel................GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West.............Col
In Old Mexico, West...............Para
In Old Montana, West..........St. Rts.
Inside Story, Mel...............20th-Fox
International Crime, Mel............GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel................Rep
I Take This Woman, Com-Mel....MGM
It's in the Air, Mel.............Foreign
It's Spring Again, Com..............UA
Itto, Mel.........................Foreign
Ive Got a Horse, Mel............Foreign
I Was Made a Convict, Mel.........Rep

J

Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com. 20th-Fox
Juarez, Mel...........................WB
Just Around the Corner, Mus-Com. 20th-Fox
Juvenile Court, Mel.................Col.

K

Keep Smiling, Com.............20th-Fox
Kentucky, Mel. (C)............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Kid from Kokomo, The, Mel........WB
Kid from Texas, Mel..............MGM
Kipnapped, Mel. 20th-Fox
King Kong, Mel....................RKO
King of Chinatown, Mel...........Para
King of Alcatraz, Mel..............Para
King of the Turf, Mel...............UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel...........WB
Knights of the Plains, West.....St. Rts.
Kreutzer Sonata, Mel............Foreign

L

Lady and the Mob, The, Mel........Col
Lady's from Kentucky, The........Para
Lady Objects, The, Mel.............Col
Lady Vanishes, Mel.................GB
Land of Fighting Men, West......Mono
Last Express, Mel...................Univ
Last Frontier, The, Mel............UA
Last Warning, The, West.........Univ
La Vierge Folle, Mel............Foreign
Lawless Valley, West..............RKO
Law of the Texan, West.............Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus...........MGM
Letter of Introduction, Com-Mel..Univ
Let Us Live, Mel.....................Col
Liebe Im ¾ Takt, Com.........Foreign
Lightning Carson Rides Again, West Victory
Listen, Darling, Mel...............MGM
Little Adventuress, The, Mel.........Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus...20th-Fox
Little Princess, The, Com. (C).20th-Fox
Little Miss Thoroughbred, Mel.....WB

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Little Tough Guy, Mel............Univ
Little Tough Guys in Society, Mel..Univ
Little Women, Mel................RKO
Lone Star Pioneers, West..........Col
Lone Wolf Spy Hunt, Mel...........Col
Long Shot, The, Mel...............GN
Love Affair, Mel..................RKO
Love Finds Andy Hardy, Com-Mel MGM
Lucky Night, Com.................MGM
M
Made for Each Other, Mel..........UA
Mad Miss Manton, Com..........RKO
Maiden Voyage, Com-Mel.........MGM
Mamele, Com ....Foreign
Man About Town, Com...........Para.
Man from Music Mountain, West..Rep
Man from Texas, West...........Mono
Man in the Iron Mask, Mel.........UA
Man's Country, West..............Mono
Man of Conquest, Mel...............Rep
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel............MGM
Marseillaise, Mel................Foreign
Marusia, Mus.....................Foreign
Meet the Girls, Mel............20th-Fox
Meet the Mayor, Com...........St. Rts.
Men Are Such Fools, Com-Mel.....WB
Men With Wings, Mel. (C).......Para
Mexicali Kid, West...............Mono
Mexicali Rose, West................Rep
Midnight, Mel......................Para
Mis Dos Amores, Mus.............Para
Missing Guest, The, Mel..........Univ.
Mr. Chump, Com...................WB
Mr. Doodle Kicks Off, Com.......RKO
Mr. Moto in Terror Island, Mel.20th-Fox
Mr. Moto's Last Warning, Mel.20th-Fox
Mr. Moto Takes a Chance, Mel.20th-Fox
Mr. Moto Takes a Vacation, Mel. 20th-Fox
Mr. Wong, Detective, Mel.........Mono
Mother Carey's Chickens, Com....RKO
Mounted Police, No. 1, Mel.........Col
Murder in the Surgery, Mel.......Univ
My Bill, Mel.........................FN
My Lucky Star, Mus-Com.....20th-Fox
My Song of Love, Mel..........Foreign
My Son Is a Criminal, Mel.........Col
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Mysterious Mr. Moto, Mel.....20th-Fox
Mysterious Rider, Mel.............Para
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My Wife's Relatives, Com-Mel......Rep
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Nancy Drew, Detective, Mel........WB
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Nancy Drew, Trouble Shooter, Mel..WB
Naughty But Nice, Com-Mel.......WB
Navy Secrets, Mel..................Mono
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Newsboy's Home, Mel............Univ
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Next Time I Marry, Com..........RKO
Night Hawk, Mel....................Rep.
Night in Ghost Town, A, West....RKO
Night on the Danube, Com-Mel..Foreign
Night Spot Hostess, Mel...........Para
90 Degrees South, Mel..........Foreign
North of Shanghai, Mel.............Col
Numbered Woman, Mel...........Mono
O
Off the Record, Com-Mel...........WB
Oklahoma Kid, Mel................WB
Old Bones of the River, Com....Foreign
Old Maid, The, Mel.................WB
One Third of a Nation, Mel.......Para
One Wild Night, Mel..........20th-Fox
On Trial, Mel......................WB
Orage, Mel........................Foreign
Orphans of the Street, Mel.........Rep
Outside These Walls, Mel...........Col
Outlaw's Paradise, West.........St. Rts.
Out West with the Hardys, Com-Mel. MGM
Overland Express, West............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)..........UA
P
Pacific Liner, Mel..................RKO
Painted Desert, West..............RKO
Pals of the Saddle, West...........Rep
Panama Cipher, Mel.................GN
Panamint's Bad Man, West.....20th-Fox
Pardon Our Nerve, Mel.........20th-Fox
Paris Honeymoon, Mus-Com.......Para
Paroled from the Big House, Mel. St. Rts.
Passport Husband, Com........20th-Fox
Pecks Bad Boy at the Circus, Com RKO
Peg of Old Drury, Mel..........Foreign
Penny Paradise, Mel............Foreign
Penrod's Double Trouble, Mel........FN
Penthouse, Mel. ....MGM
Personal Secretary, Mel.........Univ
Persons in Hiding, Mel............Para
Phantom Gold, West.................Col
Phantom Ranger, The, West.....Mono
Phantom Stage, West..............Univ
Picardy Max, Mel.................RKO
Pioneer Trail, West...................Col
Pirates of the Skies, Mel.........Univ
Plane No. 4, Mel......................Col
Policy Man, Mel................St. Rts.
Port of Hate, Mel..............St. Rts.
Port of Seven Seas, Mel..........MGM
Prairie Justice, West..............Univ
Prairie Nights, West................Col
Pride of The Navy, Mel............Rep
Pride of the West, West...........Para
Prison Break, Mel...................Univ
Prison Nurse, Mel....................Rep
Prison Train, Mel...............St. Rts.
Prison Without Bars, Mel...........UA
Professor Beware, Com............Para
Pygmalion, Com-Mel..............MGM
R
Racket Busters, Mel................WB
Radio Troubadour, Mus............Para
Rage of Paris, Com................Univ.
Rebellious Daughters, Mel......St. Rts.
Red River Range, West.............Rep
Reformatory, Mel.....................Col
Refugiados en Madrid, Mel......Foreign
Religious Racketeer, Mel.........St. Rts.
Renegade Ranger, The, West......RKO
Restless Age, The Mel..............UA
Renfrew on the Great White Trail, West. ...GN
Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West.........Rep
Rich Man, Poor Girl, Com-Mel...MGM
Ride a Crooked Mile, Mel..........Para
Ride 'Em Cowgirl, West............GN
Riders of the Rio Grande, West..Mono
Rio Grande, West..................Col
Risky Business, Mel...............Univ
Road Demon, Mel..............20th-Fox
Road to Reno, Com................Univ
Roaring Road, The, Mel............WB
Rollin' Plains, West.................GN
Rolling Westward, West...........Mono
Romance of the Redwoods, Mel.....Col
Room No. 111, Mel..............Foreign
Room Service, Com................RKO
Rose of Tralee, Mel.............Foreign
Rose of Washington Square, Mus-Com, 20th-Fox
Rothschild, Mel..................St. Rts.
Rough Riders Round-up, West......Rep
Rough Riding Rhythm, West....St. Rts.
Royal Divorce, Mel..................Para
S
Sacrifice d'Honneur, Mel........Foreign
Safety in Numbers, Com.......20th-Fox
Saint Strikes Back, Mel...........RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel..............Para
Sante Fe Stampede, West...........Rep
Say It in French, Com............Para
Scandal House, Mel.............St. Rts.
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel...........Univ
Secrets of an Actress, Mel.........FN
Sergeant Madden, Mel............MGM
Service De Luxe, Com............Univ
Shadows Over Shanghai, Mel.......GN
Sharpshooters, Mel.............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel..........MGM
Shopworn Angel, Com-Mel.........MGM
Silver on the Sage, Mel............Para
Sing, You, Sinners, Mus...........Para
Singing Blacksmith, Com-Mel. Foreign
Singing Cowgirl, The, West.........GN
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel.....................WB
Six Gun Rhyhm, Wes..............GN
Six Gun Trail, West...........St. Rts.
Six Shootin' Sheriff, West.........GN
Sixty Glorious Years, Mel (C)....RKO
Sky Giant, Mel.....................RKO
Sky Pirate, Mel....................Mono
Slalom, Mel.......................Foreign
Slums of New York, Mel.......Foreign
Smashing the Money Ring, Mel...WB
Smashing the Rackets, Mel.......RKO
Smashing the Spy Ring, Mel........Col
Society Smugglers, Mel...........Univ
Some Like It Hot, Mus............Para
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel.........Univ.
Sons of the Legion, Mel...........Para
So This Is London, Com.........Foreign
South of Arizona, West..............Col
South Riding, Mel....................UA
Spawn of the North, Mel...........Para
Speed to Burn, Mel............20th-Fox
Spirit of Culver, Mel...............Univ
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel............MGM
Stagecoach, Mel.......................UA
Stand Up and Fight, Com-Mel....MGM
Stanley and Livingstone, Mel..20th-Fox
Starlight Over Texas, West.......Mono
Star Reporter, Mel.................Mono
Stolen Life, Mel.....................Para
Storm, The, Mel....................Univ
Storm Over Bengal, Mel.............Rep
Story of a Cheat, Mel...........Foreign
Story of Vernon and Irene Castle, The, Mus. ...RKO
Straight, Place and Show, Com.20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, Com-Mel...........Univ
Street of Missing Men, Mel.........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel.........Mono
Student Nurse, Mel..................FN
Submarine Patrol, Mel.........20th-Fox
Sudden Money, Com-Mel...........Para
Suez, Mel. 20th-Fox
Sundown on the Prairie, West.....Mono
Sunset Strip Case, Mel..............GN
Sunset Trail, West..................Para
Susannah of the Mounties, Com-Mel, 20th-Fox
Sweepstake Winner, Com............WB
Sweethearts, Mus. (C) ....MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel...........Univ
Swiss Miss, Com..................MGM
T
Tail Spin, Mel..................20th-Fox
Tarnished Angel, Mel..............RKO
Tarzan in Exile, Mel.............MGM
Tenth Avenue Kid, Mel............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel...................Para
Texas Stampede, West...............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com.....Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com.........UA
There's That Woman Again, Com..Col
The Drive by Night, Mel........Foreign
They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel.............Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel....... 20th-Fox
Three Loves Has Nancy, Com-Mel.MGM
Three Musketeers, Mus-Com...20th-Fox
Three on a Weekend, Mel...........GB
3 Smart Girls Grow Up, Mus-Com Univ
Three Texas Steers, West...........Rep
Thundering West, The, West.......Col
Time Out for Murder, Mel.....20th-Fox
Titans of the Deep, Mel............GN
T-Kied Koff, Mel...............Foreign
Tom Sawyer, Detective, Mel.......Para
Too Hot to Handle, Com-Mel.....MGM
Topa Topa, Mel.................St. Rts.
Topper Takes a Trip, Com..........UA
Torchy Blane Runs for Mayor, Mel..WB
Torchy Gets Her Man, Mel........WB
Torchy Blane in Chinatown, Mel...WB
To the Rescue, West.................GN
Touchdown Army, Com............Para
Tough Kid, Mel.....................Mono
Trade Winds, Com-Mel..............UA
Trapped in the Sky, Mel.............Col
Treasure Island, Mel..............MGM
Trigger Pals, West..................GN
Trigger Smith, West..............Mono
Tropic Holiday, Mus...............Para
Trouble in Sundown, West.........RKO
12 Crowded Hours, Mel............RKO
Two Gun Justice, West...........Mono
Two Gun Troubador, West.....St. Rts.
U
Undercover Agent, Mel............Univ
Under the Big Top, Mel..........Mono
Union Pacific, Mel..................Para
Up the River, Mel..............20th-Fox
Utah Trail, The, West...............GN
V
Vacation from Love, Com........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel...........Foreign
W
Wanted by Scotland Yard, Mel...Mono
Wanted by the Police, Mel........Mono
Ware Case, Mel.................Foreign
Water Rustlers, West................GN
We Are Not Alone, Mel............WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West...........Rep
West of Cheyenne, West............Col
West of the Sante Fe, West.........Col
What's a Fixer For, Mel..........RKO
When the Husband Travels, Mus-Com, Foreign
Where the Buffalo Roam, West....Mono
While New York Sleeps, Mel..20th-Fox
Whispering Enemies, Mel...........Col
White Banners, Mel.................WB
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West........Mono
Wings of the Navy, Mel...........WB
Winner Take All, Mus-Com......20-Fox
Witch Night, Mel...............Foreign
Within the Law, Mel..............MGM
Wizard of Oz, Mus. (C).........MGM
Wolf Call, Mel......................Mono
Woman Doctor, Mel.................Rep
Women in the Wind, Mel...........WB
Wuthering Heights, Mel............UA
Y
Yellow Sands, Mel.........Assoc British
Yes, Madam? Com..............Foreign
Yes, My Darling Daughter, Com...WB
You Can't Cheat an Honest Man..Univ
You Can't Take It With You, Com Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel..............Univ
Young in Heart, Com-Mel...........UA
Z
Zaza, Mel..........................Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton - Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
City Streets	Edith Fellows-Leo Carrillo	July 1,'38	68	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neil-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Pioneer Trail	Jack Luden-Joan Barclay	July 15,'38	55	
Reformatory (G)	Jack Holt-Charlotte Wynters	July 21,'38	61	June 18,'38
(Exploitation: Aug. 27,'38, p. 77.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
South of Arizona	Chas. Starrett-Iris Meredith	July 28,'38	56	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†		
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64.) Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Meets the Boss	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†		
First Ranger, The	Bill Elliott-Veda Ann Borg			
Lady and the Mob, The	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†		
Let Us Live	Henry Fonda - Maureen O'Sullivan - Ralph Bellamy	Feb. 28,'39†		
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Mounted Police	Chas. Starrett-Linda Winters	Mar. 23,'39†		
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†		
Outside These Walls	D. Costello - M. Whalen - V. Weidler			
Plane No. 4	Jean Arthur-Cary Grant	Apr. 30,'39†		
	Richard Barthelmess - Thos-Mitchell			
Prairie Nights	Charles Starrett-Iris Meredith			
Romance of the Redwoods	Jean Arthur - Cary Grant -	Mar. 2,'39†		
Trapped in the Sky	Jack Holt-Katherine DeMille			
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
(Reviewed under the title, "Climbing High.")				
Crashing Through 327	James Newill	Jan. 20,'39†		
Evergreen (reissue) (G) 8005	Jessie Matthews-Barry Mackey	July 15,'38†	81	June 23,'34
Exile Express 301	Anna Sten-Alan Marshall-Jerome Cowan-Jed Prouty	Jan. 20,'39†		
(See "In the Cutting Room," (Dec. 10,'38.)				
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Ride 'Em Cowgirl WI-2	Dorothy Page	Jan. 20,'39†		
Strange Boarders (A) 8006	**Tom Walls-Renee Saint Cyr**	**Aug. 1,'38†**	**73**	**Nov. 26,'38**
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35
Three on a Weekend (G) 8004	John Lodge-Margaret Lockwood	July 1,'38†	72	Mar. 26,'38
(Reviewed under the title, "Bank Holiday.")				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Marget Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Exile Express	Anna Sten-Alan Marshall	Jan. 20,'39†		
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
To the Rescue 328	James Newill	Feb. 10,'39†		
Trigger Pals (G) WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Panama Cipher	Leon Ames-Charlotte Winters			
Singing Cowgirl	Dorothy Page			
Six Gun Rhythm	Tex Fletcher- Joan Barclay			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'37, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62.)				
Crowd Roars, The (G) 846	Robert Taylor - M. O'Sullivan - Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
ramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	
(See "In the Cutting Room," Jan. 28,'39.)				
ast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
irting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
ot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
isten, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
ove Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland-Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59; Jan. 21,'39, p. 53.)				
arie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore - Robt. Morley - Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
ut West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
ort of Seven Seas (A) 829	Wallace Beery-M. O'Sullivan-Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres - Burgess Meredith - Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7, 39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
oo Hot to Handle (G) 893	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	55	Oct. 8,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter	Mar. 24,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		33	Jan. 19,'35
Dr. Kildare's Mistake	Lionel Barrymore-Lew Ayres	Apr. 7,'39†		
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
Hardys Ride High, The	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 28,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Ice Follies of 1939	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Apr. 7,'39†		
Kid from Texas, The	Denis O'Keefe-Florence Rice	Mar. 31,'39†		
Let Freedom Ring 926	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Fab. 24,'39†		
(See "Song of the West," "In the Cutting Room," Jan. 14,'39.)				
Lucky Night	Robert Taylor-Myrna Loy	Apr. 14,'39†		
Maiden Voyage	R. Young-Annabella-W. Connolly	Apr. 2,'39†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Penthouse*	W. Pidgeon-V. Bruce-L. Carrillo			
Pygmalion (A)	Leslie Howard-Wendy Hiller		87	Sept. 10,'38
Sergeant Madden	Wallace Beery-Marian Martin-Alan Curtis-Laraine Johnson	Mar. 10,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Tarzan in Exile	J. Weismuller-M. O'Sullivan			
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Within the Law*	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 17,'39†		
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	*65	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†		
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Navy Secrets	Fay Wray-Grant Withers	Feb. 8,'39†		
(See "In the Cutting Room," Jan. 7,'39.)				
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†		
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory	Frankie Darro	Apr. 5,'39†		
Man from Texas 3864	Tex Ritter	Apr. 19,'39†		
Mystery of Mr. Wong, The	Boris Karloff-Dorothy Tree	Mar. 1,'39†		
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Rolling Westward 3863	Tex Ritter	Mar. 1,'39†		
Sky Pirate	John Trent-Marjorie Reynolds	Mar. 8,'39†		
Star Reporter	Warren Hull-Marsha Hunt	Feb. 22,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Streets of New York	Jackie Cooper	Mar. 29,'39†		
Trigger Smith 3854	Jack Randall	Mar. 15,'39†		
Undercover Agent		Mar. 22,'39†		
Wanted by Scotland Yard*	James Stevenson-Betty Lynne	Apr. 16,'39†		
Wolf Call	Movita-John Carroll	Apr. 12,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G)	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	*65	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G)	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Boy Trouble	Charles Ruggles-Mary Boland	Feb. 17,'39†	*70	Feb. 4,'39
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
Persons in Hiding (G)	L. Overman-Patricia Morrison	Feb. 10,'39†	*60	Jan. 28,'39
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Stander	July 29,'38	87	July 16,'38
'See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G)	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	*90	Jan. 28,'39
Say It in French (G)	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Set. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3811	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Raye	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Bracelets	W. Boyd-R. Hayden-G. Hayes			
(See "In the Cutting Room," Dec. 31,'38.)				
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 21,'39†		
Cafe Society (G)	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	*82	Feb. 11,'39
Federal Offense	L. Nolan-J. C. Naish-H. Angel			
(See "In the Cutting Room," Feb. 4,'39.)				
Gracie Allen Murder Case*	Gracie Allen-Warren William-Kent Taylor-Ellen Drew			
Grand Jury's Secrets	John Howard-Gail Patrick			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	Mar. 24,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray-Donald O'Connor-C. Ruggles			
King of Chinatown	Anna May Wong-Lloyd Nolan	Mar. 17,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	May 12,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
Midnight	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	May 19,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Never Say Die	Bob Hope-Martha Raye	Apr. 21,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Night Spot Hostess	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
One Third of a Nation	Sylvia Sidney-Leif Erikson	Feb. 24,'39†		
Silver on the Sage (G)	Wm. Boyd-Geo. Hayes	Mar. 31,'39†	*65	Feb. 11,'39
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel			
Stolen Life	Elizabeth Bergner	May 5,'39†		
Sudden Money	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'38
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G)	P. Kelly-L. Talbot-J. Lang	Feb. 15,'39†	*64	Feb. 11,'39
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
(See "In the Cutting Room," Dec. 24,'38.)				
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
(See "In the Cutting Room," Dec. 31,'38.)				
Red River Range 864	3 Mesquiteers - Lorna Gray - Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
I Was a Convict	Barton MacLane-Beverly Roberts			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
(See "In the Cutting Room," Jan. 28,'39.)				
Mexicali Rose	Gene Autry-Smiley Burnette			
My Wife's Relative	Gleasons, Jas., Lucille, Russell			
Rough Riders Round-up	Roy Rogers-Mary Hart			
Street of Missing Men	Charles Bickford			
Three Texas Steers	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G)	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
(See "Pure in Mind," "In the Cutting Room," Oct. 29,'38.)				
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fisherman's Wharf (G)	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39†	*70	Jan. 28,'39
(See "In the Cutting Room," Dec. 10,'38.)				
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	*135	Jan. 28,'39
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peg. Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'33

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner-J. Travis-R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty for the Asking (G)	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Flying Irishman, The	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 17,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Love Affair	I. Dunne-C. Boyer-L. Bowman			
(See "In the Cutting Room," Nov. 5,'38.)				
Picardy Max	James Ellison-Helen Wood	Mar. 31,'39†		
Saint Strikes Back, The	George Sanders-Wendy Barrie	Mar. 10,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Story of Vernon and Irene Castle, The	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 7,'39†		
(See "The Romantic Vernon Castle," "In the Cutting Room," Dec. 17,'38.)				
They Made Her a Spy	Sally Eilers-Allan Lane			
(See "In the Cutting Room," Feb. 11,'39.)				
Trouble in Sundown	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39†		
Twelve Crowded Hours	Richard Dix-Lucille Ball	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
What's a Fixer For	Lee Tracy-Peggy Shannon			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*105	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17,'38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesay	Jan. 20,'39†	92	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	*80	Feb. 4,'39
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Bros.-D. Ameche-G. Stuart-Binnie Barnes	Feb. 17,'39†	74	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Graham Bell	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†		
Charlie Chan in Reno	S. Toler-P. Brooks-R. Cortez			
Chasing Danger (G)	Preston Foster - Lynn Bari	May 5,'39†	*60	Jan. 14,'39
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Hound of the Baskervilles	Richard Greene-Basil Rathbone-Anita Louise-Nigel Bruce	Mar. 31,'39†		
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Mr. Moto in Danger Island	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†		
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News Is Made at Night	Preston Foster-Lynn Bari			
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Rose of Washington Square	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson			
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mountain	Shirley Temple-Randolph Scott			
Wife, Husband and Friend 930	Loretta Young-Warner Baxter-Binnie Barnes-George Barbier	Mar. 3,'39†		
(See "In the Cutting Room," Jan. 14,'39.)				
Winner Take All	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Joe. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'58, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Explitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59.)				
Drums (G)	Raymond Massey - Sabu - Roger Liversey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38; p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38, p. 64.)				
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucile Watson-Charles Coburn	Feb. 10,'39†	*84	Feb. 4,'39
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Apr. 7,'39†		
It's Spring Again	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
(See "In the Cutting Room," Jan. 14,'39.)				
Last Frontier, The	Gary Cooper-Andrea Leeds			
Man in the Iron Mask	Louis Hayward-Joan Bennett			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			
(See "In the Cutting Room," Feb. 4,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Warning, The (G) 3027.. (G) 3011	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 10,'37
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38†	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Mischa Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - J. Hodges	Oct. 21,'38†	86	Oct. 29,'38
Son of Frankenstein, The (G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
Storm, The (G) 3016	Chas. Bickord-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
You Can't Cheat an Honest Man	W. C. Fields-Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Streets (G)	Frankie Thomas-Harry Carey-"Little Tough Guys"	May 26,'39†	*71	Feb. 4,'39
East Side of Heaven	B. Crosley-J. Blondell-M. Auer	Apr. 7,'39†		
Murder in the Surgery	B. Cabot-H. Mack-C. Worth			
Risky Business	George Murphy-Dorothea Kent			
Society Smugglers	Preston Foster-Irene Hervey	Feb. 24,'39†		
Spirit of Culver	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran			
(See "In the Cutting Room," Feb. 11,'39.)				
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 10,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39; p. 53.)				
Garden of the Moon (G) 358	Pat. O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

(See "Crime Is a Racket," Oct. 22,'38.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page		*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'83, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; JJan. 14,'39, p. 64; Feb. 11,'39, p. 58.)				
Devil's Island (G)	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell-O. de Havilland-C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page—G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
	son-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
Little Miss Thoroughbred (G) 219	Ann Sheridan - John Litel - F. McHugh-Janet Chapman	June 4,'38	63	May 7,'38
Men Are Such Fools (G) 215	Wayne Morris-Priscilla Lane-Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G)	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan.... "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G)	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G)	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
White Banners (A) 208	Claude Rains - Fay Bainter - Jackie Cooper-B. Granville	June 25,'38	92	May 28,'38
(Exploitation: July 16,'38, p. 86; Sept. 10,'38, p. 103; Oct. 15,'38, p. 54; Nov. 5,'38, p. 52; Dec. 3,'38, p. 50.)				
Wings of the Navy (G)	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	*90	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G)	Rosella Towne-William Gargan	Mar. 4,'39		Feb. 11,'39
American Family*	Lane Sisters-John Garfield			
Battle of City Hall				
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Orchid	Edw. G. Robinson-Wayne Morris-Gale Page			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 8,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
Hell's Kitchen	Marg't Lindsay-Ronald Reagoan-"Crime School Kids"			
Hero for a Day	Jane Bryan-Henry O'Neil			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Trouble Shooter*	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Oklahoma Kid	J. Cagney-H. Bogart-R. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
Old Maide, The*	Bette Davis-Miriam Hopkins			
On Trial	John Litel-Margaret Lindsay			
(See "In the Cutting Room," Feb. 4,'39.)				
Roaring Road, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
Smashing the Money Ring	R. Reagan-R. Towne-J. Litel			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
Torchy Blane Runs for Mayor	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Women in the Wind (G)	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	*65	Feb. 4,'39
Yes, My Darling Daughter (A)	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	*82	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gina Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Rough Riding Rhythm	Kermit Maynard	Ambassador	June 15,'38	57	
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60.)					
Big Fella (G)	Paul Robeson	Brecher		73	July 10,'37
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Girl Refugee, The	Sophia Vebo	Brodie	Sept. 25,'38	110	
Glory of the Faith, The (G)	Gabriel Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73; Jan. 28,'39, p. 59.)					
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G.F.D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Liebe im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G.F.D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A.T.P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l.	Nov. 30,'38	75	Dec. 10,'38
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
So This Is London* (A)	Alfred Drayton	20th Cent-Fox		85	Feb. 4,'39
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
T-Kies Koff	Jewish Film	Foreign Cinema Arts	May 15,'38	102	
Ware Case, The (A)	Clive Brook	A.B.F.D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	2 rls.
Ducking They Did Go, A 9406	Apr. 7,'39†	2 rls.
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charlie Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shown, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You Swingers 9428 Andy Clyde	Jan. 29,'39†	19½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	2 rls.
Yes, We Have No. Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors 9506	Jan. 26,'39†	8
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 10 (6-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) (College Songs) 9651	Oct. 1,'38	10
No. 2 (South Seas) (11-12-38) 9652	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mounties, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30 Golf Chumps 9705	Apr. 6,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	5
Happy Birthday 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39)	Dec. 15,'38	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
Get Ready Navy 9804	Feb. 24,'39†	1 rl.
King Vulture (1-21-38) 9803	Jan. 6,'39†	10½
Navy Champions 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903	Apr. 4,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 El-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 El-2	Jan. 20,'39†	9

TREASURE CHEST

(Color Cartoons)

Title	Rel. Date	Min.
Baby Checkers El-14		
Monkey Business El-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

(color cartoons)

Title	Rel. Date	Min.
We Live In Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Mama's New Hat W-882	Feb. 11,'39†	9
Seal Siknners W-881 (sepia)	Jan. 28,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Imperial Delphi T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	1 rl.
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Singapore and Jahore T-855 (2-4-39)	Aug. 31,'38†	9
Sydney, Pride of Australia T-854 (2-4-39)	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875	Dec. 31,'38†	11
Ice Antics M-876	Feb. 11,'39†	9
Streamline Swing (11-12-38) M-872 (In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again M-873 Shephard-Struwick-Mary Howard	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloy	July 9,'38	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A R-803	Jan. 28,'39†	17
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downes	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers C-934	Dec. 17,'38†	9
Tiny Troubles C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10
No. 2—K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa V8-7	Feb. 10,'39†	1 rl.

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Luch, An F-955		
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954		8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
My Friend the Monkey T8-6	Jan. 27,'39†	1 rl.
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Antomobile T8-7	Feb. 17,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 27,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Mar. 17,'39†	1 rl.

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk A8-8	Mar. 3,'39†	1 rl.
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas!		

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

(9-10-38) A8-2 ....Sept. 2,'38†10....
Clyde Lucas and Orch.
Moments of Charm (8-13-38) (A8-I ....Aug. 5,'38†10....
P. Spitalny & Girl Orch.
Music Through the Years A8-7 ....Feb. 3,'39†.I rl..
Orrin Tucker and Orch. A8-4 ....Nov. 4,'38†.I rl..
Song Is Born, A (12-24-38) A8-6 ....Jan. 6,'39†10....
Larry Clinton and Orch.
Queens of the Air (7-23-38) A7-14 ....July 8,'38.II....
Vincent Lopez

PARAGRAPHICS

Mildewed Melodrama (10-15-38) V8-2 ....Sept. 9,'38†II....
Oh Say, Can You Ski (2-4-39) V8-5..........Dec. 16,'38†10....

PARAMOUNT PICTORIAL

No. 12 — Gigantic Farming — Steaming Scenery — Nobody's Pal (7-9-38) P7-12 ....July 1,'38..I rl..

(New Series)

No. I—(8-20-38) P8-I.....Aug. 5,'38†10....
No. 2—(9-3-38) P8-2......Sept. 2,'38†10....
No. 3—(9-24-38) P8-3.....Oct. 7,'38†10....
No. 4—P8-4 ....Nov. 4,'38†.I rl..
No. 5—(12-3-38) P8-5.....Dec. 9,'38†.I rl..
No. 6—P8-6 ....Jan. 6,'39†.I rl..
No. 7—(2-11-39) P8-7.....Feb. 3,'39†.I rl..
No. 8—P8-8 ....Mar. 3,'39†.I rl..

POPEYE THE SAILOR

Bulldozing the Bull (8-28-38) E8-I ....Aug. 19,'38†.7....
Cops Is Always Right (1-21-39) E8-5 ....Dec. 30,'38†.7....
Customers Wanted E8-6...Jan. 27,'39†.I rl..
Date to Skate, A (12-3-38) E8-4 ....Nov. 18,'38†.7....
Goonland E8-3 ....Oct. 21,'38†.I rl..
Jeep, The E7-12..........July 15,'38..7....
Leave Well Enough Alone. Feb. 24,'39† I rl..
Mutiny Ain't Nice (10-15-38) E8-2 ....Sept. 2,'38†.7....
Wotta Nite Mare E8-8....Mar. 24,'39†.I rl..

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)
(New Series)

No. I (10-15-38) J8-1....Sept. 2,'38†10....
No. 2 J8-2 ....Nov. 4,'38†.I rl..
No. 3 J8-3 ....Jan. 6,'39†.I rl..
No. 4 J8-4 ....Mar. 10,'39†.I rl..

SCREEN SONGS

Beside a Moonlit Stream SC7-6 ....July 29,'38..I rl..

GRANTLAND RICE SPORTLIGHTS

No. 52—Horseshoes R7-13..July 15,'38..I rl..
No. 53—A Sporting Test (8-13-38) R8-I ....Aug. 5,'38†10....
No. 54—Hunting Thrills (8-27-38) R8-2 ....Sept. 2,'38†10....
No.55—Racing Pigeons (10-15-38) R8-3 .... Sept. 30,'38†10....
No. 56—Champion Air-hoppers (11-12-38) R8-4. Oct. 28,'38†10....
No. 57—Super Athletes (11-19-38) R8-5 ......Nov. 25,'38†.I rl..
No. 58—Frolicking Frogs R8-6 ....Dec. 23,'38†.I rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7...Jan. 20,'39†10....
No. 60—Hold Your Breath R8-7 ....Feb. 17,'39†.I rl..

UNUSUAL OCCUPATIONS

(In Color)
(New Series)

No. I (8-27-38) L8-I.....Aug. 5,'38†10....
No. 2 (10-22-38) L8-2....Oct. 7,'38†II....
No. 3 (2-4-39) L8-3......Dec. 2,'38†II....
No. 4 (1-28-39) L8-4.....Feb. 3,'39†10....

RKO RADIO

Title Rel. Date Min.

LEON ERROL COMEDIES

Crime Rave 93,703........Jan. 13,'39†18....
Home Boner 93,704........Mar. 10,'39†20....
Jitters, The (6-25-38) 83,706 ....July 1,'38.19....
Major Difficulties 93,702..Nov. 18,'38†19....
Stage Fright (9-3-38) 93,701 ....Sept. 23,'38†18....

Title Rel. Date Min.

HEADLINERS

No. 3—Picketing for Love 83,603 ....June 3,'38.17....
No. I—Sea Melody (10-1-38) 93,601 ....Oct. 21,'38†19....

1938-39

No. 2—Romancing Along 93,602 ....Dec. 30,'38†21....
No. 3—Swing Vacation 93,603 ....Feb. 24,'39†19....

EDGAR KENNEDY COMEDIES

Beaux and Errors (10-8-38) 93,401 ....Oct. 7,'38†18....
Clean Sweep, A 93,402....Dec. 2,'38†17....
Fool Coverage (8-13-38) 83,406 ....July 15,'38.16....
Kennedy's Castle 83,405...May 28,'38.17....
Maid to Order 93,403.....Jan. 27,'39†18....

MARCH OF TIME

1937-38

No. II—Men of Medicine: 1938, 83,III ....June 10,'38.17....
No. 12—U. S. Coast Guard 83,112 ....July 8,'38.17....
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113........Aug. 15,'38.19....

1938-39

No. I—Prelude to Conquest —Father Divine (9-3-38) 93,101 ....Sept. 2,'38†.2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102 .... Sept. 30,'38†19....
No. 3—Inside the Maginot Line (11-5-38) 93,102... Oct. 28,'38.20....
No. 4—Uncle Sam the Good Neighbor (11-26-38).... Nov. 25,'38†19....
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105 ....Dec. 23,'38†18....
No. 6—State of the Nation (1-28-39) 93,106........Jan. 20,'39†18....
No. 7—Young America — Mexico's New Crisis 93107 ....Feb. 17,'39†.2 rls.

NU-ATLAS PRODUCTIONS

Cafe Rendezvous (12-3-38) 94,205 ....Dec. 23,'38†10....
Carnival Show 84,212.....June 24,'38.10....
Jan Peerce
Hockshop Blues (8-6-38) 84,213 ....July 15,'38.10....
Brad Reynolds & Orch.
International Rhythm (7-2-38) 84,211 ....June 3,'38.10....
Roy Smeek and His Aloha Islanders
Reading', Ritin', and Rhythm 94,207..........Feb. 17,'39†10....
Lucky Nilinder and Orch.
Styles and Smiles (10-15-38) 94,202 ...... Sept. 30,'38†II....
Virginia Verrill
Talent Auction 94,203.....Oct. 28,'38†10....
Irene Beasley
Tropical Topics 94,206.....Jan. 20,'39†10....
Rosita Ortega
Under a Gypsy Moon (9-3-38) 94,201 ....Sept. 2,'38†10....
J. Harold Murray
Venetian Moonlight 94,204. Nov. 25,'38..I rl..
Mario Cozzi

PATHE NEWS

Released twice a week

PATHE PARADE

No. 6—Count of Ten (7-16-38) 84,606 ....June 17,'38.10....
No. 7—Expose of Spiritualism — Trip Thru Walt Disney Studios (7-23-38) 84,607 ....Aug. 12,'38.10....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Hectic Honeymoon 93,201..Nov. 4,'37†17....
Photografter, The 83,203..June 17,'38.15....
Jack Rice
Plumb Crazy 93,202.......Feb. 3,'39†16....

RAY WHITLEY COMEDIES

Prairie Papas 93,502......Dec. 16,'38†18....
Western Welcome, A 93,501 ....Sept. 9,'38†18....

REELISMS

Dude Ranch (12-3-38) 94,603 ....Nov. 11,'38..9....

Title Rel. Date Min.

Gold 94,606 ....Feb. 10,'39†.I rl..
Newsreel (12-31-38) 94,604. Dec. 9,'38†10....
Pilot Boat 94,605.........Jan. 20,'39†.9....
Trans-America 94,602......Oct. 14,'38†II....
Submarine Circus (10-8-38) 94,601 ....Sept. 16,'38†10....

RKO PATHE SPORTSCOPE

Bird Dogs (11-19-38) 94,303 ....Nov. 4,'38.10....
Blue Grass (12-17-38)....Dec. 2,'38†10....
Bow Strings 94,306.......Jan. 27,'39†.9....
Brother Golfers (8-6-38) 84,309 ....July 15,'38.II....
Fisherman's Paradise (10-8-38) 94,301 ....Sept. 9,'38†.9....
Flying Feathers 84,308...June 24,'38..9....
On the Wing 94,305.......Dec. 30,'38†10....
Underwater (6-25-38) 84,307 ....June 3,'38..9....

SMART SET

Buckaroo Broadcast, A (6-18-38) 83,203 ....Apr. 22,'38.18....
Ray Whitley
Hunting Trouble (8-13-38) 83,303 ....Aug. 12,'38.10....
Jed Prouty

WALT DISNEY CARTOONS

Brave Little Tailor (10-1-38) 94,101 .... Sept. 23,'38†.9....
Donald's Golf Game 94,103 ....Nov. 4,'38..8....
Donald's Lucky Day (10-1-38) 94,107 ....Jan. 13,'39†.8....
Farmyard Symphony (10-1-38) 94,102 ....Oct. 14,'38..8....
Ferdinand the Bull (10-1-38) 94,104 ....Nov. 25,'38†.8....
(Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)
Fox Hunt, The (6-18-38) 84,116 ....July 29,'38..8....
Good Scouts (6-25-38) 84,115 ....July 8,'38..8....
Goofy and Wilbur (10-1-38) 94,112 ....Apr. 28,'39†.8....
Merbabies 94,105 ....Dec. 9,'38†.8....
Mickey's Parrot (9-10-38) 84,118 ....Sept. 9,'38..8....
Mickey's Trailer 84,112...May 6,'38..8....
Mother Goose Goes Hollywood (10-38) 94,106 ....Dec. 23,'38†.7½..
Polar Trappers 84,114.....June 17,'38..8....
Practical Pig, The (10-1-38) 94,109........Feb. 24,'39†......
Society Dog Show (11-12-38) 94,108 .....Feb. 3,'39†.8....
Ugly Duckling, The (10-1-38) 94,111 ....Apr. 7,'39†.8....
Whalers, The (8-10-38) 84,117 ....Aug. 19,'38..8....
Wynken, Blynken and Nod 84,113 ....May 27,'38..8....

20TH CENTURY-FOX

Title Rel. Date Min.

ADVENTURES OF THE NEWSREEL CAMERAMAN

Athletic Oddities 9204....Nov. 11,'38..I rl..
Daily Diet of Danger, A..Dec. 9,'38†.I rl..
Filming Big Thrills 9202..Sept. 30,'38†.I rl..
Recording Modern Science 9201 ....Aug. 19,'38†.I rl..

FASHIONS (In Color)

Fashion Forecasts (Autumn Styles) (10-15-38) 9601.Sept. 16,'38†II....
Fashion Forecasts (Winter Styles) (12-31-38) 9602 Dec. 23,'38†10....
Fashion Forecasts, No. 3 9603 ....Mar. 31,'39†.I rl..

LEW LEHR

What Every Boy Should Know 9401 ....Sept. 2,'38†.I rl..
What Every Girl Should Know (10-22-38) 9402...Nov. 25,'38†10....
What Every Inventor Should Know 9403 ....Jan. 20,'39†.I rl..

MAGIC CARPET SERIES

(Lowell Thomas)

Good Neighbors 9106......Apr. 28,'39†.I rl..
Land of Contentment 9102. Oct. 14,'38†.I rl.
Golden California 9101....Aug. 5,'38 †.I rl..
Isle of Pleasure (11-19-38) 9103 .... Feb. 3,'39†II....
Mystic Siam 9105 ....Mar. 17,'39†.I rl..
Viking Trail (12-31-38) 9104 ....Feb. 17,'39†II....

Title Rel. Date Min.

TERRY-TOONS

Chris Columbo 9501.......Aug. 12,'38†.I rl..
Frozen Feet 9509.........Feb. 24,'39†.I rl..
Gandy Goose in G Man Jitters 9510 ....Mar. 10,'39†.I rl..
Gandy the Goose in the Frame Up 9507.........Dec. 30,'38†.I rl..
Gandy Goose in Doomsday 9524 ....Dec. 16,'38†.I rl..
Glass Slipper, The (10-22-38) 9522 ....Oct. 7,'38†.7....
Goose Flies High, The 9502 ....Sept. 9,'38†.I rl..
Housewife Herman (11-19-38) 9523 ....Nov. 18,'38†.6½..
New Comer, The 9504.....Oct. 21,'38†.I rl.
Nutty Network, The 9527..Mar. 24,'39†.I rl..
(in color)
One Gun Gary in Nick of Time 9508 ....Jan. 27,'39†.I rl..
Owl and the Pussycat, The 9525 ....Jan. 13,'39†.I rl..
(in color)
Stranger Rides Again, The (12-3-38) 9505 ....Nov. 4,'38†.8....
String Bean Jack 9521....Aug. 26,'38†.I rl.
(In color)
Three Bears, The 9526....Feb. 10,'39†.I rl..
(in color)
Untitled 9507 ....Dec. 30,'38†......
Village Blacksmith 9506...Dec. 2,'38†.....
Wolf's Side of the Story 9503 ....Sept. 23,'38†.I rl..

ED THORGENSEN (Sports)

Hunting Dogs 9303.......Mar. 2,'39†.I rl..
Inside BaseBall 9304......Apr. 14,'39†.I rl..
Shooting for Par 9302.....Jan. 13,'39..I rl..
Timber Toppers (11-12-38) 9301 ....Oct. 28,'38†10....

UNITED ARTISTS

Title Rel. Date Min.

WORLD WINDOWS

(Color)

Arabian Bazaar (12-31-38).............I rl..
Eternal Fire, The (1-28-39) ....I rl..
Fox Hunting (1-21-39) ....I rl..
Jersusalem (1-14-39)...................I rl..
Petra (1-14-39) ....I rl..
Rome Symphony (12-31-38) ....I rl..
Ruins of Palymra.........................
Wanderers of the Desert (1-7-39........I rl..

UNIVERSAL

Title Rel. Date Min.

GOING PLACES WITH LOWELL THOMAS

No. 48 2379 ....Apr. 11,'38..9....
No. 49 2380 ....Apr. 25,'38..9....
No. 50 (4-30-38) 2381.....May 9,'38..9...
No. 51 (6-11-38) 2382.....June 13,'38.10....
No. 52. (6-25-38) 2383....June 27,'38..9....
No. 53 3351 ....Aug. 22,'38†.9....
No. 54 (11-19-38) 3352....Sept. 12,'38†.9½.
No. 55 (12-3-38) 3353.....Oct. 3,'38†.9....
No. 56 (11-26-38) 3354....Nov. 14,'38†10...
No. 57 3355 ....Nov. 28,'38†.I rl..
No. 58 (2-11-39) 3356....Dec. 26,'38†.I rl..
No. 59 3357 ....Jan. 30,'39†.I rl..
No. 60 3358 ....Feb. 20,'39†.I rl..

LANTZ CARTUNES

Baby Kittens (12-3-38) 3245 ....Dec. 19,'38†.I rl.
Cat and the Bell, The 3241 ....Oct. 3,'38†.7....
Disobedient Mouse (12-3-38) 3244 ....Nov. 28,'38†.8½..
I'm Just a Jitterbug (1-21-39) 3248..........Jan. 23,'39†.7....
Little Blue Blackbirds (12-10-38) 3246 ....Dec. 26,'38†.7....
Magic Beans 3249.........Feb. 13,'39†.I rl..
Rabbit Hunt (11-19-38) 3242 ....Oct. 10,'38†.7½..
Sailor Mouse, The (11-19-38) 3243 ....Nov. 7,'38†.7....
Soup to Mutts (2-4-39) 3247 ....Jan. 9,'39†.7....

MENTONE MUSICAL COMEDIES

Bank Notes 3228 ....Mar. 15,'39†19....
Beauty Shoppe (8-27-38) 3222 ....Sept. 28,'38†19½..
Imogene Coca
Down on the Barn (2-26-38) 2167 ....Feb. 23,'38.17.....
Billy Jones-Ernie Hare

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Fits and Benefits 2173	July 27,'38	19
York and King		
High Jack N' the Show (5-21-38) 2170	May 18,'38	17
James Barton		
Latin Hi-Hattin' (4-30-38) 2169	Apr. 27,'38	17
Dorothy Stone-Chas. Collins		
Music and Flowers (5-21-38) 2171	June 15,'38	19
Block and Sully		
Music and Models (12-3-38) 3225	Dec. 14,'38†	18
Jack Arthur		
Nautical Knights (1-28-39) 3226	Jan. 11,'39†	19
Arthur-Morton Havel ...		
Patio Serenade (11-12-38) 3224	Nov. 16,'38†	17
Tito Coral-Armida		
Rhythm Cafe 3221	Sept. 7,'38†	20
Virginia Verrill		
Side Show Fakir 3223	Oct. 12,'38†	20
Clyde Hager-Charloteers		
Somewhere in Paris (3-5-38) 2168	Mar. 23,'38	17
J. Harold Murray		
Stars and Stripes (7-2-38) 2172	Feb. 15,'39	2 rls.
Ed. East-Ralph Dumke	July 6,'38	17½
Wild and Bully 3227	Feb. 15,'39	19
J. Harold Murray		

OSWALD CARTOONS

Title	Rel. Date	Min.
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, the Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty 3370	Feb. 6,'39†	1 rl.
No. 60—Novelty 3371	Mar. 6,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Forget-Me-Knots 3011	May 7,'38	2 rls.
Bernice Claire		
Steeks and Blondes 3023	May 21,'38	2 rls.
Gene Lockhart		
Out Where the Stars Begin 3004	May 28,'38	2 rls.
Evelyn Thawl-Jeffrey Lynn		
Prisoner of Swing 3012	June 11,'38	2 rls.
Hal LeRoy		
Rise and Sing 3029	June 25,'38	2 rls.
Cross and Dunn		
Rainbow's End (7-23-38) 3017	July 2,'38	22
Eddie Peabody		
My Pop 3024	July 16,'38	2 rls.
Henry Armetta		
Sons of the Plains (7-23-38) 3006	July 30,'38	19
Mauch Twins		
Up in Lights 3018	Aug. 13,'38	2 rls.
Pat Rooney		
There Goes the Bride 3030	Aug. 27,'38	2 rls.
Fifi D'Orsay		
Zero Girl 4009	Sept. 3,'38†	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17,'38†	18
Johnnie Davis		
Murder with Reservations 4010	Sept. 24,'38†	2 rls.
George Campo		
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013	Oct. 29,'38†	2 rls.
Hal LeRoy		
Cleaning Up (10-29-38) 4014	Nov. 12,'38†	20
Cross and Dunn		
Star Dust (12-3-38) 4015	Dec. 12,'38†	22
Benny Davis		
Boarder Trouble 4016	Dec. 17,'38†	2 rls.
Joe and Asbestos		
Swing Time in the Movies (1-7-39) 4003	Jan. 7,'39†	20
Fritz Feld (color)		
Hats and Dogs 4017	Dec. 31,'38†	20
Wini Shaw		
Sophmore Swing (2-4-39) 4021	Jan. 21,'39†	20
Harvest Moon Dancers		

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (7-23-38) 3511	June 4,'38	10
Mechanix Illustrated, No. 2 (12-3-38) 4605	Nov. 5,'38†	10
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Pearl of the East 3509	May 21,'38	1 rl.
Isles of Enchantment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002	Nov. 26,'38	19
John Litel (color)		
Lincoln in the White House (1-14-39) 4004	Feb. 11,'39†	20
Frank McGlynn (color)		

LOONEY TUNES

Title	Rel. Date	Min.
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music with a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.

MERRIE MELODIES
(In Colors)

Title	Rel. Date	Min.
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 73—Ham-ateur Night 4510	Jan. 28,'39†	7

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912	Aug. 6,'38	8
Louis Prima and Orch.		
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904	Dec. 10,'38†	10
Luis Zingone		
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

DEVLIN

Title	Rel. Date	Min.
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

HOFFBERG

Title	Rel. Date	Min.
Trailing the Jaguar (7-2-38)	July 15,'38	28

LENAUER

Title	Rel. Date	Min.
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off in the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	18

SANDERS FILMS

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuse		
Song of Ceylon		
Valse Brillante		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel Date	Min.
Flying G Men	Jan. 28,'39†	
James Craig-Lorna Gray		
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson	Aug. 12,'39†	
Bill Elliott		
Spider's Web, The (11-5-38) 9120	Oct. 22,'38†	19
Warren Hull-Iris Meredith		(each)
(15 episodes)		

REPUBLIC

Title	Rel Date	Min.
Dick Tracy Returns (8-6-38) 7201	Aug. 20,'38	18
Ralph Byrd-Lynn Roberts		(each)
(15 episodes)		
Hawk of the Wilderness (12-10-38) 7301	Dec. 3,'38†	2 rls.
		(each)
		(1st episode 29)
H. Brix-J. Martin-Malo		
Lone Ranger Rides Again	Feb. 25,'39†	2 rls.
Robert Livingston-		(each)
Chief Thunder Cloud		(1st episode-30 min.)
(15 episodes)		

UNIVERSAL

Title	Rel Date	Min.
Buck Rogers (2-11-39) 3881-92	Apr. 11,'39†	
Larry Crabbe		
Red Barry (10-8-38) 3681-3793	Oct. 18,'38†	20
Buster Crabbe-Frances Robinson		(each)
Scouts to the Rescue (12-31-38) 3781-92	Jan. 17,'39†	
Jackie Cooper-Vandell Darr		

(Exploitation: Jan. 14,'39, p. 65.)

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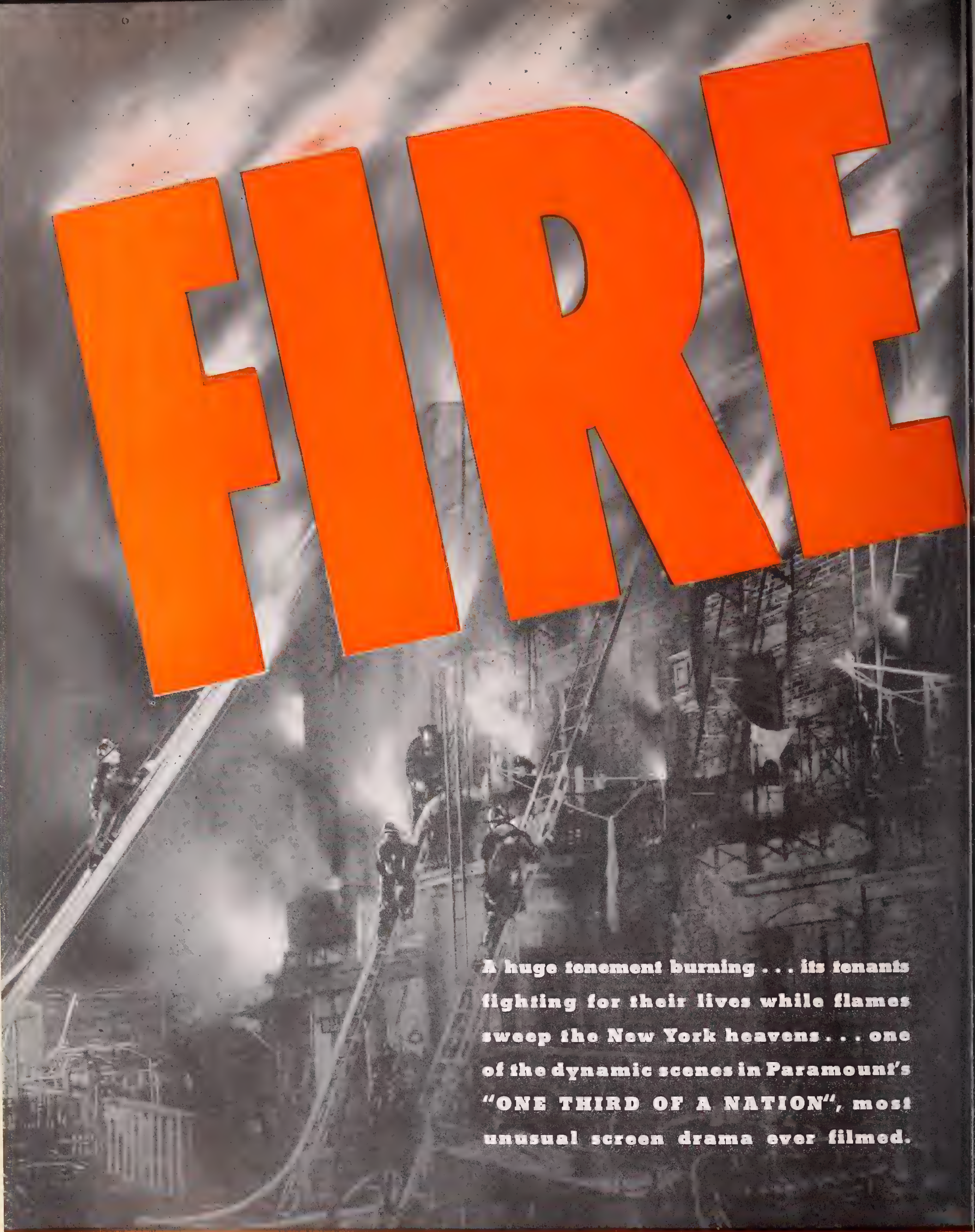
FIRE



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Sylvia Sidney *in* "ONE THIRD OF A NATION"

Leif Erikson • A Dudley Murphy Production • Screen Play by Oliver H. P. Garrett • A Paramount Release

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MOTION PICTURE HERALD

What Hollywood Offers for Next Season

Company by company analysis of production plans, titles, new talent, sales convention dates

Americanism theme of 43 features and 84 short subjects

57 stories purchased by 13 producers for 1939-40 programs

VOL. 134, NO. 8 FEBRUARY 25, 1939

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller C New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copies, 25

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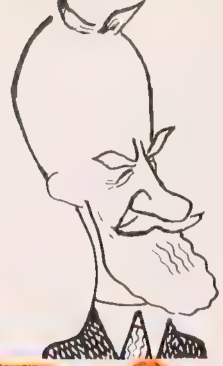

The man with the whiskers wrote it. Leslie Howard is the star. The cast includes Wendy Hiller, Wilfrid Lawson, Marie Lohr, Scott Sunderland. Directed by Anthony Asquith and Leslie Howard. Produced by Gabriel Pascal.

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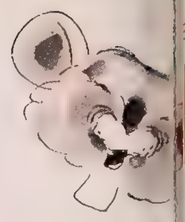

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Here's the most interesting situation within recent film history!

It started when M-G-M acquired this celebrated English production, the first of Bernard Shaw's works to be personally supervised by him.

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And then things happened!

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The rest is history. From the very first day when police handled the crowds at the Astor on Broadway, there was never any question but that here was an unusual attraction. Now in its 12th packed week in New York; and 8th record week in Los Angeles! The first "typical American city" test at Dayton, Ohio was sensational and had to be held a second big week. From city to city it swept like wildfire.

It's the masses who are enthusiastic for Bernard Shaw's shabby flower girl who becomes a society glamor girl in an exciting experiment. And the critics fan the blaze with plaudits everywhere. And showmanship does the rest.

And here's the amazing thing:

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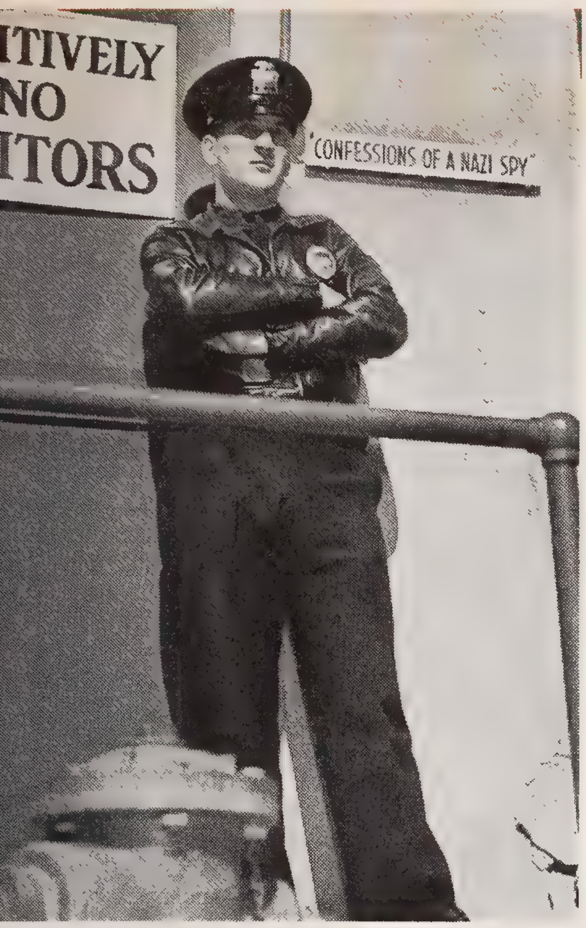
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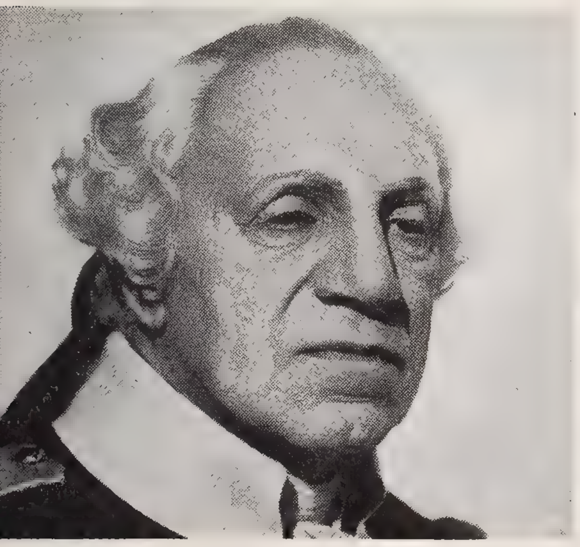
"CONFESSIONS OF A NAZI SPY"

EHIND GUARDED DOORS and in tmost secrecy, 'Confessions of a Nazi py', G-Man Leon Torrou's blazing exposé of anti-American activities, starts ast lap before cameras of Warner Bros. rior to cutting and late Spring delivery.



IRST IN WAR, FIRST IN PEACE, first n hearts of Americans everywhere will e newest and most elaborate of Warner ros.' patriotic 'featurets', Technicolor Sons of Liberty', now in production.

A SURE SIGN that Warners' sensational 'Each Dawn I Die' will have plenty of femme appeal is evidenced in signature of talented Jane Bryan to new long-term contract and award of coveted role opposite James Cagney.

BETTE DAVIS' 'VICTORY' is a triumph not only for herself (*right*) and Warner Bros. but for the entire industry, according to East-West critical accolade now booming her brilliant performance in 'Dark Victory'° for this year's Academy Award honors!

'KILLER' BOGART gets third degree from scribes on arrival in Gotham for a well-earned vacation after four months of 'heavy' duty in Warners' forthcoming epic of West, 'The Oklahoma Kid'. (*See page 19.*)

THEY'LL BE IN LOVE ALL OVER again this week when Warners release long-awaited 'Yes, My Darling Daughter' in 216 de-luxe houses from coast to coast! Priscilla Lane and Jeffrey Lynn (*right*) of 'Four Daughters' fame head all-star cast.

°*A First National Picture*

It's here—and now—after a year on the New York stage—after the road tour that covered the country!

To make a love story **sweeter it's got**

Lane and Lynn in love again!

To make

a year-run stage riot still funnier it's got

castful of
HA
HA HA
HA
HA
HA
Hollywood cut-

To make a long story short.

terrific... practically sensatio

Mother, aren't you glad you haven't Four Daughters like me?

Yes, my darling daughter

s!

s slightly

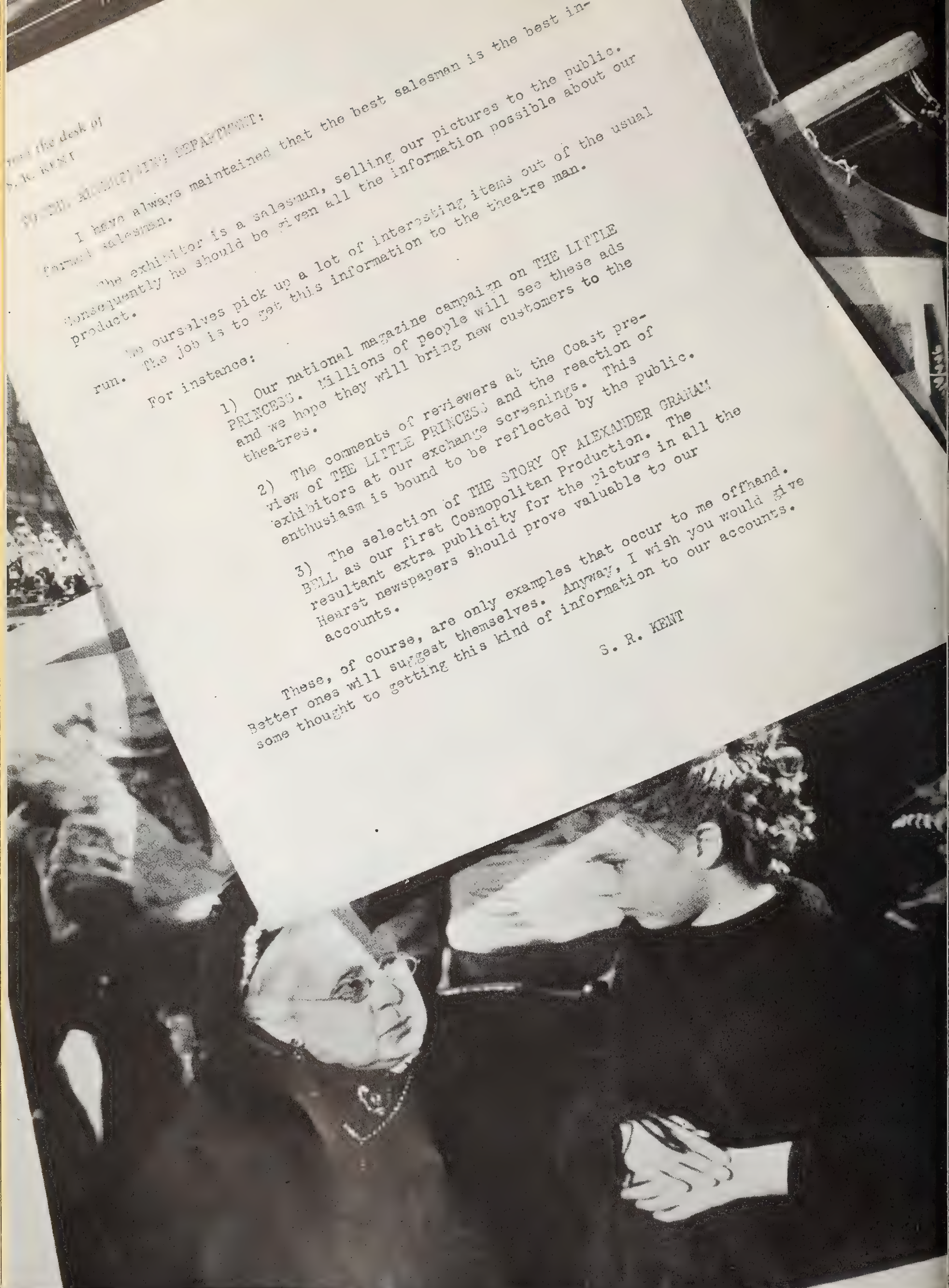
...merely a wow!

Starring the Lovable Sweethearts of 'Four Daughters'

Priscilla Lane
and
Jeffrey Lynn

ROLAND YOUNG · FAY
BAINTER · MAY ROBSON
Genevieve Tobin · Ian Hunter
Directed by WILLIAM KEIGHLEY
Screen Play by Casey Robinson • From the Stage
Play by MARK REED • A First National Picture

WARNER BROS.
Producers



the desk of
S. R. KENT

TO THE ADVERTISING DEPARTMENT:

I have always maintained that the best salesman is the best informed salesman.

The exhibitor is a salesman, selling our pictures to the public. Consequently he should be given all the information possible about our product.

We ourselves pick up a lot of interesting items out of the usual run. The job is to get this information to the theatre man.

For instance:

1) Our national magazine campaign on THE LITTLE PRINCESS. Millions of people will see these ads and we hope they will bring new customers to the theatres.

2) The comments of reviewers at the Coast preview of THE LITTLE PRINCESS and the reaction of exhibitors at our exchange screenings. This enthusiasm is bound to be reflected by the public.

3) The selection of THE STORY OF ALEXANDER GRAHAM BELL as our first Cosmopolitan Production. The resultant extra publicity for the picture in all the Hearst newspapers should prove valuable to our accounts.

These, of course, are only examples that occur to me offhand. Better ones will suggest themselves. Anyway, I wish you would give some thought to getting this kind of information to our accounts.

S. R. KENT

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 134, No. 8 February 25, 1939

COMING PICTURES

THIS week your editor got extremely fed up with the endless bickerings, adjustment, readjustment, revises, drafts, programs, proposals, objections and whatnot of that broad and threadbare subject called "trade practises."

It has seemed appropriate and possibly constructive to consider for a while the practise of our art and industry, which consists, after all, of motion pictures. They are of basic importance—the "what" comes before the "how."

So this issue of ***The Herald*** will be found interestingly devoted to the product in sight and projected, and something of the plans for the box office material of the year.

There is a certain assurance that there will continue to be motion pictures and that they will be sold at the box offices. It will take no extremely acute eye, too, to discover that there are indications of a more intensive address at the home market. Hollywood tends to relinquish the hope that it can please all the people in the world all the time.

AS to trade practises, the conferrings go on and on, interminably, apparently. One can but marvel at the optimistic diligence of the negotiators, conspicuously among them Mr. William F. Rodgers, who seems to be at all the meetings and in all the negotiations, pouring in zeal and energy.

Despite all this diligence and able endeavour, there still remains the possibility that it may at any time come to exactly naught—save as the experience may have been educational.

Even an agreed program could not be final in the larger sense.

Over the trade practise conferences hangs the gloomy shadow of the fact that there is ever the possibility that the conferences themselves may one day be construed, legally, as sessions of conspiracy.

This fact, and some only a shade less obvious, controls the attitude of a probable preponderance of the lawyers for the majors in the government's monopoly suit. The lawyers are in substance against the placation notion.

Meanwhile continues, or arises again, the fact of legislation impending, which could, may and threatens to make all prior procedures and expedients of adjustment painfully immaterial and irrelevant in a practical sense.

The recrudescence of the Neely bill movement and kindred manifestations, national and state, taken together with what Mr. Thurman Arnold has had to say about doctrines of industrial regulation, tend in total to indicate that the motion picture has contrived to get into the arena of politics on terms where it can have for itself not so much control of the ball.

MEANWHILE up there in North Dakota, there are assorted indications that the action on the divorcement measure has not been, at any phase, exactly what it was represented to be. If the reported project of a federal investigation of the matter materializes, the probabilities are that the findings, interesting as they may be, will have not very much to do with the basic issue of state regulation. The findings may have a deal to do with the practise of law, lobby methods and such. But that will leave the motion picture issues still at issue.

All of these matters, which tend to concern the motion picture industry too much, are considerably less important than motion pictures and the continuance of their appeal to the customers.

△ △ △

SUCKER LORE

OF course it was meant just the best way in the world, but one can enjoy a chuckle at the opening line of a review in the genial New York ***Sun*** which says: "W. C. Fields is trimming the suckers again this week in 'You Can't Cheat an Honest Man' at the Rivoli."

The Rivoli, or Mr. Fields, is entitled to fuller explanation, which comes later in the review with ". . . a plot is really superfluous for W. C. Fields. It is enough just to have him present."

For the sake of the record for posterity, a patient researcher of the American scene would set aright the error in the ***Sun's*** statement that "'Never give a sucker an even break' is the motto of Larson E. Whipsnade" (the Fields role). That is larceny. It belongs to the late and ornate Texas Guinan, in her night club phase.

△ △ △

NAME IN PAPER

EXPERTS in the writing of patent medicine copy always have a mailing list of volunteer, eager guinea pigs who on receipt of a sample bottle will forthwith write testimonials proclaiming themselves cured of all and more diseases than are named on the label, and commonly enclosing photographs.

For kindred reasons many a newspaper rewrite desk has a list of "name persons" who are readily accessible and quotable by telephone on most any subject, and with the opinion which is considered the making of the best headline. That is always what the rewrite man is after.

These reflections come from the reading of a considerable stack of clippings concerning the motion picture.

△ △ △

THE late February wind blows soft from the southwest into the valley of the Silvermine fitfully prophetic of the nearing adolescence of another Springtime. Corvus-the-Crow, bored with a winter of piracy among the clam hunting gulls of the shore, has come inland to see if there's a clue to where our corn patch will be this year. The cock pheasant who wintered with us has added two trim hens to his harem, making a total of five—looks monopolistic, predatory. Every mail is laden with our favourite fiction, the seed catalogues. They are substantially press books.

—*Terry Ramsaye*

This Week

Product

Producers and distributors are moving forward rapidly in preparation for the 1939-40 season. In the acquisition of story material, in selection of titles, and players to be starred, and in new talent as well, the plans already made known by the studios show a general concentration of effort on the next motion picture year.

Americanism as a motion picture theme, as a result of the operation of various causes at home and abroad as well as in audience acceptances, is growing.

Distributors, too, are announcing the total number of features, and short subjects, to be expected from each. Dates for the conventions which will mark the opening of the selling seasons are being set.

A company-by-company resume of plans and commitments to date starts on page 12, *followed by an article on the attention being given to American themes* (*page* 17) *and a study of story purchases* (*page* 16).

Atlas Holdings

Floyd Odlum's Atlas Corporation on Thursday reported holdings in RKO valued at $3,884,014, an increase of $700,000 since April 30, 1938, and Paramount holdings valued at $507,900, a reduction of $21,153. The report listed gross assets of $66,509,941 as of December 31, 1938, equal to $12.44 a common share.

FOR READY REFERENCE

Editorial Page 7
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Quiz Winners

The final reply having been tallied after weeks of counting, the total number of answers for the $250,000 "Movie Quiz" Contest, main feature of the $1,000,000 campaign to build "good-will", is 2,158,960. The answers had been trickling in during late December but came in a rush immediately after the New Year, presenting a counting problem, which delayed the judging. The date upon which theatre operators were to announce the winners had been February 20; this was advanced to Monday evening, February 27th.

The 5,404 winners will be announced to theatre operators at 8:00 Eastern Standard Time that evening; and for other sections of the country at the equivalent time. Theatre patrons will be informed that evening, shortly after the announcement. The Chemical Bank and Trust Company is handling the announcement to theatre operators.

The judges, Mrs. Ogden Reid, Dr. James E. West, Hendrik Willem Van Loon, Bruce Barton and Mrs. Helen Wills Moody, made their final choices Friday night at the Hotel Waldorf Astoria, in New York.

Trade Practice

The distributors' attorneys have completed revisions of the trade practice agreement, and it is expected that sales managers of the majors will have completed consideration of the draft by the weekend.

The industry still was wondering whether Abram Myers might withdraw Allied States from further participation in the negotiations, as he inferred last week when the Allied-sponsored North Datoka divorcement bill was repealed in what he called a "coup" by distributors.

A meeting of Allied's directors, scheduled by March 1st, to act on the proposed trade practice program may not be held but a poll may be taken by telegraph. Colonel H. A. Cole, president of Allied and chairman of the negotiating committee, plans to leave Dallas Saturday for Washington, announcing there how the vote of the directors will be taken.

A meeting of the distributors' drafting committee with Mr. Myers may be held next week. In presenting the new draft, the distributors will take the position that it is to be final.

Distributor attorneys and the trade practice committee, headed by Sidney R. Kent and William F. Rodgers, met for seven hours Thursday at the Astor hotel, New York, and agreed, it is understood, to include in the revised draft many of the suggestions made by Mr. Myers.

Sales of contracts for 1939-40 product to exhibitors made in advance of the adoption of the trade pact will be subject to the terms of the pact, on a retroactive basis.

Cherry Blossoms

Any among New York theatre managers who might have had slight leanings toward a cynical view of history, this week became enthusiastic admirers of the Father of our country. The celebration of his birthday on Wednesday resulted in one of the biggest midweek holidays in years from a box office standpoint. The Paramount reported fully 20 per cent better attendance than on the same holiday last year, Radio City Music Hall played to capacity, a gain of ten per cent over last year. The Capitol and Roxy reported considerably better business than in 1938 and the Astor, Globe, Criterion and Rialto played to capacity. Legitimate stage theatres also were playing to standing room.

WPA Competition

Theodore A. Mauntz, for three years publicity director of the WPA Federal Theatre, has been dismissed because he is said to have opposed production plans of his superiors as being in direct competition to the commercial theatre of Broadway. The action is with reference to "The Mikado," the Federal Theatre version of which has an all-negro cast and a "jazzed up" score, and has been a hit in Chicago. Mr. Mauntz was succeeded by Bernard Simon.

MOTION PICTURE HERALD

Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; James P. Cunningham, News Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Postal Union Life Building, Boone Mancall, manager, William R. Weaver, editor; Toronto Bureau, Ste. 811, 21 Dunas Sq., Toronto, Ontario, Canada. Allister Grosart, representative. Montreal Bureau, Press Bureau, Windsor Street Station, Montreal, Canada. Colin R. Haworth, representative. London Bureau, 4, Golden Square, London W 1, Hope Williams, manager; cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 21, Rue de Berri, Paris 8, France, Pierre Autre, representative, cable Autre-Lacifral-8 Paris; Rome Bureau, 54 Via Della Mercede, Rome, Italy, Joseph D. Ravotto, representative; cable Ravotto-Stampestera, Rome. Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Sydney Bureau, 17, Archbold Rd., Roseville, Sydney, N.S.W., Australia. Lin Endean, representative. Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Budapest Bureau, Szamos-utca 7, Budapest I, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Avellaneda 3949, Buenos Aires, Argentina, Natalio Bruski, representative; Tokyo Bureau, 880 Sasazuka, Ichikawa-shi Chiba-Ken, Japan, Hiromu Tominaga, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, L. S. Marinho, representative; India Bureau, Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, representative, cable Argus Montevideo; Amsterdam Bureau, 87 Waalstraat, Amsterdam Z., Holland, Philip de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna, VII, John Lorant, representative; Prague Bureau, Uhelny trh 2, Prague I, Czechoslovakia. Harry Knopf, representative. Copenhagen Bureau, Rosengaarden 14, Copenhagen, Denmark, Kris Winther, representative. Member Audit Bureau of Circulations.

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Defense "Victories"

The defense in two of the many suits against large exhibition and distribution units appeared this week to have counter-attacked successfully.

In Chicago, the defense attorneys from the majors and Balaban and Katz, in the government's suit against these for violation of a 1932 consent decree, welcomed the ruling by Federal Judge Woodward that the government must file a bill of particulars, and that the defense then may have 20 days in which to file an answer.

In Newburgh, N. Y., Federal Judge Edward Conger ruled that the principals of the organizations suing the majors and a Newburgh circuit must appear for examination before trial. These principals are Isaac Miller, Phillip Sherry, Mrs. F. Sussman, and Conrad Fontaine, of the Orange County Theatres, Inc., and Miller and Sherry Enterprises, Inc., which are suing Twentieth Century-Fox, Paramount, Joseph Lee, George Walsh, Eugene Levy, Netco Theatres Corporation, RKO, and United Artists for $225,000, charging restraint of trade in Newburgh and violation of the Sherman anti-trust laws. All the defendants, except RKO and United Artists, had requested the action by the judge.

In Boston, the $2,000,000 anti-trust suit by Morse and Ruthenberg, against the majors, proceeded in federal court.

Petition for a rehearing of the case in which distributor-circuit contracts regulating subsequent run admissions were ruled illegal by the United States Supreme Court, will be filed by the defendants with that tribunal before March 13th.

Additional developments in suits concerning trade practices, including the theatre "divorcement" issue in North Dakota, appear on page 23, followed by a three-page table of anti-trust actions of the past year.

Patent Rights

Rights to manufacture devices for the application of the photoelectric cell to motion picture sound reproduction and other purposes, under the Radtke patent, were acquired this week by the American Telephone & Telegraph Company for its Western Electric and other subsidiaries. The patent, long an issue in the motion picture industry's sound suits, was finally granted to Albert A. Radtke, Chicago inventor, in April, 1938. Western Electric acquired its rights in a cross-licensing agreement with the Polytechnic Corporation of New York, which controls the Radtke patent. According to Leonard Day, chief administrative officer of Polytechnic, the Western Electric license covers all types of photoelectric application. RCA was licensed by Polytechnic about a year ago.

Bette Davis, Spencer Tracy and Columbia Win Academy Awards

Columbia's "You Can't Take It with You" was the outstanding motion picture produced in 1938 and Spencer Tracy and Bette Davis gave the best performances of the year, the membership of the Academy of Motion Picture Arts and Sciences has decided. The plaques were presented Thursday night at the annual dinner at the Biltmore Bowl in Los Angeles, attended by 1,250.

PRODUCTION
"You Can't Take It with You," Columbia.

ACTOR
Spencer Tracy in "Boys Town," MGM.

ACTRESS
Bette Davis in "Jezebel," Warner.

SUPPORTING ACTOR
Walter Brennan in "Kentucky," Twentieth Century-Fox.

SUPPORTING ACTRESS
Fay Bainter in "Jezebel," Warner.

DIRECTOR
Frank Capra, "You Can't Take It with You," Columbia.

SCREEN PLAY
George Bernard Shaw, screen play and dialogue; W. P. Lipscomb, Cecil Lewis and Ian Dalrymple, adaptation, of "Pygmalion," MGM.

ORIGINAL
Dore Schary and Eleanore Griffin for "Boys Town," MGM.

ART DIRECTION
Carl Weyl for "The Adventures of Robin Hood," Warner Bros.

FILM EDITING
Ralph Dawson for "The Adventures of Robin Hood," Warner Bros.

SOUND RECORDING
T. T. Moulton for "The Cowboy and the Lady," Samuel Goldwyn-UA.

CINEMATOGRAPHY
Joseph Ruttenberg for "The Great Waltz," MGM.

IRVING G. THALBERG AWARD
Hal B. Wallis.

SHORT SUBJECTS
Cartoon: Walt Disney for "Ferdinand the Bull," RKO Radio.
1,000 Feet or Less: MGM for "That Mothers Might Live."
1,000 to 3,000 Feet: Warner Bros. for "The Declaration of Independence."

MUSIC
Best Song: Ralph Rainger and Leo Robin for "Thanks for the Memory," in Paramount's "Big Broadcast of 1938."
Best Scoring: Alfred Newman for "Alexander's Ragtime Band," Twentieth Century-Fox.
Best Original Musical Score: Eric Wolfgang Korngold, for "The Adventures of Robin Hood."

TECHNICAL AWARDS

Color Cinematography. A plaque to Oliver Marsh and Allan Davey for their work in MGM's "Sweethearts."

To Deanna Durbin and Mickey Rooney

To Harry M. Warner, president of Warner Bros., "in recognition of patriotic service in the production of historical short subjects." A scroll.

To Walt Disney for "Snow White and the Seven Dwarfs." Trophy.

For their work in "Spawn of the North," Paramount: to Gordon Jennings for special effects, Farciot Edouart for transparencies, and Loren Ryder for sound effects. Plaques.

To J. Arthur Ball (recently resigned as vice-president of Technicolor) "for his outstanding contribution in the advancement of color." Scroll.

SCIENTIFIC AWARDS

No major awards.

Honorable mention to John Aalberg and the RKO Radio sound department for the application of compression to variable area recording.

Honorable mention to Byron Haskin and the special effects department of Warner Brothers studio for pioneering the development of the triple head background projector.

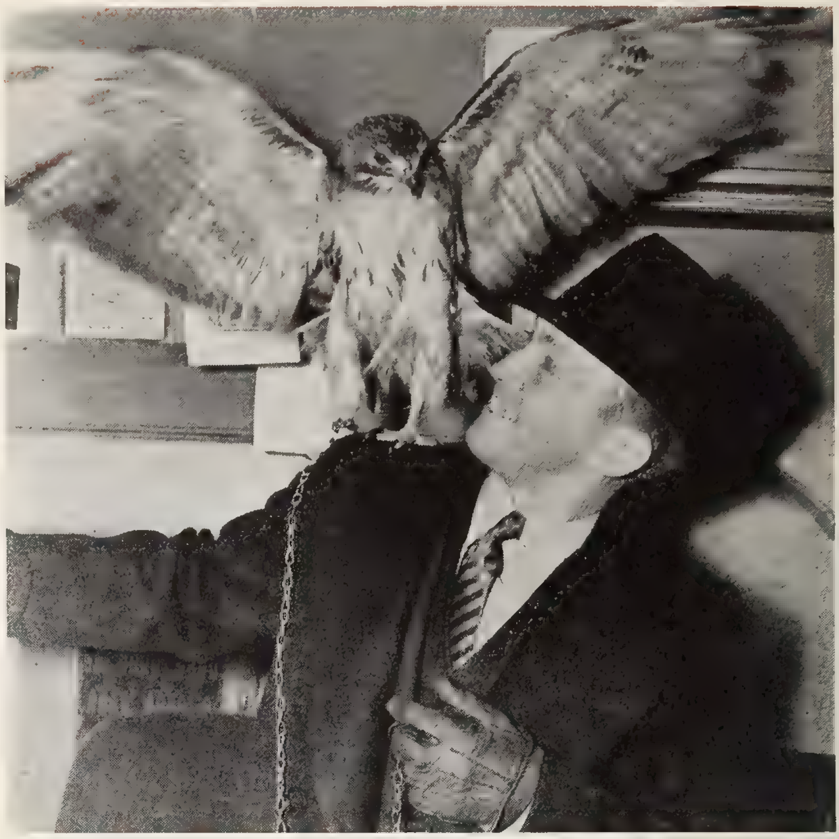
This Week In Pictures

EXHIBITOR becomes falconer, for practical ends rather than for exploitation, although yards of publicity expressed the gratitude of a city. Al Freeman, right, manager of the Majestic theatre, Springfield, Ohio, and somewhat of a naturalist, bought that Cooper falcon to rid his marquee of a plague of starlings who annoyed patrons and passersby. The starlings left.

SCOTCHMEN welcome Adolph Zukor. Grouped around the meagerly burdened table at a reception in Glasgow following a trade showing of Paramount's "Stolen Life" are C. G. Dickinson, general sales manager for Great Britain; J. A. Hamson, David Rose, British production head; Mr. Zukor, John W. Hicks, Jr., foreign distribution chief; C. R. Young and Earl St. John.

THE W. RAY JOHNSTON silver jubilee celebration continues at a studio party at the Lakeside Golf Club, Hollywood. Around the table are William Powers, Fox West Coast; Rick Ricketson, Fox West Coast; Leo McCarthy, Ralph Bettinson, Monogram studios; Horace Harris, *The Cinema*, London; Dorothy Reid, story editor at Monogram; Gordon Ellis, Monogram distributor in Australia; Mrs. Ralph Bettinson, Sam Harris, publisher of *The Cinema*, and Elmer Rhodes, Fox West Coast.

E. V. DINERMAN, extreme right, winner of the Class A Quigley Award for the fourth quarter of 1938, receives his Silver Plaque and the key to the city from James G. Stewart, mayor of Cincinnati. Arthur Frudenfeld, left, RKO Midwest division manager, arranged the presentation.



W. J. GELL, director of Pathe Pictures, Ltd., in England, is, since publication of the New Year's honors list, a Commander of the British Empire, an order conferred in recognition of his company's films on the 1938 crises.

By Blackstone

FRANK C. WALKER, designated trustee of the Comerford circuit in the will of the late M. E. Comerford, this week said his efforts would be devoted to continuing Mr. Comerford's policies. See page 36.

By Metropolitan

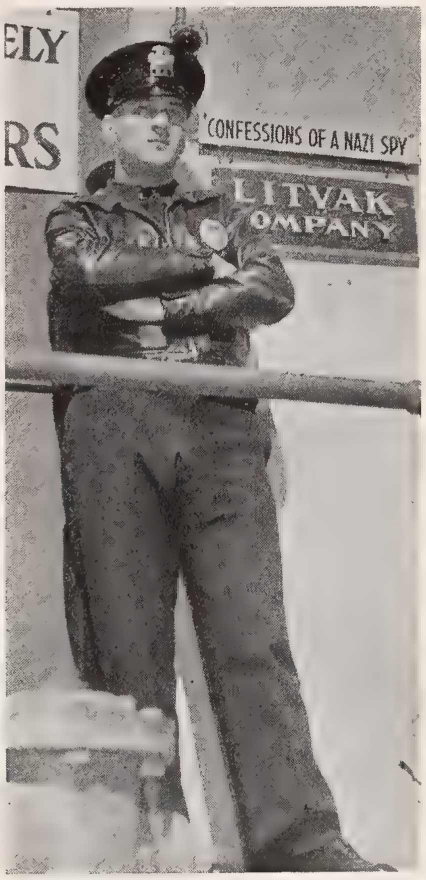
GEORGE J. SCHAEFER arrives with Mrs. Schaefer in New York prepared to resume the reins at the RKO Radio home offices.

MURRAY SILVERSTONE, below, executive head of United Artists, announces on his return from long meetings in Hollywood that the company will increase its foreign production commitments.

By Staff Photographer

By Metropolitan

DISTRICT managers for the Loew New York circuit gather at luncheon to observe the birthday of Charles C. Moskowitz, general executive of the circuit, at the Hotel Astor in New York. Executives, beginning at the upper left, are: Harry Moskowitz, Oscar A. Doob, Marvin Schenck, Leopold Friedman, Moskowitz, Eugene Picker, and, with their backs to the camera, Ernest Emerling, S. H. Meinhold and John Murphy.


ELY
RS
"CONFESSIONS OF A NAZI SPY"
LITVAK
OMPANY

A SPECIAL officer guards the entrance to the stage on the Warner lot where "Confessions of a Nazi Spy" is being filmed, typifying the precautions taken to maintain secrecy.

AT TOWN HALL, New York, for "America's Town Meeting of the Air" Walter Wanger, below, broadcasts on "Has Twentieth Century Civilization Improved Mankind?"

JACK COHN, below, vice-president of Columbia, returns to New York from studio conferences in Hollywood. The brick wall is a corner in Grand Central Station.

By Cosmo-Sileo

W. C. FIELDS, known variously in "You Can't Cheat an Honest Man" as Larson E. Whipsnade, star, and Charles Bogle, author, discuss the film with Ann Ronell, who wrote two songs for the picture, and B. Bernard Kreisler, Universal representative. Miss Ronell is a sister of Sol A. Rosenblatt.

STUDIOS PICK HOME THEME IN SPEEDING 1939-40 FILMS

Plans for New Season Turn Attention of Industry from Litigation and Legislation; Total to Equal Present Season Product

While their company lawyers and corporate executives in New York are engaged in the business of arranging for self-regulation for distribution-exhibition, and preparing to defend the U. S. Government's anti-trust suit and a score of district court trust suits, the producing departments of the majors in Hollywood—and virtually all independents, too—are going right ahead moulding product plans for 1939-40. An insight into the studios discloses that even at this early date much progress has been made in creating a supply of new product for next season for the screens of most of the world.

Seven of the eleven large companies have decided to make some 359 features for 1939-40, about the same number to which they are committed this year. Only four—Grand National, United Artists, Universal and Warner Brothers—have not set complete schedules, although they, too, are well advanced in the selection of stories and talent. Half of the companies have already set dates and places for their annual sales conventions, these signaling the official beginning of selling.

Of all the trends toward types contemplated for 1939-40, "Americanism" is the most outstanding, numerically, at least.

Growing out of the long-threatened international strife, "Americanism" and "patriotism" were made subjects of motion picture treatment as long ago as last fall. Now deeply imbedded in film fabrication, the theme is certain to continue well into the new film year. Already the subject has brought 14 features and 21 shorts from the studios of Hollywood, and announcements that another 29 features and 63 shorts are contemplated, with more likely to come. (See page 17.)

In the first few weeks of this year, 13 producers purchased 57 features for 1939-40, many outstanding books and plays counted among them. (Titles and talent assignments to date appear on page 16.)

Based on product already lined up there will be no appreciable change in the usual yearly total of about 575 features, 625 short subjects, four serials and the five semi-weekly newsreels.

There is promised, however, a wide extension of bigger-budgeted pictures and a decrease of the so-called Class "B's," this from virtually every one of the 11 large companies. Action will be emphasized, glamour-girl musicals and "screwball" comedies will lose much ground. Straight comedies, operettas, musical backgrounds, biographies and many dealing with contemporary political and social problems represent the rest of the contemplated range.

The average annual $200,000,000 production budget may well increase to $225,000,000.

Pictures and budgets already set for the new year, new talent contracted for, and other plans and policies, both specific and general, are outlined in the company-by-company disclosure of 1939-40 product arrangements made to date, which follows:

TAX COLLECTIONS RISE IN JANUARY

Outpacing the corresponding month of the previous year for the first time since last March, admission tax collections in January totaled $1,564,134, compared with $1,353,415 in the same month in 1938, it was reported February 21st by the Internal Revenue Bureau.

For the first seven months of the fiscal year which began July 1, last, admission tax collections aggregated $11,878,708 and were $928,724 under the $12,807,432 reported for the corresponding period a year ago.

Columbia Pictures

Winding up sales activities for this season with a year-end booking drive, called "Columbia's Personal Achievement Campaign," starting a month ago, and ending March 8th, Columbia Pictures turned to the business of 1939-40 product and policy with a series of executive meetings in Hollywood last week, attended by Harry Cohn, president, who disclosed new plans for the studio, and Jack Cohn, vice-president; A. Schneider, treasurer; Abe Montague, general sales manager, and Joseph McConville, foreign sales manager, these four from the home office and heading up corporate management and sales in New York.

There will be no change in the usual numerical lineup of 56 features, 40 regular features and 16 western features, but there will be an increase in high-budget pictures, a matter decided at the studio conferences. There will be a sharp reduction in Class "B" features.

One hundred and twenty-six shorts will again be produced—26 in two-reel length and 100 ones, plus four serials, the usual number. Jules White will continue to produce the shorts.

The high-budget features will be the result of the signing of Frank Lloyd, Wesley Ruggles and Mitchell Leisen as producer-directors, Mr. Lloyd highlighting the company's new program with "The Tree of Liberty," new American historical novel recently purchased prior to publication.

Columbia will elevate their "Three Stooges" from short subject comedy roles to features.

Another highlight for 1939-40 will be the Margaret Sidney Lathrop series of best-sellers, "Five Little Peppers," as starring vehicles for Edith Fellows, starting with "Five Little Peppers and How They Grew."

It is likely that Loretta Young, of the Twentieth Century-Fox roster, will do a feature for Columbia for next year, opposite Cary Grant in "Our Wife."

Columbia has signed Rose Stradner, European actress brought to Hollywood by MGM. She will appear first in "Blind Alley," with Chester Morris, Jean Perry and Ralph Bellamy.

Exhibitors will again find Joe E. Brown on Columbia's feature program, the company having signed the comedian to return to the studio for two years, starting with "Call Me Joe."

Product from England will continue to come from Irving Asher, whose contract to produce the company's quota pictures was extended for a year. Four are set for 1939-40, reputedly costing $1,000,000, and starting in April, probably featuring American players. Mr. Asher's "Q Planes" will be released in the United States by Columbia.

The new year will find Columbia extending considerably its foreign filmmaking activities. The company has signed with Producciones Grovas and Jose Luis Bueno, of Mexico City, to produce three features each for distribution in Latin America in 1939-40. It is possible that other Spanish feature assignments will increase the list to nine—all on a world distribution basis. Three Spanish features were handled by the company this season. The company additionally will produce features in Argentina.

The new season will mark the beginning of a plan to market French language films in this country. The company announced a series of "Famous Foreign Features," starting with "Life Dances On," with super-imposed English titles.

Grand National-Educational

Grand National's status and 1939-40 production program are now being established at studio conferences between E. W. Hammons, president, from New York, and Jack Skirball, production head, and Franklyn Warner, head of Fine Arts, principal contributing producer in Grand National. At the conferences Mr. Hammons will also decide whether there will be any Educational shorts.

Mr. Hammons on the eve of his leaving New York, announced that Grand National will deliver all 1938 commitments. Arcadia Pictures, another Grand National producer, headed by Mr. Skirball, will put three more features into production by March 15.

The New Grand National will feature in the new year a series of westerns starring Max (prizefighter) Baer. Six films are specified in the contract.

Features may be produced in 1939-40 by Al Christie, the company's short subjects producer, who has set up new headquarters at the company's studio in Hollywood.

Metro-Goldwyn-Mayer

This company will be the first to hold its annual new-season sales convention, opening on March 19th, for three days, in Chicago, probably at the Congress Hotel, with William F. Rodgers, general sales manager, presiding and explaining the 1939-40 product and sales policy, including the reported dropping of some of the present short subject series and reduction in the number of others.

One of the highlights for the new season will be "Madame Pompadour," famous New York stage play of 1924, rights to which were purchased Monday.

The company also will have a four-reel subject, "They All Come Out," to be produced in cooperation with the United States Government, based on Federal prison life.

MGM has signed Henry C. Potter, formerly of Broadway, as a director starting with 1939-

(*Continued on following page*)

HOLLYWOOD EMPHASIZES ACTION

40 assignments. Lou Ostrow will hereafter get credit as associate producer on the "Hardy Family" films.

New writing contracts have been given Ernest Vajda, Jacques Deval and Joe Laurie, Jr., Mr. Deval having been assigned to "Balalaika" and Mr. Vajda to the Broadway play, "Excursion." Other new contracts will bring to the 1939-40 program Henry C. Potter, director; Brown Holmes, writer, and Jo Ann Sayers and Rand Brook, players.

The new season's contribution from George Bernard Shaw, following "Pygmalion" of this year, will be "Doctor's Dilemma," likewise to be produced by Gabriel Pascal in England.

Mr. Pascal will produce a feature based on the life of Amelia Earhart, having concluded such arrangements with George Palmer Putnam, husband of the late aviatrix. Leopold Stokowski is already working on the musical theme. Either Wendy Hiller or Greer Garson will play the lead, with a cast including Roland Young, C. Aubrey Smith, Cedric Hardwicke, Paul Lukas and Jean Cadel. Following that Mr. Pascal plans to film George Bernard Shaw's "Major Barbara" and then "Devil's Disciple." The latter probably will be released by MGM, in 1939-40, but no arrangements for distribution have been made on "Doctor's Dilemma" and the Earhart picture, Mr. Pascal preferring to negotiate individual deals.

Mickey Rooney will probably go to England to make "Mickey Rooney at Eton," for next season.

Metro-Goldwyn-Mayer in all probability will continue with its policy of an elastic numerical lineup, the same as the 44-to-52 features of this season, with changes, if any, coming in the usual program of 12 two-reelers and 80 ones—again, no serials.

Monogram Pictures

With its annual sales convention expected in May in New Orleans, the Monogram Pictures headed by W. Ray Johnston will increase its usual program of 42 features—no short subjects—to 54 features for 1939-40, 40 of them regular pictures, and 24 westerns, including eight starring Tex Ritter, another eight with Jack Randall, and eight reissues featuring John Wayne.

The company is now lining up "name" stars for its 18 top-bracket features, and on these, as at other studios, production budgets will be considerably increased.

The "James Lee Wong" series starring Boris Karloff, the Frankie Darro group and the "Tailspin Tommy" series will continue.

This year's lineup is continuing at full speed, with two films now filming, six in preparation and four others ready for release. E. B. Derr is ready with four additional stories for Monogram production.

As with nearly all other companies, Monogram now is in the middle of a national sales campaign and booking drive, this company dedicating its efforts to the occasion of the 25th anniversary of Mr. Johnston, its president. More than 6,000 contracts have already been sold for 1939-40 and the company expects to exceed its sales quota of $6,000,000.

Paramount

Fifty-eight pictures to cost $28,000,000. That's the basis of the 1939-40 feature program of Paramount Pictures, as outlined by Neil Agnew, vice-president in charge of distribution. Paramount was the first to make announcement of definite nature on the new year's plans.

Indicating the trend at the studio, Mr. Agnew said that "America's taste in screen entertainment has concentrated itself on fast action and romantic dramas against colorful backgrounds and with human down-to-earth emotions and comedy. Our company has tailored its 1939 program to fit these demands."

OUTDOOR PICTURES LEAD, SAYS JOHN FORD

John Ford, director, who recently completed "Stagecoach" for Walter Wanger, visiting in New York last week, made the observation that "outdoor films with an action motif are staging a comback and they will dominate 1939 production. Westerns are once more rising in popularity."

The 58 features announced for 1939-40 are identical in number to the present season. It is expected that the company also will have about the same number of shorts, 102.

Mr. Agnew has outlined 31 features to be released during the remainder of 1938-39 and running well into 1939-40, as follows:

"Zaza" headed the list of new releases, followed by "Paris Honeymoon," starring Bing Crosby; "St. Louis Blues," with Dorothy Lamour; "Cafe Society," Madeleine Carroll, Fred MacMurray and Shirley Ross; "The Beachcomber," Charles Laughton and Elsa Lanchester; "Hotel Imperial," Isa Miranda and Ray Milland; "Never Say Die," Bob Hope and Martha Raye; "I'm from Missouri," Bob Burns; "The Lady from Kentucky," George Raft and Ellen Drew; Cecil B DeMille's "Union Pacific," with Barbara Stanwyck and Joel McCrea; "Midnight," Claudette Colbert and Don Ameche, and "Man About Town," with Jack Benny and Dorothy Lamour.

Additional titles listed were "Beau Geste," with Gary Cooper; "The Gracie Allen Murder Case," "The Light That Failed," "Wife Under Contract," "The Cat and the Canary," "Air Raid," "Are Husbands Necessary?" "Navy Nurse," "Lady Eve," "The Star Maker," with Bing Crosby; "Knights of the Round Table," "The Amazing Marriage," "Invitation to Happiness," "The World's Applause," "Follow the Sun," "Lives of a Texas Ranger," "Disputed Passage," "Untamed" and "What a Life."

One of the first series-producers to be signed by Paramount for 1939-40 was Harry Sherman, who this week contracted to make six "Hopalong Cassidy" and two Zane Grey pictures, the "Hopalongs" continuing with William Boyd. In addition, he will continue to the program ten westerns, an increase over this year, one O'Henry story, a Rex Beach story and a special feature on the life of Buffalo Bill, having purchased two Buffalo Bill stories from Captain Frank Winch, long associated with the Indian fighter. Harrison Jacobs is merging the two stories into one.

Paramount started its 1939-40 production in England last week, Anthony Asquith directing "Peace In Our Time" at the Denham Studio, London. "French Without Tears" will follow.

Paul Jones, producer, will continue in 1939-40, and for four years after that, having signed a new contract.

Edward H. Griffith, director, has been signed on a new two-year contract, starting with "Are Husbands Necessary?" starring Madeleine Carroll and Fred MacMurray.

One of the company's big feature highlights of 1939-40 will be Max Fleischer's full-length cartoon, "Gulliver's Travels," which will be ready about Christmas.

One old Paramount standby—George Raft, will not be seen on next year's schedule. The company cancelled his contract last month following a disagreement.

Radio Pictures

This company is another that favors the elastic-type of program, scheduling from 40 to 48 for 1939-40, same as this year. The shorts lineup, however, has not been set. The company is releasing 38 two-reelers and 57 ones this season. The feature budget for next year is expected to reach $20,000,000.

For 1939-40, Leslie Howard will produce three in England, starting with "The Man Who Found Himself." Starring contracts for next season's features have been signed with Carole Lombard, Claudette Colbert, Douglas Fairbanks, Jr. and Cary Grant.

Another 1939-40 highlight will be Joe Penner, who for five years has been on the company's star roster, and was given a new contract in January.

June and New York are the probable time and place for the new season's sales convention.

Although no deal has been set, Broadway hears that the company is interested in the film rights of "The American Way," season's outstanding stage success on Broadway.

Another important addition for next year will be "The Hunchback of Notre Dame," famous silent feature made by Universal, which had sold the rights to MGM, which, in turn, disposed of the property to RKO. It will be the largest on Pandro Berman's new schedule. And, of course, there will be Walt Disney's second feature cartoon, for which he has signed Leopold Stokowski for musical work. RKO, too, will re-release the Disney "Snow White" for 1939-40.

March of Time, magazine newsreel will continue at RKO, and, in addition, the magazine publishers will produce a feature for the company for next season. If successful, March of Time will produce other features.

Herbert Wilcox, important British contributor to RKO's U. S. program, has revised his cooperative producing arrangement with the company. He will probably start with a feature based on the life of Lord Kitchener, British army hero.

Anna Neagle, London star, will make three RKO features, and all will probably be costume stories. She will film in Hollywood, arriving there from England in March.

RKO may distribute "Katia" in 1939-40. E. A. Algazy made the feature in France, starring Danielle Darrieux, now under contract to Universal.

George O'Brien will continue making westerns for Radio, having three more to make under his old contract.

Republic

This company held pre-seasonal product conferences in New York as early as mid-January, where it was determined that the 1939-40 program would comprise 31 features and 24 westerns, compared to the present season's 55. The company has no short subjects. Again there will be four serials.

The westerns will continue in three series each with eight subjects, one group each with Gene Autry, Roy Rogers and "The Three Mesquiteers."

Here, too, production budgets will be increased.

20th Century-Fox

Reducing its 1938-39 feature program of 56 features to 52 in 1939-40, Twentieth Century-Fox has earmarked some $30,000,000 for the feature program next season. About the same number of shorts will be released, 52. Here,

(Continued on following page)

DISTRIBUTORS SET SALES DRIVES

(Continued from preceding page)

too, the company is increasing its budget all along the line of its first-line pictures.

Of the 52, 48 will be made in Hollywood and four by Robert T. Kane in London.

Two of the new pictures, both to be made in England, will star Gracie Fields, the well known English comedy hall star. First for her will be "Sally Goes to Town," to be produced by Monty Banks, who also will produce the second, working at Gainsborough Studio (Gaumont British), London.

Sidney Kent, president and Herman Wobber, general sales manager, will meet with Darryl Zanuck in California March 16th to complete details of the program and budget.

Although the 1939-40 sales convention has been set for April 14th to 16th, Chicago, it is possible the date may be advanced.

Of the new program, Mr. Zanuck will make 28 features and Sol Wurtzel the remaining 20 to be produced in Hollywood. The first 1939-40 production will be "Stanley and Livingstone," slated to be a program highlight, and which is now in production at Movietone City. The budget is reputedly set at $2,000,000.

Of the eight features to be made by Gainsborough Productions in England, Fox will release four, but will finance the entire group.

Of the 1939-40 product, series pictures will again play an important part, various groups including four with Jane Withers, three Charley Chans, four "Jones Family," three "Mr. Moto's." Higher budgets will also be allotted to these.

Paul Terry will again make 26 Terrytoons, about eight of them in color. The present Lew Lehr series will be abandoned for another type with the same person.

Darryl Zanuck is expected to have four of his new features in work by April, and Sol Wurtzel may start even earlier.

Another big feature slated for next season is "Scotland Yard," to be produced by Mr. Zanuck.

Two pictures will come from Henry Fonda, who has been signed to a long term contract for Zanuck filming, following his work in "Jesse James," current.

Cosmopolitan will produce from four to six features annually, and besides, will make available to Fox for Fox filming the several hundred stories owned by Cosmopolitan. The first three pictures to be released are, "The Life of Graham Bell," with a cast headed by Loretta Young, Don Ameche and Henry Fonda, and Irving Cummings directing; "The Return of the Cisco Kid," and "Young Mr. Lincoln," about Abraham Lincoln, in which Henry Fonda will play the name role.

United Artists

This company is well on its way, after an early start, with plans for 1939-40.

Edward Small will remain with the company, producing until 1945. He will make from six to eight for 1930-40, starting with "The Man in the Iron Mask," already in production. Joan Bennett and Louis Hayward are starred. Mr. Small also has signed Wallace Beery for a 1939-40 feature, and has signed Jackie Cooper, Tom Brown and may have Randolph Scott, each to appear in one. Mr. Small's expanded activities have required him to get larger studio space, at General Service Studios (Erpi), in Hollywood, where he has acquired C. W. Thornton, formerly with Erpi, for the post of general manager, and Val Paul, formerly Universal studio manager, as production manager.

Some of Mr. Small's other features will include "My Son, My Son," from Howard Spring's novel; "Kid Carson," starting in April; "Life of Valentino," and "Pago Pago." The Small pictures will be financed by Guaranty Trust Company, New York.

> ### *NO "GROPING IN THE DARK"*
>
> I think your Herald and Better Theatres the most helpful and necessary of anything I've seen.
>
> I do not feel I can get along without it unless I wish to be "groping in the dark" and no exhibitor can afford to do that.
>
> *—MARIE HRACHOVEC,*
> *White River Theatre,*
> *White River, S. D.*

Murray Silverstone, operating head of the distributing company, declares that the numerical lineup will be greater than this year—30 are on the present schedule.

Alexander Korda, producing partner from London, will contribute six films to the new program. Four of the six will be done in color, starting with "The Thief of Bagdad," then "Lawrence of Arabia," "Jungle Book," starring Sabu; "Conquest of the Air" and two undetermined stories starring Merle Oberon.

His production budget is set at $7,500,000.

Mr. Silverstone and Hal Roach last week arranged for $5,000,000 of financing from Security First National Bank of Los Angeles with which he will produce six features for 1939-40, starting with "Captain Fury," to be directed by Mr. Roach, followed by "Water Gypsies," Donald Henderson Clark's "The Housekeeper's Daughter"; "Roadshow" and an undetermined feature to star Margaret Sullavan. Two more Hardy-Langdon pictures are tentatively scheduled with the same cast as their "It's Spring Again."

Walter Wanger will produce six for U. A. in 1939-40, with a combined budget running from $6,000,000 to $7,000,000.

Although the matter of David Selznick's continuing at United Artists has not yet been determined, Selznick International Pictures is going right ahead with its plans for next season. The highlight of his program, of course, will be "Gone With the Wind," but this is expected to go through MGM. Others on his schedule will be "Swanee River," based on the life of Stephen Foster, noted Amercian composer, whose well known Southern melodies will form the background. This definitely will be released by U. A.

This week Samuel G. Engel joined Mr. Selznick, going to him from producing at Paramount, and will produce three Selznicks in 1939-40.

Charlie Chaplin will return to the ranks of U. A. producing partners, making "The Dictators" for 1939-40. Besides producing, Chaplin will talk from the screen for the first time, playing a dual role. Shooting starts March 15th.

Douglas Fairbanks, too, will become active as a producing-partner, producing several, mostly in London.

Although Samuel Goldwyn has not completed his program plans, he will in all probability again contribute the largest number from among the U. A. partners.

United Artists will maintain its international policy by boosting its foreign production commitments, according to Murray Silverstone. With 40 to 50 per cent of the company's revenue coming from the world market, U. A. will sponsor the production of at least eight and probably 10 features in the Spanish language for Latin-American release.

The company also has an understanding with Cinesound studio in Sydney, Australia, for the production of one or more features, and is negotiating for French films for release in France and French territory.

Universal

Universal's home office and studio executives have held several conferences in recent weeks on 1939-40 production and policy matters. This year the company is committed to about 50 features, including several westerns.

There will in all likelihood be another 68 one reelers and 13 twos,, and again the company will have four serials—"The Oregon Trail," with Johnny Mack Brown starred and Henry MacRae producing; "The Shadow Creeps," mystery detective story; another "Buck Rogers" chapter-play, and "Conquering the Universe," all two reels and running from 12 to 15 chapters.

First disclose of 1939-40 feature plans came with the engagement of Harry Edington to produce four annually for the next 10 years. He will work as Famous Pictures, and will make first "Atlantic Cable," from a script by Dennison Clift, starting filming on May 1st. Two originals will follow, first "Paris Streets," a romance of the Latin quarter, and then a South Sea Island drama.

Ben Pivar will produce pictures for Universal in 1939-40. He will make seven features starring Richard Arlen and Andy Devine.

Universal next season will have a picture starring Joan Blondell. As her first outside deal since leaving Warners, the star will play opposite Bing Crosby in "U's" "East Side of Heaven."

Also, W. C. Fields will appear in an unnamed feature for the company, to be produced by Lester Cowan.

Warner Brothers

Following a series of 1939-40 production discussions at Burbank between home office and studio officials, the production chiefs will in a few days go to New York to conclude the talks.

Of the 52 features scheduled for the present season, 43 have already been completed, and the company will probably have the same total in 1939-40, also 30 two reel subjects and 104 ones.

The company will release the last two Cosmopolitan productions this season.

Reporting that the first quarter business of the "Gradwell Sears" sales drive shows an increase of 15 per cent over last year in disposing of this season's bookings, the company reported that it has slated a new series of detective features for next year, to be called "Old and Young King Brady." Ronald Reagan will star.

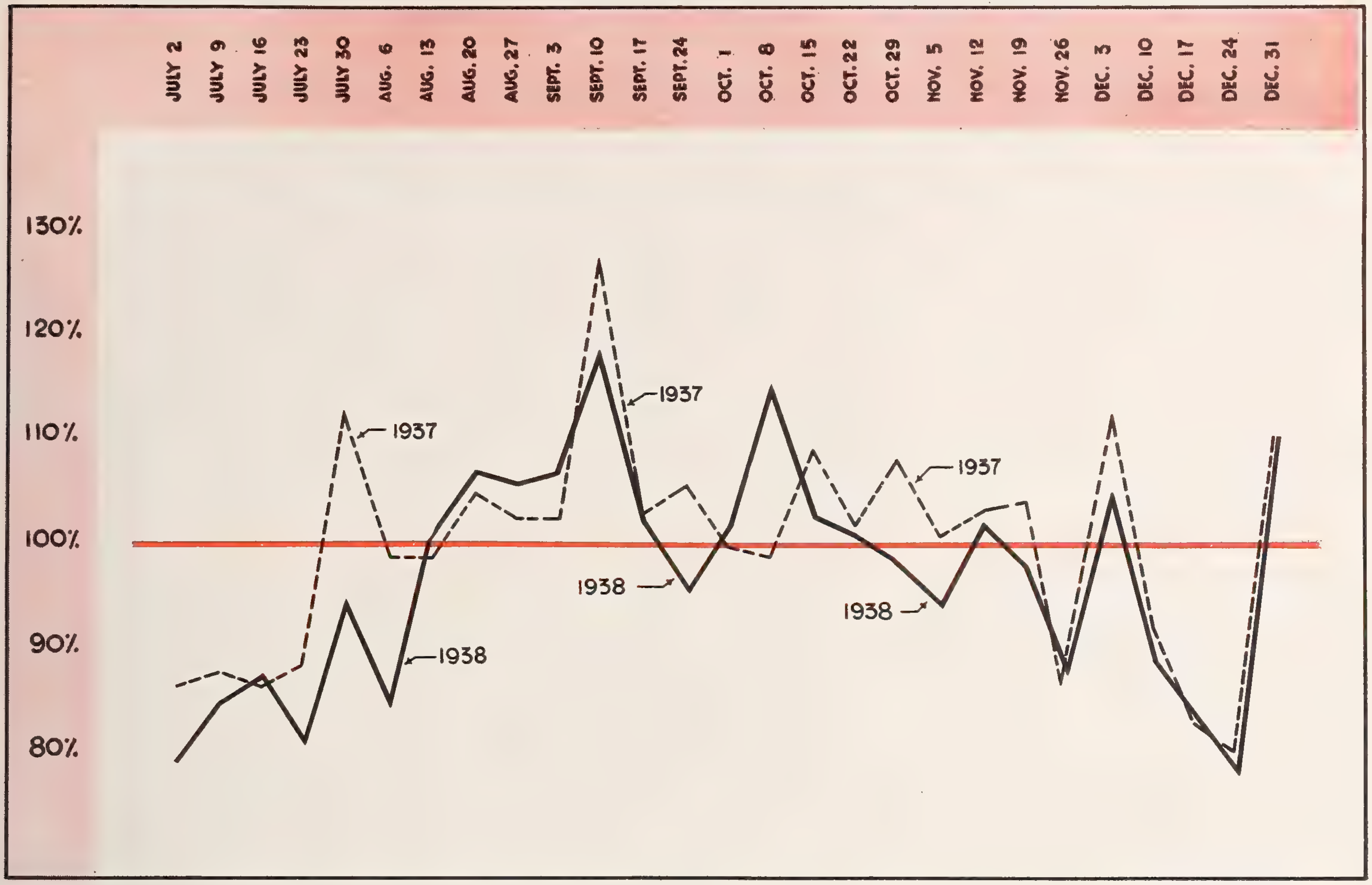
Plans have been completed also to remake "Disraeli," with Claude Rains in the title role.

Paul Muni will appear in "Dr. Martin Niemoeller, the Bishop Who Walked with God," about the Lutheran minister's persecution in Berlin at the hands of the Nazis.

Edward G. Robinson will continue to be seen in Warner pictures, having signed a new long term contract, starting with "Confessions of a Nazi Spy" and "Brother Orchid." Also given a new contract was Donald Crisp, and Aldrich Bowker, going into films for the first time from the Broadway stage.

Another important Warner feature will be "The Story of the Wright Brothers," dealing with the inception of aviation in this country. A film based on the life of John Dillinger, late Public Enemy No. 1, will be on the new program.

A Line on Business of the First-Runs



How the first-run theatres of the United States, and of Canada, fared in the second half of 1938, in comparison with their gross receipts for the same period in the preceding year, is shown in the chart, from Motion Picture Herald's compilation of reports on grosses in thirteen key cities. The week-by-week reports of at least three leading theatres in each of the cities was studied in the analysis, which covers the entire period of the Motion Picture's Greatest Year, September 1st through December 31st, plus the two months preceding the campaign.

The reported grosses of all the theatres under consideration were totaled for each week and then expressed in percentages, with the average weekly gross for the 1937 period as 100 per cent.

The cities are Boston, Chicago, Cleveland, Denver, Los Angeles, Minneapolis, Montreal, New York, Oklahoma City, Omaha, Philadelphia, San Francisco and Seattle.

Alperson Leaves Grand National

Edward L. Alperson in Hollywood this week submitted his resignation as vice-president and general sales manager of the recently organized Grand National to E. W. Hammons, president. Mr. Alperson said he would take a brief vacation before joining another enterprise.

Mr. Hammons said a successor to Mr. Alperson would be named within 10 days, that he was negotiating with a well known industry figure for the post and that the announcement would be made in New York.

Mr. Hammons was in Hollywood for production conferences with Jack Skirball, production executive, and Franklyn Warner, head of Fine Arts, and a contributing prodcer. Another decision to be made is whether Educational, the parent company, will continue producing short subjects.

Meanwhile Arcadia Pictures, producing subsidiary of Grand National and headed by Mr. Skirball, announced it would put three additional pictures into production by March 15th. One already is in the shooting stage.

Dr. Eugene Frenke has turned over the negative and prints of "Exile Express," which stars his wife, Anna Sten, to Grand National after a long dispute over the releasing arrangements.

Engel with Selznick

Sam Engel has joined Selznick International as an associate producer to make three pictures a year. He recently was with Paramount, earlier with Twentieth Century-Fox.

Kansas City Schools Pledge No Competition with Films

The Kansas City, Mo., school system will not compete with exhibitors through showing entertainment films, E. E. Webber, Jr., president of the Independent Theatre Owners there, said this week after he had conferred with Rupert Peters, director of the visual education department of the school board.

The occasion for anxiety on the part of exhibitors was the purchase of 16 mm. sound equipment by the school board for the first time. The equipment was bought for experimental purposes, Mr. Peters said, and would show entertainment films only occasionally at school assemblies, and then not at an admission.

13 STUDIOS BUY "FIRST CROP" OF 57 STORIES FOR 1939-40 PRODUCTION

Universal Leads with 16 Purchases; 11 Producers Acquire 42 Originals; "Hunchback" Bought by RKO from MGM

The first harvest of books, plays and original stories for feature filming in 1939-40 has brought 57 manuscripts into the Hollywood silos in the first few weeks of the year.

Production executives and talent scouts of Universal Pictures, leading story buyer in January, brought in 16 properties, followed by Twentieth Century-Fox, with nine; divided among four originals, three magazine stories, and two books. Metro-Goldwyn-Mayer and Paramount acquired seven and six properties, respectively, in both cases restricted to originals.

42 Originals Bought

For the sixth successive month, originals outnumbered all other forms of material bought, with 11 producers acquiring 42 originals, representing 74 per cent of the total, compared to seven magazine stories, six books, one play and one radio program. Only Columbia and Walt Disney, of all the purchasing producers, did not acquire originals.

Following its December purchase of "Invisible Stripes," Warner Brothers last month acquired "You Can't Get Away With Murder," by the same authors, Warden Lewis E. Lawes of Sing Sing, and Jonathan Finn. Paramount purchased "I Want a Divorce," the first radio program bought by any Hollywood producer since July, 1937.

Victor Hugo's famous novel, "The Hunchback of Notre Dame," one of Universal's biggest pictures of yesteryear, was bought by RKO from Metro-Goldwyn-Mayer, which had acquired the rights from Universal. Another important purchase made by one company from another was Zoe Atkins' play "The Old Maid," which Paramount sold to Warner Brothers. Clarence Budington Kelland, who wrote Columbia's "Mr. Deeds Goes to Town," is reported to have received $35,000 for his magazine story, "Arizona," from the same company.

January Purchases

The month's purchases, with all available production credits, follow:

All Wires Down, original by John Peere Niles, purchased by Sol Lesser.

Arizona, magazine story by Clarence Budington Kelland, purchased by Columbia.

Belle Starr, and Belle Starr, Gadfly of the Civil War, magazine stories by Cameron Rogers, as part of a series of articles later reprinted in book form. Purchased by Twentieth Century-Fox.

Caballero's Way, The, novel by O. Henry (William Sydney Porter), purchased by Twentieth Century-Fox.

Casey Jones, original by Julien Josephson, purchased by Paramount for Bob Burns. George Arthur will produce.

City Mother, original by Robert Bren and Gladys Atwater, purchased by Paramount.

Code of the Cactus, original by Edward Halperin, purchased by Victory Pictures. Sam Newfield will direct.

Code of the Legion, original by Hugh King and Dennis Moore, purchased by Universal.

Another "Kildare" Story

Dr. Kildare's Mistake, tentative title of new story based on the Max Brand series, writing credits undetermined as yet. Lionel Barrymore and Lew Ayres will have the leading roles in the Metro-Goldwyn-Mayer production.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
February, 1938	28	10(a)	0	38
March	14	9(b)	2	25
April	25	9(c)	3	37
May	23	13	0	36
June	24	32(d)	3	59
July	11	5	2	18
August	44	43(e)	6	93
September	39	10(f)	2	51
October	23	28(g)	1	52
November	34	19(h)	6	59
December	27	14(i)	2	43
January, 1939	42	14(j)	1	57
TOTALS FOR 12 MONTHS	334	206(k)	28	568

(a) Including 1 published magazine story.
(b) Including 3 published magazine stories.
(c) Including 6 published magazine stories and 1 comic strip.
(d) Including 3 published magazine stories.
(e) Including 5 published magazine stories and 1 newspaper serial.
(f) Including 2 published magazine stories and 1 newspaper comic strip.
(g) Including 4 published magazine stories.
(h) Including 13 published magazine stories.
(i) Including 12 published magazine stories.
(j) Including 7 published magazine stories and 1 radio program.

Echoes That Old Refrain, magazine story by Corey Ford, purchased by Walter Wanger Productions (United Artists).

End of the World, original by Louis Weitzenkorn, purchased by Warner Brothers.

Ex-Champ, original by Gordon Kahn, purchased by Universal.

Family Next Door, original by Mortimer Offner, purchased by Universal.

Fast and Loose, original by Marco Page, purchased by Metro-Goldwyn-Mayer; Robert Montgomery and Rosalind Russell will have the leading roles. E. L. Marin will direct and Frederick Stephani will produce.

For Love or Money, original by Dan Taradash, Julian Blaustein and Bernard Feins, purchased by Universal.

Full Confession, original by Leo Birinski, purchased by RKO.

Hawaiian Holiday, original by Edward Beison, purchased by Universal.

Heaven with a Barbed Wire Fence, original by Dalton Trumba, purchased by Twentieth Century-Fox.

Original on Baseball

Hit and Run, original about the development of baseball. Purchased by Warner Brothers to feature Connie Mack. Pat O'Brien, Wayne Morris, Johnnie Davis, Jane Wyman and Ronald Reagan will be in the picture.

Hotel for Women, original by Kathryn Scola, purchased by Twentieth Century-Fox. Elsa Maxwell will be featured.

Hunchback of Notre Dame, The, novel by Victor Hugo, purchased by RKO from Metro-Goldwyn-Mayer, which had acquired the rights from Universal.

I Want a Divorce, radio program, purchased from Emil Brisacher & Co., San Francisco radio agency, by Paramount.

It Could Happen to You, magazine story by Charles Hoffman, purchased by Twentieth Century-Fox, with Allen Rivkin to write the screenplay. David Hempstead will be the associate producer.

Johnnie Apollo, original by Sam Engel and Hal Long, purchased by Twentieth Century-Fox.

Key Woman, original by Joseph Steele, purchased by Universal.

Kid from Texas, The, original. S. Sylvan Simon will direct and Harry Rapf produce for Metro-Goldwyn-Mayer. Dennis O'Keefe and Florence Rice will be in the film.

Little Kiplomat, The, unpublished story by Charles S. Beldon, purchased by Twentieth Century-Fox.

Lover's Meeting, novel by Gladys Hurlbut, purchased by Universal.

For Taylor and Myrna Loy

Lucky Night, original by Oliver Claxton, purchased by Metro-Goldwyn-Mayer. Vincent Lawrence and Grover Jones will adapt the story, which will co-star Robert Taylor and Myrna Loy. Norman Taurog will direct and Louis D. Lighton produce.

Metropolitan Police, original by Burnet Hershey and Martin Mooney, purchased by Universal.

Never Been Kissed, original by Aleen Wetstein, purchased by Universal.

Old Grad, magazine story by Matt Taylor, purchased by Universal.

Old Maid, The, stage play by Zoe Atkins, purchased by Warner Brothers from Paramount.

Our Neighbors—The Carters, original by Renaud Hoffman, purchased by Paramount. Charles P. Rogers will make the film.

Prelude to Freedom, original by John Huston, option taken by William Wyler, director.

Prisoner, The, original by Robert Thoeren, purchased by Solar Films for production in France.

Prodigal Returns, The, original by Dana Wilma, purchased by Dario Faralla (producer), to star Tito Guizar for Paramount release.

Risky Business, original by William Anthony McGuire, purchased by Universal.

She Said I Do, magazine story by Frank R. Adams, purchased by RKO for Ginger Rogers. Gregory LaCava will produce and direct.

Same Principals as "Dawn Patrol"

Single Lady, The, original, to be produced by Warner Brothers with the same principals as "Dawn Patrol," plus Ann Sheridan.

Six Thousand Enemies, original by Wilson Menard and Dr. Leonides Stanley (prison surgeon at San Quentin), purchased by Metro-Goldwyn-Mayer. Bertram Milhauser will do the script.

Small Town, original by Stephen Morehouse and Avery Partos, purchased by Universal.

Spellbinder, The, original by Joseph Anthony, purchased by RKO. Cliff Reid will produce.

Stop the Presses, novel by Frederick C. Davis, purchased by Universal.

Swanee River, original based on the life of Stephen Collins Foster, writing credits unknown as yet; to be produced by Selznick International.

Sword in the Stone, The, novel by T. H. White, about King Arthur and the Knights of the Round Table, purchased by Walt Disney.

Tenderloin, original by Howard Emmett Rogers and James Edward Grant, purchased

(*Continued on page 18, column 3*)

43 FEATURES AND 84 SHORT SUBJECTS ON "AMERICANISM" FROM STUDIOS

Trend Accelerated by Activity of State Department, MPPDA and Newspapers; Independents Also Planning Patriotic Films

The fast growing "Americanism" movement in the production of motion pictures already has brought 14 features and 21 short subjects from the studios of Hollywood and announcements that 29 more features and 63 shorts will be made immediately, some for release in the few months remaining in this season, many for release in 1939-40. There is very reason to believe that many more will be forthcoming.

The trend is a direct outgrowth of the international situation, and its effect on the United States.

Some of the motion pictures already released and projected are definitely marked "Americanism"; others are patriotic by inference.

An Accelerated Trend

The trend is accelerated by the attitude of the State Department, the Motion Picture Producers and Distributors of America, and the newspapers. The State Department notes the activities of Italian and German business in penetration of South America, and even of this country. The MPPDA and the large producers feel that in South America may be recouped the losses sustained by the closing of the European markets by totalitarian states. The press has been playing up Democracy versus the authoritarian movements.

Independents, too, are planning production of features dealing with European conditions, and with the refugee problem.

Pathe News Feature

The latest move is a Pathe News' project to produce a feature, "The Unknown Patriot," production to start in March. Ned Depinet, vice-president of RKO Radio Pictures, said it would "point the way" to the future security of America.

Frederic Ullman, Jr., vice-president in charge of operations for Pathe News, after conferences on the coast, said in New York that the script was in preparation and production would be both in the East and the West.

Also under RKO release is the March of Time's current release, "Young America."

Pathe News has scheduled a short subject, "Soldiers of the Sea," based upon the activities of the Marines at San Diego.

Spy and Rebel Stories

RKO, which released "Cimarron" in 1931, "The Conquerors" in 1932, "Daniel Boone" and "Follow the Fleet" in 1936, and "Annapolis Salute" in 1937, now is releasing "The Great Man Votes." For early showing is "They Made Her a Spy," and under consideration is "The First Rebel," of pre-Revolutionary days.

Warner Brothers having made a series of patriotic shorts, and some features of the same type, but is expanding its program, and including several subjects to cover European political situations, such as "Confessions of a Nazi Spy." Then there will be "John Paul Jones," "Concentration Camp," "American Cavalcade," "Panama Canal," "The Story of the Wright Brothers." Others on Americanism themes are "Wings of the Navy," current release and the forthcoming "Dodge City" and "Oklahoma City."

EAGLE FLYING HIGHEST EVER, SAYS CRITIC

John Mason Brown, dramatic critic of the New York Evening Post, *took official cognizance of the "patriotic motif" dominating screen and stage when he addressed a few remarks over the weekend to the University of Cincinnati business and professional men's group. Said Mr. Brown:*

"Judging from the number of patriotic plays now current in the theatre throughout the country, dramatists have this season for the first time 'discovered America'. The eagle flies higher today than it ever has flown on the American stage."

Mr. Brown emphasized that musical comedy no longer "suffices"; it is now satire that pleases. He characterized the new type of musical comedy as "symbolic of the precious truth that is almost uniquely ours in a world that daily grows more tragic".

Warner short subjects of a patriotic nature recently made include "The Song of a Nation," "Give Me Liberty," "Under Southern Stars," "Romance of Louisiana," "The Man Without a Country," "The Declaration of Independence," "Lincoln in the White House," "Sons of Liberty."

Shorts contemplated for production are "Old Hickory," "Bill of Rights," "The Story of Benjamin Franklin," "Bolivar of South America," "General Jose Artigas," "Freedom of Worship," "Nathan Hale," "Lafayette," "The Monroe Doctrine," "Remember the Alamo," "Teddy Roosevelt and His Rough Riders."

During National Defense Week, which started on February 12, Warner shorts of this character were shown at hundreds of meetings of Legionnaires and Veterans of Foreign Wars.

Lauded by Exhibitor

"The Independent," organ of the New York City Independent Theatre Owners, of which Harry Brandt is president, said in a recent editorial:

"To Harry and Jack Warner, the nation at large and the motion picture industry in particular owe a vote of thanks......They know that democracy is all the more sacred to us now, because it is being attacked on all sides."

Peter J. Wood, secretary of the Independent Theatre Owners of Ohio, reprinted this editorial in a bulletin and added:

"Showing these subjects in your theatre will indicate your Americanism to the people of your community."

Anthem in Warner Houses

Joseph Bernhard, general manager of Warner theatres, has directed that "The Star Spangled Banner" be played daily in all the circuit houses.

All Warner historical patriotic short subjects now are distributed under the name of Warners, instead of Vitaphone, a development from the personal interest in the patriotism theme emphasized by Harry M. Warner when he was host to Legionnaires during their convention in Los Angeles last fall, and his warning last Saturday to 1,400 Warner Club members that any "un-American manifestations" would not be tolerated.

The Warner special reel on the national anthem, Mr. Bernhard announced this week, will be available at cost to "any theatre operator in the United States."

In a pictorial interview in MOTION PICTURE HERALD (January 28th issue) Jack L. Warner emphasized that the Warners' American policy was started in 1918, with the production of "My Four Years in Germany."

A New "Declaration"

Last Month a "Declaration of Democratic Independence," protesting activities of the National Socialists in Germany, was signed by the brothers Warner and Walter Wanger, Carl Laemmle, Sr., Joseph M. Schenck, and others.

Twentieth Century-Fox will have films this year on Abraham Lincoln and the American Legion.

Mr. Schenck, speaking over the radio in a symposium on "The Business Outlook for 1939," declared that producers this year planned "to make the American public more proud than ever of their nation."

Samuel Goldwyn is scheduled to make "The Last Frontier," a story about life in the Philippine Army outposts.

United Artists will have producer Charles Chaplin's "The Dictator."

MGM's Share

MGM's part in this cycle includes its current "Idiot's Delight," a satire on war, possible production of "The Forty Days of Musa Dagh" and "It Can't Happen Here"; emphasis in the FitzPatrick Traveltalks of the American scene; its recent production, "Let Freedom Ring," and its short subjects, "Servant of the People," concerning the Constitution, and "The Perfect Tribute," on the Gettysburg address.

Also having political and patriotic themes were MGM's "Sequoia," a plea for wild life preservation; "West Point of the Air"; "Gorgeous Hussy," about the Andrew Jackson period; "Navy, Blue, and Gold," a service picture; "Of Human Hearts," in which Abraham Lincoln was a major figure; "Yellowjack," dealing with this country's victory over fever in its outlying possessions; "Boys Town," detailing a notable and peculiarly American philanthropic endeavor. There are also "Huckleberry Finn"; the forthcoming "Sergeant Madden," and "Stand Up and Fight."

Columbia Active

Columbia may produce a film called "Pan-America"; another titled "Sabotage"; also "Tree of Liberty" and "Arizona." It has just released a Color Rhapsody short, "Peaceful" Neighbors," on the futility of war. It is making a series called "Washington Parade," one-reel subjects. One portrays the White House, the other, Washington. The company has plans for another series, "Know Your History." In its "Community Sing" short series last year, one subject featured patriotic songs.

National Screen is making a series of trailer length shorts, the first two of which are finished, on "The Star Spangled Banner" and "The Bill of Rights." Another, on the Constitution, is to be made, and more will follow.

Universal Pictures in the past made several outstanding pictures on patriotic themes, such as "The Kaiser, Beast of Berlin," "All Quiet on the Western Front," "A Kaiser There Was," "War Bridegroom," "Private Jones," "The

(*Continued on following page, column 1*)

Studios Prepare Variety of Films On 'Americanism'

(Continued from preceding page)

Road Back." Service pictures made by Universal during the past year, were "Wings Over Honolulu" and "Air Devils."

In production now is "The Spirit of Culver."

Paramount and DeMille

Paramount, which has produced "The Frontiersman," "The Texans," "Wells Fargo," and others of the frontier historical type, and has a long history of Cecil B. DeMille spectacles, last year produced "Son of the Legion," and now is completing "Union Pacific."

Paramount News ended its season last year with a one-reel review of the year's events, with a patriotic note.

Independents

Various independents are cultivating the field. Jesse J. Goldburg, an independent producer, plans to begin work on a film concerning refugees, on his return from Europe in June.

Mrs. Timothy Kenney, under Kendor Productions, in New York, is producing 50 shorts on the Constitution.

The March of Time's "Young America" is not the only short of this type it has produced. There was recently "The Refugee—Today and Tomorrow."

The American Films Foundation intends to "educate the public in American Democracy."

"Films for Democracy," on the other hand, plans to make three pictures a year attacking Fascism with propaganda films.

The American Film Center, in New York, financially assisted by the Rockefeller interests, plans to survey the South American market and report on the ways in which it can best be cultivated by the State Department, and by the American film industry.

The State Department is sending several Government-made documentary films for exhibition in Latin-American countries by exhibitors and by our local embassies.

Writers and stage producers are active in the field. A series of patriotic playlets is being issued by a New York organization known as the Dramatist's Play Service, Inc. The scripts are reported under examination by MGM, Warners, and Paramount.

The Cleveland *Plain Dealer* last week commended Allied for its patriotic trailer "Old Reliable."

Influenza Epidemic In Chicago Wanes

The influenza and la grippe epidemic in Chicago, during which theatre business dropped 25 to 50 per cent, is on the wane, health authorities said Wednesday.

In Champaign and Urbana, Ill., J. K. Jones, G. E. Perry and Arthur Kinzer of the Board of Health had all theatres, schools and churches closed from last Friday until Monday.

In Chicago both Loop and neighborhood theatres had been hard hit.

At Urbana, where the University of Illinois is located, fraternity houses became sick wards and part of the gymnasium was used for a temporary hospital.

Jackson Arrives from London

Jerome Jackson, head of Warner Brothers production at Teddington studio, London, arrived Tuesday on the *Ile de France* for conferences at the home office in New York.

NATIONAL ANTHEM IN CHICAGO HOUSES

Chicago's Balaban & Katz circuit, Allied, Essaness, and numerous individual theatres are now opening and closing their houses with the playing of "The Star Spangled Banner".

Warners set the precedent. The Chicago reinforcements for the practice resulted from an editorial in the Chicago Times, *understood to have the backing of what is termed the Non-Sectarian League for Americanism. Said this editorial, in part:*

" 'The Star Spangled Banner' stands for liberty, equality, the right of the people to choose their own government. If 'Horst Wessel', 'Giovanezza' and 'Internationale' can rouse enthusiasm, we ought to hear our national anthem more often to remind us of the blessings that are ours."

UA Will Expand In Foreign Field, Says Silverstone

United Artists will extend its international policy this year by increasing its foreign production commitments, Murray Silverstone, executive head of the company, said this week in New York. The company plans to foster inter-American film trade relations, he said, by sponsoring production of 8 to 10 features in the Spanish language for Latin-America.

Mr. Silverstone said that United Artists has an understanding with Cinesound studio in Sydney, affiliate of Greater Union Theatres, for the production of one or more features.

The company also is negotiating for French films for release in France and French territory.

Besides production commitments with Felipe Mier of Mexico City and Fortunio Buona-Nova, who will make one Spanish language film in Hollywood and two in Mexico City, United Artists intends to close with other Spanish-American producers.

Syracuse Theatres Drop Nickel Tickets

Minimum price levels have been increased at Syracuse, N. Y., theatres as a result of an agreement reached by the RKO, Schine and Loew first-runs and the independent subsequents. The independents are pledged to discard five-cent admissions and charge a minimum of 10 cents, with no attempt to circumvent the scale through passes, rebates, tokens or other means. The first-runs have agreed to increase children's admission from 10 to 15 cents. The citywide agreement became effective Thursday.

The Schine theatres also have abandoned the practice of showing two preview films with two program features on change night.

Originals Lead For 6th Month in Story Purchases

(Continued from page 16)

by Paramount to co-star Fred MacMurray and Dorothy Lamour.

Texas Wildcats, original by George Plympton, purchased by Victory Pictures.

They Asked for It, original by James B. Lowell, purchased by Universal.

They Call it Glamour, original by John Larkin and Jerry Horwin, purchased by Metro-Goldwyn-Mayer. John Considine will produce.

Based on Cavalier Disaster

Thirteen Go Flying, original based on the Cavalier disaster, to be produced by Samuel Goldwyn (United Artists).

Three Kings and a Girl, original by Billy Gilbert, purchased by Metro-Goldwyn-Mayer.

Three Musketeers, The, novel by Alexander Dumas and Auguste Maquet. The right to make one motion picture purchased by Twentieth Century-Fox.

Two's Company, original by Charles Polesie and David Butler, purchased by Universal.

Underpup, The, magazine story by I. A. R. Wylie, purchased by Universal.

Warden Goes to Jail, The, original by Sammy Fuller, purchased by Paramount.

You Can't Get Away With Murder, original by Warden Lewis E. Lawes of Sing Sing and Jonathan Finn, purchased by Warner Brothers.

Paris Theatres Win Lower Tax

by PIERRE AUTRÉ
in Paris

Paris exhibitors won their fight against drastic increases in theatre taxes over the weekend when, after a hearing of industry representatives, Finance Minister Paul Reynaud forced the Cabinet to adopt a decree reducing state taxes on Paris houses from 20 to 25 per cent.

The theatres immediately reestablished their advertising, which had been withdrawn in retaliation following the recent imposition of new taxes. The *Journal Officiel* published the decree Sunday with one-month tentative application, starting March 1st.

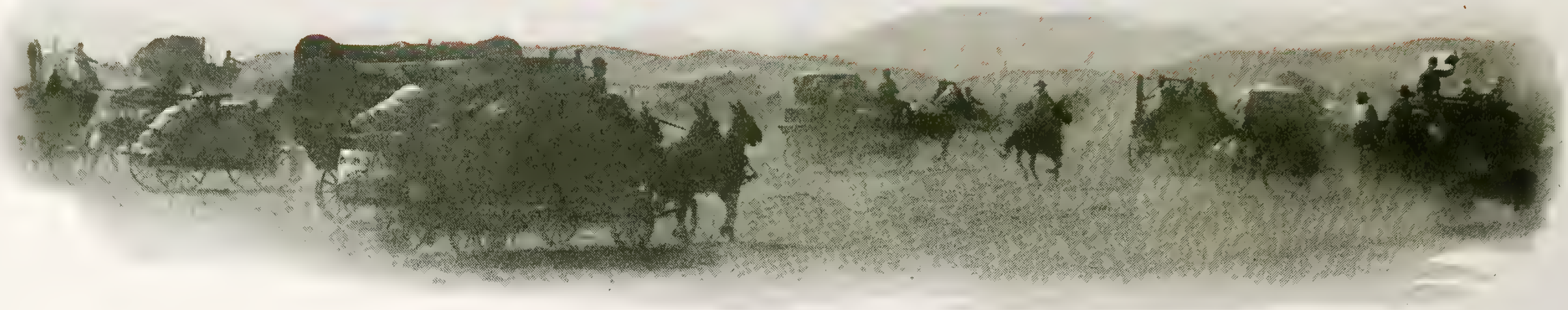
The decree establishes lower state tax rates and declares that new Paris municipal taxes cannot exceed half of the state tax rate. At the same time Mr. Reynaud asked exhibitors to increase admissions by 20 per cent on seats under 20 francs, and warned the industry that the measure for virtual Government control of the film industry, hanging fire for several years, will be introduced soon. The measure was prepared by Minister of National Education Jean Zay.

The main provisions of the bill include creation of a state organization to direct collection of percentage and taxes from exhibition, distribution and production; reorganization of production; limitation of theatre bills, eliminating double bills; a tax on dubbing. The two last-named provisions would be especially harmful to American interests, and are seen as contrary to the French-American trade agreement.

It is expected the Government virtually will control the Gaumont and Pathe companies, including circuits and studios.

He means
BUSINESS

NEVER BEFORE A FRONTIER EPIC LIKE THIS..



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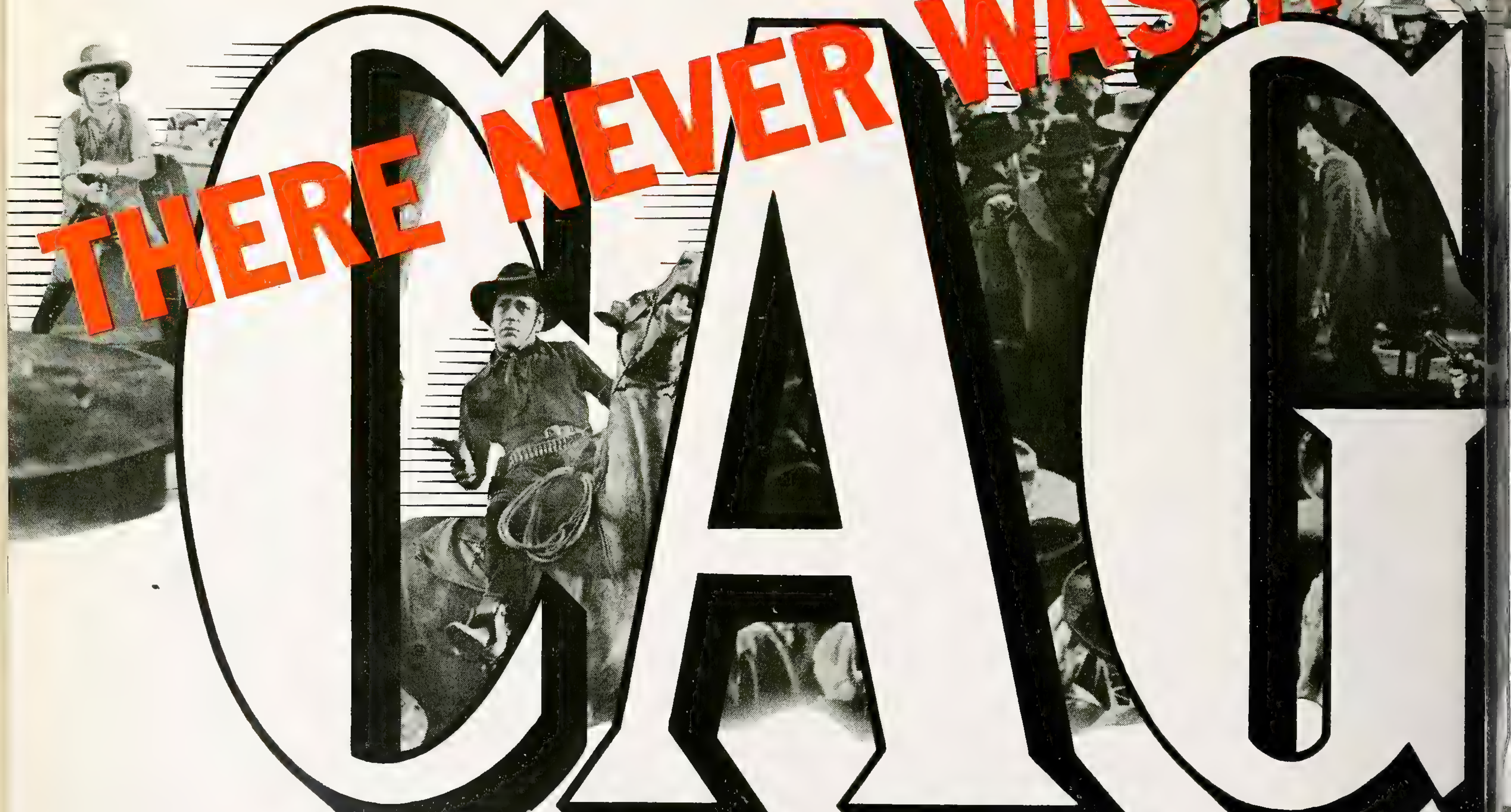


THERE NEVER WAS A ST

BLASTS THROUGH THE WEST'S LAST BAD
WAY HE GUNNED HIS NAME THROUGH G

R LIKE THIS TO PLAY IT!
NEY

D THE
LAND!

Think of it–and you can't
think of missing out on it!

OKLAHOMA KID

A Greater Cagney Performance than His Critics' Award Role in 'Angels'!

Among the 100's in support of James Cagney

HUMPHREY BOGART

ROSEMARY LANE

(One of the lovable '4 Daughters')

DONALD CRISP

Directed by LLOYD BACON

Music by Max Steiner • Screen Play by Warren Duff, Robt. Buckner and Edw. E. Paramore • From Original story by Edw. E. Paramore and Wally Klein

Set it in now! Set it up now! It's another 'Angel' of an attraction from

WARNER BROS.

N. D. GOVERNOR IGNORES U. S. PLEA TO POSTPONE DIVORCEMENT LAW REPEAL

FBI Agents Sent to Bismarck to Study Passage of Repeal Bill; Wanted Supreme Court Ruling; Myers Non-committal

Motion Picture Herald, ***starting on page 24, lists 34 anti-trust suits which were pending or disposed of during the past year in which the major companies were named defendants by various independent exhibitor interests. Mentioned are, besides names of plaintiffs and defendants, the location of the court in which the action had been filed, the relief sought, names of counsel and the status of each action.***

The United States Department of Justice, in pursuing its prosecution of the motion picture business, attempted this week to interfere with the right of a state to legislate, petitioning Governor John Moses to refrain at this time from repealing the state law divorcing production-distribution from exhibition.

Governor Moses ignored the request and at 4:50 Monday afternoon, at the North Dakota capital, Bismarck, notified the legislature of his decision to sign the repealer. The law was enacted a year ago, but was not enforced, pending an appeal by Paramount, for all majors, to the United States Supreme Court. It was the first of its kind to be passed.

Two days after the signing a bill was introduced in the state senate which would prohibit the building of a new theatre in any community where one is established without permission of the state attorney general.

Last Friday, while the Department of Justice was exerting strenuous efforts to influence Governor Moses in North Dakota, the Federal Court in New York handling the Department's anti-trust and divorcement suit against the majors, received "instructions" from Attorney General Frank C. Murphy at Washington to speed up this action.

FBI Agents Sent to Dakota

Strengthening its petition to Governor John Moses not to take affirmative action on the repeal until after the U. S. Supreme Court had had an opportunity to pass on its constitutionality, which was to have been argued next month, the Department last week sent agents of the Federal Bureau of Investigation from Washington to Bismarck to probe the events leading up to the unexpected passage of the repeal bill by the state legislature two weeks ago.

That these unusual steps had been taken was disclosed in Washington, apparently for the purpose of dragging the whole story into the open.

Department officials were frank in their condemnation of the legislature's action in repealing the North Dakota "divorce" law, declaring that it looked "very funny" to them and making no secret that they did not like it.

It was one of the rare occasions on which the Department, usually silent, disclosed its opinion on matters which, strictly speaking, do not come within its purview.

A number of inquiries regarding the Government's attitude were received at the Department, the same answer being given to all.

Strategic Move

A strategic move on the part of the Department, its FBI investigation on the scene at Bismarck was seen in Washington as possibly bringing to light circumstances surrounding the passage of the repealer which will in part offset the setback to the Department occasioned by approval of the repeal by Governor Moses, which renders the supreme court test suit moot.

In line with its normal policy, the Department refused to reveal the identity of the FBI agents who were assigned to the case, but it was admitted that they were detailed from Washington with instructions to ferret out the "story back of the story." The detail of FBI men, it is understood, was made at the suggestion of Thurman Arnold, assistant attorney general. who apparently was anxious for a supreme court decision holding the North Dakota law valid as support for the Government's New York trust suit against the major companies, in which theatre divorcement is a major issue. Mr. Arnold is handling this action. P. W. Lanier, of Fargo, N. D., United States district attorney, has been instructed to continue the investigation.

At the Department in Washington it was admitted on Monday that a letter had been sent to Governor Moses asking if he would not delay action on the repealer—if he intended to approve it—until after the Supreme Court has delivered its opinion on its constitutionality.

No Live Point to Adjudicate

The Supreme Court case, the Governor was told, is "very important" to the Department, but would be thrown out if the repeal bill was signed because there would then be no live point to adjudicate.

It is understood also that the Department pointed out that there were circumstances surrounding the passage of the bill which had raised doubts as to the propriety of the methods resorted to in securing its approval.

Department officials said that they had received a number of complaints, from North Dakota state officials as well as independent exhibitors, following the "unusual celerity" with which the legislature had passed the repeal bill, and the complainants desired the FBI investigation to determine whether "pressure" methods had been resorted to. They would not say, however, that supporters of repeal had resorted to any crude practices which would leave them open to action, but expressed the view that it was a "little more subtle than that."

"Repercussions" Waining

Sponsored by Allied States Association as one line of attack in its campaign against so-called distributor-circuit "aggressions," outcome of the law in the supreme court was expected to determine Allied's procedure on divorcement for other states. Allied's general counsel, Abram F. Myers, warned that as a result of the repeal, "there may be repercussions." He charged openly that "the coup is a tribute to the effectiveness of the producers' lobby."

However, official distribution quarters in New York had heard that the North Dakota legislators' action was an outgrowth of North Dakota politics, explaining that, after the new Governor, John Moses, a Democrat, defeated William A. Langer, Independent, and took office last January 1st, he immediately set out to eliminate all vestiges of the Langer administration, legislatively and otherwise, including the theatre divorcement bill.

Mr. Myers on Tuesday night was non-committal on the effect of the repeal on Allied's plans. Previously he had sent out notice that the "coup" might cause Allied to abandon participation in the self-regulation program.

In a special bulletin sent from his Washington headquarters Tuesday to Allied units in the field, Mr. Myers charged that, while Allied leaders were preoccupied with negotiations with the distributors on self-regulation, "agents of the Hays association and major distributors were unusually active in their efforts to undo Allied's accomplishments—meaning Allied's passage of the North Dakota divorcement law.

Charging that the distributors' first draft of proposals for self-regulation was sent to the Department of Justice and to members of Congress as constituting an "agreement" in principle when, in fact, he said it had been agreed to by no one, Mr. Myers' bulletin declared that, "The deliberate purpose of these maneuvers was to slow up prosecution of the Government's anti-trust suit against the 'Big Eight' and create the impression that there was no further need for anti-block booking legislation."

Mr. Myers called the "quick repeal" vote of the divorcement law by the North Dakota legislature one of the "dizziest manipulations" ever witnessed.

He added that the majors did not want the test case on the constitutionality of the law to be passed on by the U. S. Supreme Court because "they knew it would be sustained.

Declaring the industry presents an "unhappy spectacle," Mr. Myers warned that the "lesson to be drawn from recent experiences is that the situation of independent exhibitors will never be secure, and that they can never deal with the 'Big Eight' with confidence."

Granting of a motion to dismiss the test case before the Supreme Court is expected to be automatic now that the law has been repealed. Industry attorneys believe that any final test of state theatre divorce legislation is unlikely now before 1942.

Bondy To Speed Trust Suit

In response to a request by U. S. Attorney General Murphy, Federal Judge William Bondy in New York will devote the major portion of his time hereafter to consideration of pending motions in the Government anti-trust suit against major companies. The request was made known last Friday at a hearing on a Government motion for examination before trial of the United Artists group of defendants.

Contents of Mr. Murphy's letter were not made public but in the conversation between Judge Bondy and Paul William, Special Assistant Attorney General, it was disclosed that Mr. Murphy had written to the court requesting prompt disposition of the motions which were argued in November.

Calls Attempt Premature

Although the sides were in agreement that the Government would be entitled to the examination after it submits its bill of particulars and the defendants serve their answers, Benjaman Pepper, of O'Brien, Driscoll & Raftery, attorneys for United Artists, contended that the attempt at the present time was premature. He asserted that after 15 years of investigation by the Government of the industry, no violations of anti-trust laws in the production end of the business by U. A. had been alleged in the complaint.

34 ANTI-TRUST SUITS

Thirty-four anti-trust suits, alleging violation of the Sherman or Clayton Act, or of state anti-trust acts, were pending or disposed of during the past year. They were instituted by independent exhibitors, either individually or, as in some instances, concertedly with other owners.

The highlight trust suits of the year were the U. S. Government's civil action against the majors, filed in New York, and the criminal Government action filed in Chicago. In the New York case is sought a basic division of exhibition and production and distribution; in the Chicago case a violation of a consent decree of 1932 is charged.

Twenty-two suits seek, or sought, recovery of more than $22,000,000 in damages, besides relief, with 12 of the suits not mentioning monetary damages.

Twenty-three of the suits are still pending, with 10 having been dismissed and one mistrial declared.

In California, there were five cases, while Pennsylvania had four, and the courts of Massachusetts, Illinois and Georgia each had three. There were two cases in New York, New Jersey and Florida, and the U. S. Supreme Court and the courts of nine states, Oklahoma, Vermont, Wisconsin, Indiana, Iowa, Louisiana, Maine, Tennessee and Utah, had one case each.

PLAINTIFF & DEFENDANT	COURT	RELIEF SOUGHT	CHARGE	ATTORNEYS	STATUS
Department of Justice vs. Balaban & Katz and all majors except Columbia	U. S. District Court, Chicago	Breakup of clearance situation	Violation of consent decree of 1932	Mayer, Meyer, Austrian & Platt; Kirkland, Fleming, Green, Martin, & Ellis; and others	Pending
Orange County Theatres, Inc. vs. Eugene Levy, George Walsh, Netco Theatres Corp., Big "U" Film Exchange, Paramount, Twentieth Century-Fox, RKO, United Artists and Joseph Lee	U. S. District Court for the Southern Dist. of New York	$225,000 damages	Violation of the Sherman and Clayton Acts	Company counsel, and others, for defendants	Pending
La Crosse Theatre Company vs. Paramount, Twentieth Century-Fox, United Artists, Wellworth Theatres of Wisconsin, Inc., and Minnesota Amusement Co.	Federal Court, Madison, Wis.	Damages of $1,050,000	Violation of anti-trust laws	Robert Hess, for plaintiff; Miller, Mack & Fairchild, and others, for defendants	Filed July 14. Depositions to be taken shortly
Quemos Theatre Co., Inc. vs. Majors	U. S. District Court, Newark	$3,500,000	Violation of anti-trust laws	Ligham & Chester, for plaintiff, Merritt Lane, for defendants	Merritt Lane, of counsel for majors, secured show cause order in January, 1938. A stipulation has been entered into for the purpose of making a motion to dismiss the case on jurisdictional grounds
Rivoli Theatre, Tampa, Fla. vs. Majors	Florida U. S. District Court	....	Inability to obtain product, forcing theatre to close in 1931	....	One year postponement of trial granted in 1938
Harry Fried vs. Warner Bros. Theatres, and majors except Twentieth Century-Fox	U. S. District Court for the Eastern District of Pennsylvania	Injunction against clearance over Fried theatres, and against overbuying by circuits	Violation of anti-trust laws	Fulkrod, Shephard, Porter & Alexander, for plaintiff	Action instituted September 28, 1938; defendants' motion for bill of particulars dismissed in January, 1939. Defendants must now file answer
Twenty exhibitors vs. Paramount	U. S. District Court, Los Angeles	$210,000 damages	Failure to deliver product and violation of anti-trust laws	....	Case dismissed by Federal Judge Leon Yankwich Feb. 1, 1938
Interstate Circuit vs. Texas Consolidated Circuit and majors	U. S. Supreme Court	Realignment of clearance and releasing situation	Conspiracy in restraint of trade	George S. Wright local attorney for the distributors. Also company counsel and others	The U. S. Supreme Court, after remanding the case to U. S. District Court in Dallas for findings of fact, ruled February 12th that it is unlawful for distributors to insert any restrictive provisions in their film license agreements at the request of affiliated or prior runs.
Colcata Corporation vs. Fox West Coast Theatres and majors	Federal District Court, Los Angeles	$1,200,000	Restraint of interstate commerce	....	Dismissed December 19, by Federal Judge Harry Holzer

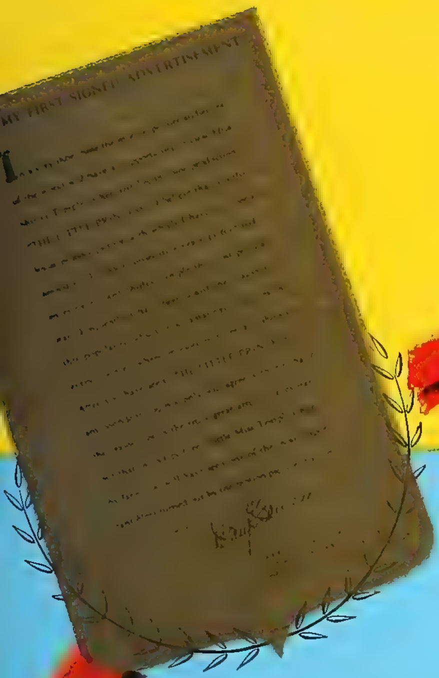
PENDING IN 12 MONTHS

PLAINTIFF & DEFENDANT	COURT	RELIEF SOUGHT	CHARGE	ATTORNEYS	STATUS
Kenneth M. Gorham (operator of the Town Hall Theatre, Middlebury, Vt.) vs. Samuel Kurson of Bangor, Me., and Middlebury, and majors	U. S. District Court, Middlebury	$100,000 damages and injunction preventing distributors from refusing to enter into contracts with plaintiff	Combination and conspiracy in restraint of trade	John T. Conley and George S. Ryan, for the plaintiff	Pending
Edmund G. Pollard vs. Maine & New Hampshire Theatres Co., Loew's, Twentieth Century-Fox, Paramount, Universal Exchange, Columbia	U. S. District Court, Boston	Judgment against each of defendants for $100,000	Conspiracy to monopolize and restrain interstate trade	George S. Ryan, for plaintiff	Pending
Morse & Rothenberg vs. Majors	Federal Court, Boston	$2,000,000	Violation of anti-trust laws	George S. Ryan, for plaintiff	Pending before Master Philip A. Hendrick
Aetna Amusement Enterprises, Commonwealth Amusement Enterprises, Inc., Nashua Theatres, Inc., Elite Amusement Enterprises, Inc., Fidel Amusement Enterprises, Inc., Standard Amusement Enterprises, Inc., and A. & W. Amusement Corp. vs. All majors and Maine & New Hampshire Theatres Co., Colonial Theatres Co., Colonial Theatres Co. of New Hampshire	U. S. District Court, Mass.	In nine suits, triple damages and attorneys' fees	Violation of anti-trust laws	George Ryan, for plaintiffs, Nutter, McClellan & Fish, for defendants	Judge Murray Hulbert has granted application to examine defendants before trial, in New York, by Rose Myerson, notary public
Peerless Amusement vs. Crescent Amusement, Cherokee Amusement, Columbia, Paramount, Twentieth Century-Fox and Vitagraph	U. S. District Court, Tennessee	$300,000	Violation of anti-trust laws	....	Pending
William Littlejohn vs. C. E. Huish Enterprises, Loew's, Paramount, RKO, Twentieth Century-Fox, United Artists, Universal	U. S. District Court, Utah	$10,000	Violation of anti-trust laws	Homer Holgren, Henry Ruggeri, and Irvine, Skeen & Thurman, for plaintiff	Pending
A. B. Momand vs. The majors, Griffith Amusement Co., & other companies, operating circuits	Federal District Court, Oklahoma City	$6,636,632	Violation of Sherman anti-trust Act	George S. Ryan heads prosecution	Original suit brought in April, 1931. Dismissed by U. S. Circuit Court of Appeals in July, 1936. Three new motions; denying all material allegations, asking that the plaintiff name the companies in the complaint, and asking to make the petition more definite, have been filed by some of the defendants
Laurel Theatre, Inc. vs. Fox West Coast Theatres, Wesco Corp., National Theatre Corp., Chase National Bank, Loew's, Metro-Goldwyn-Mayer, RKO, Warners, Universal, First National, Twentieth Century-Fox	Federal Court, Los Angeles	$300,000	Violation of Clayton anti-trust Act	Charles Katz, Alfred Gitelson, for plaintiff. Alfred Wright, and others, for defendants	Motion for dismissal pending
Mr. and Mrs. Fred Wise vs. Lucas & Jenkins Circuit, Arthur Lucas and William Jenkins and all majors.	Fifth Federal District Court, Atlanta, Georgia	$654,000 damages	Conspiracy to monopolize motion picture theatre business in Savannah and other cities	John I. Kelly, for plaintiff	Pending
Garbo Amusement Co. vs. RKO	U. S. District Court, Pennsylvania	Injunction	Violation of anti-trust laws	....	Settled
Kinna-Mission Theatres vs. Fox West Coast Theatres, Twentieth Century-Fox, United Artists and Sunbeam Theatres Corp.	U. S. District Court, California	Realignment of clearance situation	Violation of anti-trust laws	Louis Swarts, for plaintiff	Temporary injunction granted

ANTI-TRUST SUITS . . . . . (Continued)

PLAINTIFF & DEFENDANT	COURT	RELIEF SOUGHT	CHARGE	ATTORNEYS	STATUS
Mrs. B. Smith vs. Metro-Goldwyn-Mayer, Warner Brothers, RKO Pathe, Paramount, Twentieth Century-Fox, Vitagraph, Republic	Federal District Court, Rome, Georgia; Judge E. Marvin Underwood	$53,000 damages	Violation of anti-trust laws	John I. Kelly, for plaintiff. McDougall, Troutman & Arkwright, and others, for defendants	Mistrial declared last June; jury could not agree
89 Independent Exhibitors, sponsored by Illinois Allied vs. Balaban & Katz and majors	Illinois Federal District Court	Realignment of clearance and releasing system	Violation of Clayton anti-trust act	Joe Rosenberg, and others, for plaintiffs; company counsel, and others, for defendants	Hearing on all pending motions has been postponed to March 7th, at which time prior proceedings will be reviewed and future action outlined
Harry and Louis Perelman vs. Vitaphone, RKO, Paramount, MGM, Twentieth Century-Fox and United Artists	Originally instituted in 1933 in U. S. District Court, Philadelphia.	Injunction against banning of double features	Violation of anti-trust laws by conspiracy to restrain interstate commerce	Ben Golden, for plaintiff; Morris Wolf and others, for defendants	On an appeal, the Court of Appeals affirmed the injunction granted by the District Court. The U. S. Supreme Court refused to review the case, thus upholding the injunction. Petition for review filed June 11, 1938
Herbert J. Elliott vs. Majors and others	Federal Court, Pennsylvania	Injunction against alleged monopoly	Violation of anti-trust laws	....	Case dismissed
Gary Theatre Company vs. Majors, Balaban and Katz and Warner Bros. Theatres	Federal Court, Chicago	Injunction against alleged monopoly	Violation of anti-trust laws	Gavit & Richardson, for plaintiff; Mayer, Meyer, Austrian and Platt, for majors; Defree, Buckingham, Jones and Hoffman, for Warners, and Sonnenschein, Berkson, Lautman & Morse, for Balaban & Katz	Pending
Department of Justice vs. The eight majors, 24 affiliated companies, and 133 individuals	U. S. District Court, for the Southern District of New York	Dropping of theatre control by Paramount, Twentieth Century-Fox, and Warners. Withdrawal from production and distribution by Loew's, RKO.	Violation of Sherman Anti-Trust Act	Each defendant using company attorneys and special counsel	United Artists & Columbia have asked to be relieved; no decision. On Feb. 3, majors agreed to report to Department of Justice on their circuit activities, pending final disposition of the suit
Thornburg vs. Paramount	U. S. District Court, Iowa	$430,800	Violation of anti-trust laws	....	Settled
Millinocket Theatre vs. Graphic Theatre Circuit and majors	U. S. District Court, Maine	$200,000 from each defendant	Combination and conspiracy in restraint of trade	George S. Ryan, for plaintiffs	Pending
Indianapolis Amusement Co. vs. Metro-Goldwyn-Mayer	U. S. District Court, Indiana	$450,000	Violation of anti-trust laws	....	Verdict for defendants
W. H. Cornwell vs. Majors	Superior Court, Woodland, Calif.	$100,000	Violation of state anti-trust law	....	Settled
Ledrik vs. Majors	Newark, New Jersey	$1,060,000	Violation of anti-trust laws	....	Settled
George Fuller vs. Vitagraph and Twentieth Century-Fox	New Orleans, La.	$170,000 and an injunction (two cases)	Violation of anti-trust law	....	Settled
Broadway Theatre vs. Vitagraph	Atlanta, Ga.	$815,400	Violation of anti-trust law	....	Settled
Washington Operating Co. & Garden Operating Co. (Herman Weingarten, president of both concerns) vs. Paramount Enterprises, Wometco Theatres, and majors	Federal Court in Miami	Freedom from alleged overbuying and unreasonable clearance; triple damages of $432,000	Violation of Sherman & Clayton Act	Henry K. Gibson, for plaintiff; Loftin, Stokes & Calkins; and others, for defendants	First hearings scheduled for action in near future. Distributor defendants will move to quash action on grounds they are not licensed to do business in New York

AN ANSWER TO DARRYL F. ZANUCK



MY FIRST SIGNED ADVERTISEMENT

from

R. J. O'DONNELL
—Interstate Circuit

FRANK L. NEWMAN
—Evergreen State Amusement Corp.

H. J. FITZGERALD
—Fox Wisconsin Circuit

M. J. MULLIN
—M. & P. Theatres

E. C. RHODEN
—Fox Midwest Corp.

JOHN H. HARRIS
—Harris Amusement Co.

HARRY ARTHUR
—St. Louis Amusement Co.

You're Right

"THE LITTLE PRINCESS" IS ALL YOU SAY IT I

"Everything I heard in advance about 'THE LITTLE PRINCESS' is far surpassed. There is no question but that it is the finest Technicolor picture to date. And for all-around entertainment, star value and splendid cast, it is the last word. Congratulations to Mr. Zanuck and your organization."
—*R. J. O'Donnell*

"I believe 'THE LITTLE PRINCESS' is truly one of the finest pictures I have ever seen. This attraction has everything that goes to make up a great and successful motion picture! Exhibitors and the theatre-going public over the entire world have a great treat coming to them."
—*Frank L. Newman*

"Had privilege of previewing 'THE LITTLE PRINCESS', Temple in Technicolor (T. N. T.), at studio and again before a meeting of all our managers. Production is great adult entertainment and definitely stamps Shirley Temple as a great actress!"
—*H. J. Fitzgerald*

"Have just screened 'THE LITTLE PRINCESS'. It is one of the finest pictures I have had the privilege of seeing. Congratulations to 20th Century-Fox for a truly splendid production."
—*M. J. Mullin*

"I think 'THE LITTLE PRINCESS' is a magnificent picture. It is undoubtedly the most important picture Shirley Temple has ever appeared in. Considering the pictorial appeal and production value of this picture, it should out-gross all former Shirley Temple vehicles."
—*E. C. Rhoden*

"Just screened 'THE LITTLE PRINCESS'. Congratulations to Darryl Zanuck and the entire 20th Century-Fox organization. It has everything. Ranks as one of the finest pictures I have had the good fortune of seeing!"
—*John H. Harris*

"Words fail me in expressing my enthusiasm for this really great film—a human, warm and exceptionally brilliant Technicolor smash! Congratulations on another exceptional hit! I predict 'THE LITTLE PRINCESS' will roll up record after record at box offices throughout the country!"
—*Harry Arthur*

Shirley
TEMPLE
in
THE LITTLE PRINCESS
in TECHNICOLOR

with
RICHARD GREENE
ANITA LOUISE
and
IAN HUNTER · CESAR ROMERO
ARTHUR TREACHER · MARY NASH · SYBIL JASON · MILES MANDER · MARCIA MAE JONES
Directed by Walter Lang
Associate Producer Gene Markey
Screen Play by Ethel Hill and Walter Ferris • Based on a novel by Frances Hodgson Burnett

20th CENTURY FOX

THE KEYSTONE

PRINTED IN

And Now... The Boxoffice Answers!

WORLD PREMIERE OPENING OF

THE LITTLE PRINCESS

TOPS EVERY 20TH HIT EVER TO PLAY KEITH'S MEMORIAL, BOSTON!

Record-breaking Night Business Proves It to be Greatest Adult-Appeal Picture Shirley Temple Ever Appeared In!

20th CENTURY FOX

CENSOR LAWS UP IN MISSOURI, IOWA, DELAWARE, MICHIGAN, OKLAHOMA

Legion "Condemns" "Yes, My Darling Daughter" as New York Regents Hear Appeal from Chief Censor's Ban

Bills to enact state censorship were introduced this week in five states, the largest number in years to appear in such a period. The proposals were made in Missouri, Delaware, Iowa, Michigan and Oklahoma.

Two bills have been introduced in the Ohio legislature, one to abolish the state censor board, not expected to pass, the other to restrict its powers.

The "Political" Boards

There has not been one change in years in the total of the socalled "political" censor boards, in the six states of Kansas, Maryland, New York, Ohio, Pennsylvania and Virginia, and in the 16 cities of Atlanta, Boston, Chicago, Charlotte (S. C.), Dallas, Detroit, Kansas City (Kansas), Los Angeles, Memphis, Milwaukee, New Haven, Oklahoma City, Philadelphia, Portland (Oregon), San Francisco and Seattle. The Philadelphia and Kansas City boards are the only localized units operating in states which have state censor boards.

Many of the local boards have some influence on the surrounding territory. For instance, rulings by the Boston board generally are observed throughout Massachusetts.

Films to Pay for Censors

The proposal for censorship in Missouri was submitted last week to the legislature by Samuel G. Hayden of Kansas City. It calls for the following: a three man board, to be appointed by the governor, with the approval of the Senate, each man to be paid $4,000 annually out of funds contributed to the state treasury by the motion picture companies; a secretary at $3,000 annually, and other employees; a tax of five dollars per reel reviewed; a tax of 50 cents per item on advertising; members of the board to have been residents of the state for five years, and to be "qualified by education and experience" to act as censors; expenses to be paid, as well as salaries, from the funds in the treasury obtained from the picture companies; violations of the law to be misdemeanors.

The bill further reads: "No person shall sell, lease, lend, exhibit, or use any motion picture film or reel unless such film or reel has been submitted by the exchange, lessee, or user to and duly approved by the . . . board."

Concerning advertising, the bill stipulates that the board must approve all folders, pictures, posters, or other advertising matter to be used for exhibition purposes.

The bill specifies that the board shall approve films and advertising, "which are moral and proper," and shall disapprove those which are, "obscene, indecent, immoral, and cruel"; shall further disapprove those which are, "inimical to the welfare of the state or nation, or such as to tend, in the discretion of the board, to debase or corrupt morals and citizenship, or unduly excite or deceive the public."

This last clause is regarded susceptible to unprecedentedly wide interpretation. Concerning the charge of five dollars per reel, it may be compared with the Kansas City board's charge of one dollar per reel; and this board is understood to have consistently shown a profit.

Iowa and Michigan Bills

The Iowa censor board proposal asks for nine members, to be appointed by the Governor for three years terms, at a maximum salary of $4,500 each; a majority vote of the board necessary for approval of a picture; pictures to be viewed in "entirety"; a stamp on the picture reviewed; a fine of $1,000, a year in prison or both, for exhibition of pictures without the board's approval; empowering of the board to lease equipment and halls, and hire investigators and operators; fees to be based on linear footage or the seating capacity of theatres, this being left to the board; the fees to equal twice the board's annual expense, the surplus going to the state's general school fund. The bill provides for board membership from representative patriotic and religious groups.

LEGION APPROVES 13 OF 14 NEW PICTURES

The National Legion of Decency approved 13 of the 14 films reviewed and classified this week. Five were found unobjectionable for general patronage, eight unobjectionable for adults and one objectionable in part. The films and their classifications follow:

Class A-1, Unobjectionable for General Patronage — "Adventures of Jane Arden", "The Headlys at Home", "Home on the Prairie", "Pride of the Navy" and "Thundering West". Class A-2, Unobjectionable for Adults — "Cafe Society", "Fast and Loose", "Lone Wolf's Spy Hunt", "One-Third of a Nation", "Stagecoach", "Star Reporter", "Twelve Crowded Hours" and "Woman Doctor". Class B — Objectionable in Part — "Never Say Die". Special classification was given to "The Will of the People" (Spain Fights On)" with the observation that it is a documentary film containing propaganda for the Madrid-Valencia Government in Spain. Class C — Condemned — "Yes, My Darling Daughter".

The Michigan bill, in the House and Senate, would establish a censor board for pictures, and for regulation and licensing of motion picture theatres; would charge three dollars per 1,000 feet of original film, and two dollars per 1,000 feet of copy film. The board would have the usual moral grounds for eliminating scenes.

Delaware Measure

The Delaware measure provides for the authorization of juvenile court judges to criticize "questionable" films; compels the exhibitor to submit his films for judgment after the application by five or more local persons, charging the film unfit; forbids the sale, leasing, or exhibition of films disapproved by the judges on the usual moral grounds; limits the length of previews to five minutes; provides fines of $25 to $100 for violations.

The Oklahoma measure calls for the elimination of Sunday shows and formation of a state censor board of three ministers and two educators. It also provides a $1,000 penalty for violations.

Warner Brothers' "Yes, My Darling Daughter," the first feature bearing a Production Code Seal to be banned by the New York board, was given a "Class C" rating this week by the Legion of Decency, on the grounds that the film "throughout the greater portion of its length maintains an attitude contrary to the fundamental concepts of marriage, morals and parental authority." The Legion's "Class C" rating means "condemned."

The film opened Wednesday at the Warner theatre, Bridgeport, where it grossed $1,792; at the Rogers, New Haven, making $2,131; at the Strand, Hartford, making $2,165, and at the Warner, Memphis, where it took $1,554. In all these locations it exceeded the heavy opening day business of "Brother Rat" and "Four Daughters." It will open at 216 places over the weekend.

The picture was screened Thursday to three members of the New York Board of Regents, which is listening to the appeal of Warner brothers from the decision of Irwin Esmond, chief censor, barring the picture. The screening in the State Office Building, New York City, was witnessed by Gordon Knox Bell, George Ryan and Susan Brandeis.

Dr. Esmond had asserted the film was an encouragement to "trial marriages." The appeal of First National Pictures declared that the film was a picturization of the successful stage play of the same name; that it had been "toned down"; that "certain modifications of dialogue in the picture will tend to further eliminate much of the objection thereto." The appeal cited "substantial investment" and "much material financial loss."

The version presented by Warners at Thursday's screening had been revised from the original but the extent of revision Warners and the regents declined to disclose. The regents' members refusing to comment on the acceptability of the film in its revised form, pointed out that the changes were made with the consent of the regents' committee and that none of the three members had seen the original revsion.

Press is Barred

Contrary to general practice the regents refused to allow the press to hear the arguments of opposing counsel following the screening. Albert S. Howson, Warners' contact with censorship boards, and Stanley Friedman, company counsel, argued for the distributor, and Charles A. Brind, Jr., represented the censors. The regents' sub-committee was to make its recommendations to the full board at its monthly meeting in Albany Friday.

Among the boards which passed the picture without deletions were those of Pennsylvania, Virginia, Chicago and Detroit.

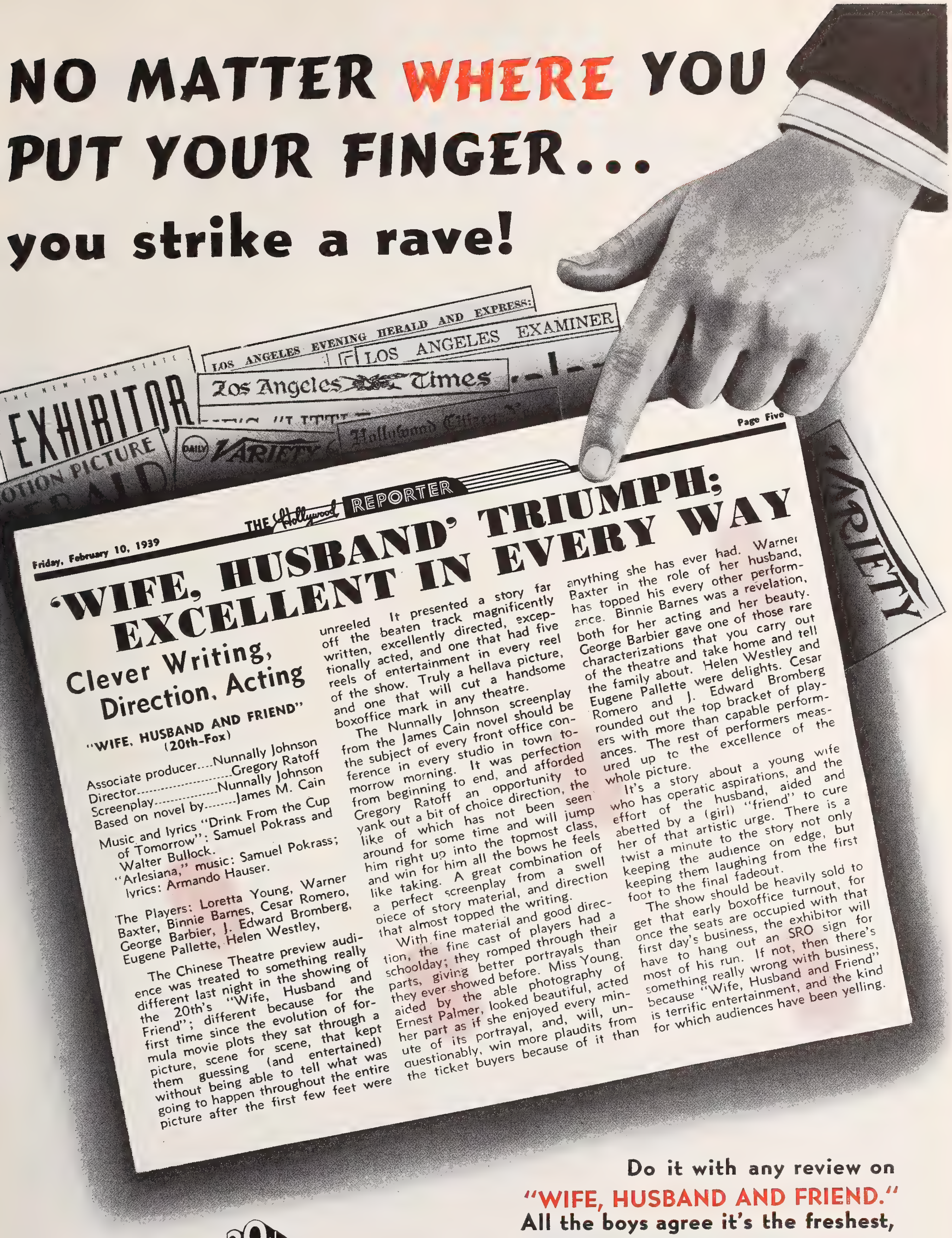
The New York three member censor board committee last week reviewed "The Puritan," which also was banned by Dr. Esmond. Lenauer International Films, which is handling this French film, was represented by Arthur Garfield Hays, attorney, who attacked censorship in general.

Warners in Air Deal

Station WMCA, New York, has completed a deal with Warner Brothers' Hollywood station, KFWB, for interchange of programs striking at the infiltration of foreign doctrines in America. The KFWB program is titled "America Marches On." In exchange, WMCA will give Warner Brothers recordings of programs the station produces in New York, including a new series titled "Persecution Must End."

NO MATTER WHERE YOU PUT YOUR FINGER...

you strike a rave!



THE Hollywood REPORTER

Page Five

Friday, February 10, 1939

'WIFE, HUSBAND' TRIUMPH; EXCELLENT IN EVERY WAY

Clever Writing, Direction, Acting

"WIFE, HUSBAND AND FRIEND"
(20th-Fox)

Associate producer....Nunnally Johnson
Director....Gregory Ratoff
Screenplay....Nunnally Johnson
Based on novel by....James M. Cain

Music and lyrics "Drink From the Cup of Tomorrow": Samuel Pokrass and Walter Bullock.
"Arlesiana," music: Samuel Pokrass; lyrics: Armando Hauser.

The Players: Loretta Young, Warner Baxter, Binnie Barnes, Cesar Romero, George Barbier, J. Edward Bromberg, Eugene Pallette, Helen Westley,

The Chinese Theatre preview audience was treated to something really different last night in the showing of the 20th's "Wife, Husband and Friend"; different because for the first time since the evolution of formula movie plots they sat through a picture, scene for scene, that kept them guessing (and entertained) without being able to tell what was going to happen throughout the entire picture after the first few feet were unreeled. It presented a story far off the beaten track magnificently written, excellently directed, exceptionally acted, and one that had five reels of entertainment in every reel of the show. Truly a hellava picture, and one that will cut a handsome boxoffice mark in any theatre.

The Nunnally Johnson screenplay from the James Cain novel should be the subject of every front office conference in every studio in town tomorrow morning. It was perfection from beginning to end, and afforded Gregory Ratoff an opportunity to yank out a bit of choice direction, the like of which has not been seen around for some time and will jump him right up into the topmost class, and win for him all the bows he feels like taking. A great combination of a perfect screenplay from a swell piece of story material, and direction that almost topped the writing.

With fine material and good direction, the fine cast of players had a schoolday; they romped through their parts, giving better portrayals than they ever showed before. Miss Young, aided by the able photography of Ernest Palmer, looked beautiful, acted her part as if she enjoyed every minute of its portrayal, and, will, unquestionably, win more plaudits from the ticket buyers because of it than anything she has ever had. Warner Baxter in the role of her husband, has topped his every other performance. Binnie Barnes was a revelation, both for her acting and her beauty. George Barbier gave one of those rare characterizations that you carry out of the theatre and take home and tell the family about. Helen Westley and Eugene Pallette were delights. Cesar Romero and J. Edward Bromberg rounded out the top bracket of players with more than capable performances. The rest of performers measured up to the excellence of the whole picture.

It's a story about a young wife who has operatic aspirations, and the effort of the husband, aided and abetted by a (girl) "friend" to cure her of that artistic urge. There is a twist a minute to the story not only keeping the audience on edge, but keeping them laughing from the first foot to the final fadeout.

The show should be heavily sold to get that early boxoffice turnout, for once the seats are occupied with that first day's business, the exhibitor will have to hang out an SRO sign for most of his run. If not, then there's something really wrong with business, because "Wife, Husband and Friend" is terrific entertainment, and the kind for which audiences have been yelling.

Do it with any review on
"WIFE, HUSBAND AND FRIEND."
All the boys agree it's the freshest, brightest comedy in years!

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

DIRECTORS GUILD THREATENS STRIKE IF TERMS FOR ASSISTANTS AREN'T MET

Action Delayed After Meeting Producers; Committee Named for Associated Actors' Inquiry of Whitehead Regime

What is called potentially as great a threat to the functioning of the motion picture producing industry as was the recently averted radio actors' strike to broadcasting, was voiced this week by the Screen Directors' Guild as its members awaited the results of their virtual "ultimatum" to Hollywood producers to come to terms in a fortnight over wages and working conditions of assistant directors and unit managers.

Meeting last Thursday in Hollywood, the membership of the director's association voted to allow their chief officers, President Frank Capra, Howard Hawks and W. S. Van Dyke to call a strike, if necessary, to bring producers to agreement. There followed, on Friday, a meeting of Mr. Capra with the producers' committee, at which concessions apparently were made; at a second meeting on Friday of the Guild's board of directors, it was decided to postpone a strike for three weeks.

In the decision was cited a letter from the Associated Motion Picture Producers, recognizing the Guild and accepting all "points in the Guild's original program, with the exception of two which they assure us, can be brought to a successful conclusion if we grant them three weeks time."

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox and president of the AMPP, declared that the "relations between directors and producers are cordial" and that a "satisfactory" understanding "would be reached, not only fair to directors and producers, but beneficial to the industry as a whole."

Producers present at the meeting with Mr. Capra were Mr. Schenck, Louis B. Mayer, Samuel Goldwyn, Harry Warner, Jack Warner, Y. Frank Freeman, Pandro S. Berman, and J. R. McDonough. Studio attorneys attending were Mendel B. Silberberg, Walter K. Tuller, Henry Herzbrun, Herbert Preston, Edwin J. Loeb, and Alfred Wright.

Threatened to Resign

Mr. Capra had threatened to resign from the Academy of Motion Picture Arts and Sciences, if the producers did not recognize the guild.

In Hollywood also, Bernard Alpert, special attorney of the National Labor Relations Board, conducting the Board's case against the large producers, in behalf of the Screen Writers Guild, which charges that the producers have used coercion and have failed to recognize the Guild as the bargaining agency of the writers predicted that "new complaints" with "more specific data" would be issued by the board.

The Board also has received petitions from the Sound Technicians Local 695 and Studio Photographers Local 659 of the International Alliance of Theatrical Stagehands and Employees, to dismiss charges of company unionism against international and major producers. This move is called the result of "behind the scenes" moves by which producers will grant concessions to the unions.

Actors Bar "Front Office" Men

The Associated Actors and Artistes of America have rejected informal requests for membership by the Theatrical Managers, Agents, and Treasurers Union. The AAA two weeks ago passed a resolution barring from membership all non-performers.

NEW "MIKE" CALLED DEAF TO UNWANTED SOUNDS

The RCA Manufacturing Company says it has a uni-directional microphone achieving new sensitiveness on its "live" side by the use of newly developed and more powerful steel magnets, yet capable of turning a completely deaf ear to unwanted sounds coming from any other quarter.

Only about half the size of the uni-directional microphone, the new instrument is said to be suited for use in auditoriums with broadcast or public address systems to eliminate pickup of audience noises or echo, as well as for use in small radio studios.

It has a frequency range of from 40 to 10,000 cycles, operated at output impedances of either 50 or 250 ohms and is unaffected by temperature or pressure changes according to RCA, while its average concellation from the back, or "dead" side, of minus 14 to minus 20 decibels.

Investigate Whitehead

The international board of the Associated Actors and Artistes of America this week named a committee to investigate the regime of Ralph Whitehead, executive secretary of the American Federation of Actors. Mr. Whitehead had asked for the inquiry in order to clear up complaints of mismanagement. Mrs. Florence Marsten, eastern representative of the Screen Actors Guild, heads the committee. Other members are Frank Gillmore, president of the AAAA; Paul Dulzell, executive secretary of the Actors' Equity; Paul Turner, attorney for the AAAA; George Heller, of the American Federation of Radio Artists.

A special committee of the AAAA is also meeting this week, to improve the present union card interchangeability arrangement.

—

Stagehands' Contract Protested

Two New York theatres have objected to certain clauses in the recently negotiated contract between New York circuits and Local 1, of the stagehands union. Several circuits may refuse to sign the contract, and reopen the dispute. The Astor and Rivoli theatre managements oppose the contracts, the Astor objecting to its designation, and consequent obligation to pay high wage scales, as a first-run house.

—

Film Technicians' Contract

Representatives of Consolidated Film Industries and the De Luxe Laboratories were closeted this week with members of the Laboratory Technicians Union, Local 702, in New York City, over terms of a proposed contract.

Union Actions

In New York City last week, a suit by 12 members of the Empire State Motion Picture Operators Union, to restrain their officers and organization from assessing dues against members, was dismissed for lack of prosecution; in St. Louis, last week, trial was scheduled to begin on the suit by 19 members of the Motion Picture Operator's Union, Local 143, to oust John P. Nick, president of the local, Clyde Weston, its business agent and George Browne, president of the IATSE, from control of the local.

Weston and Nick were named in an indictment returned this week charging extortion of $7,000 from theatre owners in 1937. A similar indictment, filed previously, named Nick and Edward M. Brady.

—

Music Union Agreement

Local musicians may share in a partial revival of stage presentations in St. Louis, following the completion of negotiations last week between Musicians Local No. 2 and Harry Arthur, Jr., vice-president of Fanchon and Marco Service Corporation. Three "de-luxe" houses are involved in the agreement: the Fox, the St. Louis and the Ambassador.

The arrangement calls for spot-booking in the event that name bands and personalities are available, the local musicians to be employed as a "stand-by" group for all such engagements. This was amplified by the union's demands, which Mr. Arthur termed unfair, but to which he capitulated, that local music-makers be given one-week employment for each week given to out-of-town bands.

Court to Hear Appeals on RKO

In an order filed in the U. S. district court in New York this week, William Bondy, federal judge, set next Monday for a hearing to determine whether the Irving Trust Company, as trustee of RKO, will be compelled under the rules of the court to notify more than 20,000 stockholders and creditors of RKO of objections filed by Ernest W. Stirn, holder of Class A stock of the company.

The application for the hearing was made by Irving Trust in a petition which stated that Mr. Stirn had objected to Judge Bondy's extension of permission to creditors to file claims by modifying a previous order and dispensing with the requirement of physical presentation by claimants of certificates of stock and debentures.

Mr. Stirn has filed notice of appeal from Judge Bondy's decision approving the plan with minor modifications. This is the third appeal from the approval of the plan itself. The others were made by Copia Realty Corporation and Fabian Operating Corporation.

Irving Trust has filed a petition for further interim allowance of $85,000. It previously had received $155,000. William J. Donovan, Irving Trust attorney, asked $95,000, after having received $245,000. The present application covers services rendered from Oct. 1, 1937 to Sept. 30, 1938.

George Seitz, director of the "Hardy Family" series of stories, and Nelson Eddy have signed new long term contracts at the Metro-Goldwyn-Mayer studio.

MAJORS BEAT PENNSYLVANIA CHAIN STORE TAX; BILLS IN OTHER STATES

Pennsylvania Judge Issues Permanent Injunction Against Enforcement of 1937 Act to Tax Circuit Theatres

In New York, Kansas and Ohio the tax situation, evolved by legislators groping for new means and sources of taxation, continued acute this week.

In Pennsylvania, however, a county court judge handed down a permanent injunction, welcomed by major circuits, prohibiting enforcement of the 1937 chain store tax act.

New legislation in the states also, as usual, dealt with chance games, Sunday shows, billboards, socalled music tax, and numerous other exhibition problems.

Governor Hints Appeal

In Pennsylvania, William Hargest, presiding in Dauphin county court, supported the contention of theatre interests that the 1937 chain store act was illegal. The judge granted permanent injunctions prohibiting enforcement of the act. Both Arthur H. James, governor, and Claude Remo, state attorney general, hinted that the state would appeal.

The law imposed a graduated tax from $1 to $500 on each circuit house if there were over 500 theatres in the chain. The act had been passed ostensibly to raise $1,500,000 for the salaries of school teachers.

While some 40 corporations had joined in the fight against the legislation, Warner Brothers was foremost in representing the theatre interests. Through three state subsidiaries, it last August obtained injunctions preventing state officials from collecting the chain store tax.

Gross Sales Tax Threat

In New York, theatre interests were threatened by proposals for a two per cent gross sales tax, proposed by Senator John J. McNaboe.

Of the 3,000 bills before the New York legislature reveals that of those affecting the industry, the restrictive measures were confined to regulation of the billboard industry outdoor advertising and the number of men in the projection room.

With American Federation of Labor and International Alliance of Stage Employees' backing, the Phelps-Crews bill for two men in a booth, was seriously regarded.

Another non-taxation bill, by Assemblyman William Butler, of Buffalo, would permit admission of children under 16 to the theatres where matrons are present, without parents or guardians.

If the theatres in New York State escape the gross sales tax, they may face Governor Herbert Lehman's proposed "emergency taxes," one of them calling for a tax of one dollar over a thousand dollars assessed valuation. This would take an estimated $1,000,000 yearly.

The legislative threats were the subject of a meeting last Friday in the offices of Harry Brandt, president of the Independent Theatre Owners of New York, of attorneys and representatives of theatre interests of the city. Mr. Brandt is head of the circuit bearing his name. Present at the meeting, also, were J. H. Walter, RKO attorney; Dave Palfreyman, of the Hays office; Melvin Albert, of the ITOA; Harry G. Koschm, attorney for the New York Allied; Louis Frisch, of the Randforce circuit; Archie Weltman and Mike Rosen, of Loew's; Al Reid, of the Fabian circuit, and others.

In Kansas, as in New York state, the legislature has under consideration a gross receipts tax and a chain store tax.

ILLINOIS CONSIDERS STATE "NEELY BILL"

The first of its kind ever to be introduced into a state legislature, an anti-block booking bill, similar to the Neely Bill, was proposed in the Illinois legislature last week by Representative Arnold Lund. The measure was referred to the judiciary committee. The Motion Picture Producers and Distributors of America have received a copy of the bill, and it is declared that, while the language is different, the bill practically would achieve what the Neely proposals are trying to achieve: prohibition of block booking, blind selling, forcing of shorts and foreign pictures, and would require submission to the exhibitor of a synopsis of each picture, with the contract. The bill provides, as penalties, a $2,000 fine, a year in jail, or both.

Mr. Lund operates the Tivoli theatre, Downers Grove, and the Brookfield Theatre, Brookfield, both in Illinois.

In Congress, meanwhile, a hearing date on the Neely anti-block selling bill is awaited.

The state already has a two per cent gross sales tax. The gross receipts tax would take its place, and would amount to 5 to 15 mills on the dollar.

In Ohio, the chief threat from the present legislature appears to be in a bill authorizing political subdivisions to impose an additional admission tax of two per cent on all admissions from 15 cents to one dollar, and two cents for every additional dollar. Observers said this would amount to a thirteen and one-third per cent tax upon 15-cent admissions, as compared with a two per cent tax on one dollar admissions. Ohio exhibitors now pay a three per cent tax on gross business.

Other Ohio legislation impending or introduced includes the following: a measure to exempt exhibitors from paying the 2.7 per cent unemployment compensation taxes, unless they have eight or more employees. The tax applies to all exhibitors employing three or more persons. The federal tax law applies only to those paying eight or more persons. There is also the introduction into this legislature of an anti-ASCAP bill.

Tennessee Receipts Tax Bill

In Tennessee, the legislature has under consideration Governor Cooper's revenue bill, which is understood to provide for a gross receipts tax of three per cent and a six per cent tax on theatres using Bank Night.

Theatres playing Bank Night are under attack in New Mexico. A measure originally providing for the outlawing of the game has been amended to assess a ten per cent admission tax on theatres on Bank Night.

In Connecticut, six Bingo bills to restrict Bingo have been presented. Other bills scheduled concerns two-men-in-a-booth and ASCAP.

Following is a listing by states, of these and other bills or movements affecting the industry:

VERMONT: A measure eliminating blue laws was passed last week and signed. The measure permits sports, lectures, concerts, and films on Sunday, subject to local option.

OHIO: Probate Judge Harry G. Cram, of Springfield, is sponsoring a movement to prohibit children under 16 years of age from attending theatres after six o'clock in the evening, on any day of the week.

ARKANSAS: A bill to outlaw ASCAP passed the Senate on Friday. The house committee recommended that it should not be passed.

ILLINOIS: An anti-ASCAP bill by Representative Robert Woodward was referred to the judiciary committee, with hearings scheduled this week.

MAINE: Representative John R. Smith brought forward a bill to permit Sunday shows between 3 and 11 p.m.

IOWA: A two-men-in-a-booth bill, for all towns of over 1,200 population was introduced into the House, also one to repeal the state law prohibiting the exhibition of prize fight pictures. A bill to abolish Bank Night was matched by one to legalize Bank Night and tax theatres using it.

WISCONSIN: The State Assembly has killed the Schlabach bill which was to have legalized daylight saving time.

MISSOURI: The House judiciary committee held a public hearing on a bill to prohibit the sale of standing room tickets in motion picture theatres.

DELAWARE: A movement for restriction of billboards was started by the Gordon Heights Garden Club.

Another billboard action, in the New York legislature, which would require a permit for individual signs and would prohibit erection within prescribed distance from the highway. In Schenectady, N. Y., the city council has unanimously adopted a billboard regulation ordinance.

Howard with Paramount

Hampton W. Howard, formerly with H. A. Bruno and Associates, has been signed by Paramount to handle public relations for Max Fleischer, Inc., Cartoon Studios, Miami, Fla. A full length cartoon feature, "Gulliver's Travels," is now in production at the Fleischer plant. It will be released in the 1939-40 season.

Milton A. Mooney this week appointed Ray Frisz as the third booker for Cooperative Theatres of Ohio. Mr. Frisz resigned as booker for the Schine circuit in the Cincinnati territory to join Cooperative. Joel Golden succeeds him at Schine.

Harry Price of Superior Films, Toronto, has disposed of the 16 mm. branch of his independent establishment. The stock of narrow width features has been sold to General Films, which operates principally in the Canadian west.

The Golden State circuit, San Francisco, has acquired the 1,200 seat neighborhood theatre, El Rey, formerly operated by San Francisco Theatres, Inc. The circuit now has 13 houses.

The contract of Vivien Leigh, signed to star in "Gone With the Wind," binds the English actress for seven years to Selznick International and Alexander Korda.

JAPANESE PRODUCERS BUSY ON SCHOOL FILMS

Half of Urban Primary Pupils See Films; 16mm. Market Extending to Circuits

by HIROMU TOMINAGA
in Tokyo

While guardian societies have been active preventing children from "playing hooky" at theatres during school hours, investigation by our Department of Education reveals that half of the urban primary school children are given opportunities to enjoy motion pictures at schools for instructive or amusement purposes.

The investigations report that 3,261 of the 20,939 primary schools are equipped with projectors. In cities, the average of schools so equipped is 51.2 per cent, in towns 20.3 per cent and in villages 0.9 per cent.

In secondary schools, including middle schools, normal and special schools, 714 of the 2,804 have film projectors.

Girls' and normal schools are much better equipped than middle schools for boys or young men, whereas special schools, technical, commercial and agricultural, are said to make less use of the motion picture. Almost 85% of high schools and universities can show pictures, for general study and for special research on the motion picture itself.

The Educational Department now is cooperating with leading producing companies to make films encouraging the national idea among the general public. The department recently called a conference of directors of the four large companies: Messrs. S. Kido of Shochiku, K. Ashida of Nikkatsu, I. Mori of Toho and O. Rokusha of Shinko. Attending from the Educational Department were Director Tanaka of Social Education Bureau, S. Shimizu of the Adult Education Bureau, and Superintendent Fuwa.

Arrangements arrived at by this conference follow:

Shochiku has taken charge of producing films featuring the cooperation of towns' and villages' educational organs and institutes for carrying out national policies.

Shinko handles production of films idealizing the manner of living in times of emergency. Nikkatsu is turning out films featuring the war materials made possible by the cooperation of the public, such as the utilization of waste products, whereas Toho is providing screen subjects depicting services rendered the public, such as to the families of soldiers.

The resultant pictures are two-reel subjects, each 500 meters in length.

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16mm. Films Increasing

The 16mm. film, is now winning popularity at motion picture theatres, but it is the subject of hot discussion at a number of rural theatres, particularly in newsreel theatres and houses showing a mixed program of cultural pictures and short subjects. A number of cinemas in Osaka, Kyoto and Kobe have started presentation of such shorts, with 16mm. projectors.

Now domestic manufacturers of 16mm. projectors, such as Nihon Koon Kogyo, Elmo and Arrow, have increased production activity, seeking to extend the market to major circuits. It is reported Nihon Koon has negotiated with Shochiku and Shinko, and that Shinko has signed for block purchase from the manufacturer.

Fuji Film has completed plans for large scale manufacture of 16mm. raw stock.

It is now expected that the 16mm. projectors will be used for features, particularly in smaller theatres.

Shochiku is reported contemplating reduction of 35mm. films to 16mm. for theatres from which only low rentals can be expected.

Shirokiya, one of the leading department stores in Tokyo, has opened a film theatre under the management of its new subsidiary company, Toa Kogyo, Ltd., on the seventh floor of the main building at Nihonbashi, Tokyo. The theatre, established with paid-up capital of 250,000 Yen(has J. Yamada, the managing director of the Shirokiya store, as president of the new theatre company.

According to Y. Miyairi, managing director of Toa Kogyo, ten similar cinemas are being established in Tokyo, as subsidiaries.

As no one is allowed to build a new cinema in Japan under the present regulations, establishment of such cinemas by utilizing the upper stories of department stores is attracting considerable attention.

"WAVE" HONORED AT DEMOCRACY DINNER

A letter of commendation signed by G. Vazquez Vela, secretary of public instruction of Mexico, was presented to Paul Strand at a dinner given by the Committee for Pan-American Democracy Wednesday night in New York, in honor of Mr. Strand's film, "The Wave," which was released in 1937. The picture, concerning the life in a Mexican fishing village, was called largely responsible for the formation of Frontier Films, a non-profit organization making American documentary films, of which Mr. Strand is president.

The Committee, sponsoring the award, is headed by Gardner Jackson, of the Labor Non-Partisan League. Its membership includes Franz Boas, anthropologist; Ruth Benedict, Columbia University professor; David Efron, professor at Sarah Lawrence College, and George Soule of the New Republic. The intention of the Committee is to combat Fascist propaganda in South America, and to this end they will organize a group to attend the Montevideo conference March 20th, will participate in an artists' congress in New York during the World's Fair, and may issue a magazine.

Rosenberg Joins RKO

Joe Rosenberg has left National Screen Service in Omaha to join the RKO sales staff there, filling the vacancy created by the departure of Fred Horn to Grand National's Omaha exchange as manager. Mike Roth succeeds Mr. Rosenberg at National Screen.

Field Unit Will Handle Rogers Drive in April

Will H. Hays, president of the Motion Picture Producers and Distributors of America, who was guest at a luncheon given last Friday by Major L. E. Thompson, RKO, to the trade press, at the Rockefeller Center Luncheon Club, approved the plans outlined by Mr. Thompson, covering this year's campaign to observe the Will Rogers "National Theatre Week," in major circuit and independent theatres throughout the United States, for one week, beginning Thursday, April 20th.

Field Organization

Exhibitors will be enrolled through a field organization, paralleling the exchange system. The organization will be headed by Major Thompson, chairman, and A. P. Waxman, director of the campaign, who will have 32 branch managers as field contacts to enroll exhibitors.

Each exchange center will have a branch manager, who will be designated as a zone chairman. Serving on the zone chairman's committee will be the branch managers of all the other distributing companies in his territory. Each zone chairman's committee also will include representatives of the five major circuits, leading independent exhibitors, executives of local Variety Clubs, newspaper editors, and local trade paper representatives.

Exhibitors will be classified in two categories; to run an all-star short subject, which will be provided gratis, and take audience collections; or to make contributions based on theatre capacities.

Proceeds to Hospital

The proceeds from this year's campaign will be devoted to the maintenance of the Will Rogers Memorial Hospital, at Saranac Lake, New York; its kindred philanthropies, maintained for the needy of stage and screen; and for the aid of local institutions, specializing in the care of handicapped children.

In connection with the aid to handicapped children, $50,000 already has been appropriated by the Will Rogers Memorial Commission, for allocation to local chapters of the Infantile Paralysis Foundation. Additionally, $50,000 has been earmarked by the Will Rogers Memorial Commission, to aid in the national work of the Infantile Paralysis Foundation. This additional sum will be made available following this year's observance of Will Rogers National Theatre Week.

Charter New Company

European News and Film Company, Inc., has been chartered to produce, sell and transact in motion picture film. Capital stock set up is valued at $10,000. Directors are Israel J. Beck, Edward Marks and Mildred Doelle, of Freeport, N. Y.

A. M. Gundlefinger, vice-president of Cinecolor and its technical director, is experimenting with a new high speed bi-pack color film, which he says, is four times faster than the present film of that type.

George Friedel, for two years booker at the 20th Century Fox exchange in Kansas City, is now head booker in Oklahoma City. He succeeds W. T. Clark, resigned.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE line of standees in the foyer of the Skouras-Fox theatre at Hackensack, New Jersey, was unusually long the other evening. A young man stepped out of it, turned to Harry Fuchs, the manager, and said: "Sir, when I purchased my ticket, I asked how long it would be before I could get a seat inside, and the usher told me: 'In a little while.' Well, I have been waiting a long while to get in. Just what does 'a little while' mean here, anyway?"

Mr. Fuchs eyed the young man solemnly. "That depends," he said, "on many things. A little while for you, because you are a young man, may be a day, a week, a year. For me, since I am growing old, it would be a relatively shorter time. My life expectancy, the ratio of the involved wait to the duration of my career, enter into the problem. And this itself raises the interesting question of relativity. A little while on earth, in its 365-day space frame, might be the infinitesimal fragment of an instant on some greater astral body or an unending epoch on a lesser. It is like the question 'What is a sound?' or 'What is sight?' If a room be full of the rarest jewels on earth and there be no one there to see them, that room is, according to many scholars whose philosophies defy contradiction, quite empty. If a symphony be played in a desert and no one is there to hear, there is no sound. And so when you ask me what the usher meant by 'a little while,' great vistas of thought open up before us."

The young man said that he would wait.

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Senator Matthew Neely, Democrat from West Virginia, took time off the other day from making preparations to bring the motion picture industry and the public before his Congressional committee for hearings on his film block booking bill, to have the Senate pass a resolution to pray more often. Previously, the Senators only prayed occasionally while in session. Senator Neely wants them to start with prayers every day.

If the Senate Chaplain, instead of leaving the Senate Chamber every day right after prayer, stayed around a while and listened to some of the Senators, he'd find out why they need more prayers.

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Walt Disney's scene from "Snow White" has finally been hung in the Metropolitan Museum of Art. The ritual witnessed the addition to the Museum of the Disney cartoon which shows the two big, black vultures perched ominously on a bough, also lace flounces of the Louis XIV era, two Buddhist altar pieces of the Wei dynasty, three samples of early French silver, a fragment of a prehistoric Egyptian monument and pieces of an Etruscan chariot which was found in a grave in Italy.

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Then there's Neal O'Hara's story about the Mrs. Newrich who went into a Broadway music store and asked for a piece of music for her little girl, who is learning to play the piano.

"Here's 'Twilight' for 25 cents," responded the clerk. "Will that do?"

"Oh, she's further along than that," replied Mrs. Newrich. "Why last week she played a piece that cost 50 cents. Haven't you got something for 'bout a dollar?"

Leonard Lyons, in his "Lyons Den," N. Y. *Post*, chuckles over the Vincent Prices and their amusing predicament which started when Mr. Price, movie actor and portrayer of Prince Albert in Helen Hayes' "Victoria Regina," started from home to attend the Prince Albert Ball at the Waldorf-Astoria on Park Avenue. He had to rush from his apartment, and so his wife, Edith Barrett, followed a few minutes later. She entered a cab and told the driver: "Go down Park Avenue until you see a gold coach drawn by four white horses." The driver obliged without a murmur and actually overtook the gold coach in which "Prince" Price was riding. The actor proceeded to pay the cabbie and then the driver confessed: "When the lady gave me her instructions, I wasn't heading for any gold coach and four horses. I was heading her straight for the psychopathic ward of Bellevue Hospital."

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Of all the freak stunts used by theatre managers to attract patronage, Ed Siegal, of the Freeman theatre in the Bronx, New York, has one that is at least fantastically imaginative.

The essence of his act is to heap all manner of personal indignities and embarrassments upon volunteers from the audience. Each indignity commands its cash price. Ed calls it "A Fun and Laff Festival"—and it's some fun.

Calling patrons to the stage, he has their hair cut off, bald, and pays them $2. The loss of a trouser leg—scissored roughly by Siegal himself right on the stage—is worth the same price. All women with runs in their stockings are invited to the footlights to compete, by means of public measurement, for a $1 prize for the longest run. Sartorial mayhem continues as Manager Siegal cuts the tie from the neck of a volunteer, who gets $1 for this indignity. Excision of a woman's high-heel is performed by willing victims with hammer and chisel. Their reward for spoiling a pair of shoes, one dollar.

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The word "SEX" cannot be used in Tampa newspaper advertisements to publicize "sex films." So the Broadway theatre down there bought space for "Race Suicide" and played up in very large type the first three letters of "SEXational."

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Drew Pearson-Robert Allen, political news writers, send along from Washington a story about John Balderston, crack news man who turned playwright, went to Hollywood, saved his cash, gradually bought three houses for investment purposes.

One house Balderston fitted out for the upper-class Hollywood renter, complete with family portraits brought from England. The second he fitted out for the lower middle-class rentpayer, and the third for the Hollywood under-privileged.

Mr. Balderston has just rented the third, the under-privileged house, to Samuel Goldwyn's new vice-president, Mr. James Roosevelt, son of the President of the United States!

Five hundred dollars weekly salary must be "under-privileged" in Hollywood.

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Mr. Alfred Finestone now carries with him a full-fledged rabbitt's foot while reporting for *Motion Picture Daily*.

AMERICAN motion picture companies and the motion picture stars they employ have for years basked in the glory of the thought that in Paris, at least, streets are named after them. We shall see.

No cinema star is more popular in Paris than charming Claudette Colbert—born Mlle. Chauchoin in the same city. One would not be surprised, therefore, to find a street sign reading "Rue Colbert" in Paris. But is it indeed Claudette la jolie who is commemorated in this street down near the National Library, neighboring the rue Richelieu, where in other days great nobles and prelates held individual courts in private mansions which kings envied? Or is it rather—as indeed seems to be the case—another Colbert, finance minister to Louis XIV, who built himself one of those mansions there? His home has disappeared, his name and street remain.

The Parisians have also honored their adored Charlot, as they call Charlie Chaplin; it is hard to find a month in which there is not an old "Charlot" film playing somewhere in Paris. So the "Rue Charlot" would seem to be undoubtedly for him, down in an old, old quarter which was extremely elegant in the 18th century, and which is now the center of the jewelry trade. Unless, of course, it was named for one Claude Charlot who built houses in this narrow street as early as 1627.

"Marie-Claire", the French magazine, finds us also a "Rue Taylor", commemorating Robert Taylor. Unfortunately he has a dark little, dingy street, which begins in an arcade, underneath a house, not far from the famous grande bouvelards and one of the only two monumental gates of Paris still left standing, the Porte St. Martin. But Robert will have to dispute his street with a Baron Taylor, who just a century ago was administrator of the Comédie-Francaise, director of Fine Arts and founder of the famous Society of Men of Letters.

René Duvivier, who has directed so many outstanding successes, (French) has his "Rue Duvivier" near the Ecole Militaire and Champs-de-Mars. It is a little street, short and lined with unprententious shops. It dates from 1848, but the other Duvivier was a general, hence his street near the Military School.

And handsome Jean Murat, who has turned so many pretty feminine heads as he plays the screen lover, has the most noble boulevard of them all, the "boulevard Murat" which begins at the Seine, and runs along the Parc des Princes in Auteuil to the race track. Here rise some of the most exclusive and handsome modern apartment houses of Paris, fitting tribute to the actor—but, also to Joachim Murat, King of Naples, who from simple beginnings rose to marry Caroline Bonaparte, the Emperor's sister and fell, as the Emperor fell, from his glory, to be shot.

And there's a street for the round and amusing French comic George Milton, a street in Montmartre, climbing gently uphill —but named for an English poet, dead some time, who wrote the great "Paradise Lost"!

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The movies' Frank Buck might well have influenced the Youngstown, Ohio, Radio Hospital Company to adopt the slogan: "Bring 'em in Dead. Take 'em out Alive."

Comerford Will Continues Walker As Circuit Head

by JOSEPH POLLEY
in Scranton

The personal property of M. E. Comerford, late owner of the large circuit of motion picture theatres in Pennsylvania and New York, was valued at "over $100,000" in his will, filed for probate last Thursday.

Additional Holdings

The will provides that Frank C. Walker, a nephew of Mr. Comerford and national treasurer of the Democratic Party, is to have full power to continue and manage the extensive Comerford interests. (Picture on page 10.)

Mr. Comerford, who died February 1st in Jackson Memorial Hospital, Miami, Fla., also held title to numerous properties and parcels of land. His real estate holdings, included as part of his personal property valuation, were valued at over $10,000."

The will, filed at the office of the register of wills, Thomas A. Quinland, was executed on July 27, 1934. It was handled by Attorney C. P. O'Malley, of the law firm of O'Malley, Hill, Harris & Harris.

Two of the principal beneficiaries preceded Mr. Comerford in death. They were his brother , Andrew Comerford, and his nephew, M. B. Comerford, who was a leading executive in the farflung Comerford enterprises, which included a hundred theatres.

The other principal beneficiaries are Mr. Comerford's widow, Margaret Comerford, and his daughter, Marial Comerford Friday, wife of Attorney Thomas Friday, both of Scranton.

Allocation of Estate

Mr. Comerford, who was the son of a Plymouth, Pa., mine worker, and was in his 71st year at the time of his death, had allocated his estate as follows:

In addition to an outright bequest of $5,000 to be paid her immediately, to Mrs. Comerford was bequeathed one-third of the residuary estate, also the Comerford residence in Scranton together with all its furnishings, personal property and automobiles owned by Mr. Comerford.

Marial Comerford is to receive real estate at 116 South Hyde Park Avenue, West Scranton, which consists of a lot and two dwellings, and is to have a one-ninth share of the residuary estate.

Mr. Comerford had directed that all his shares of stock in the Penncom Corporation be devised to his nephew, Frank C. Walker, vice-president and general manager of Comerford Theatres Company, and the late Michael B. Comerford, who formerly held the position now occupied by Mr. Walker.

Michael B. Comerford, who was vice-president of the company for 15 years, died on Dec. 2, 1935, of injuries incurred in an automobile accident on the Scranton-Daleville Highway.

Stock to Be Sold in 15 Years

The will provides that the stock be sold at the end of 15 years and the proceeds paid into the residuary estate for distribution to the residuary legatees. The trustees are empowered, if they deem it wise, to dispose of the stock prior to the expiration of the 15-year period.

Mr. Comerford's nieces and nephews are to benefit substantially by his will. He directed that a one-ninth share of the residuary estate be awarded, share and share alike, to his nieces and nephews who are children of his deceased sister, Ellen Comerford Walker. A similar share is to be divided among the nieces and nephews who are children of Mr. Comerford's other deceased brother, Patrick J. Comerford.

A one-ninth interest is also to be divided, share and share alike, to the nieces and nephews who are children of Mr. Comerford's deceased sister, Mary Comerford Collins.

One-ninth shares in the residuary estate also were bequeathed to a brother, John Comerford, Los Angeles, Mr. Comerford's only surviving brother, and to Mr. Comerford's sister, Margaret Carey, of Scranton, the only surviving sister.

Annuity Provided

Mr. Comerford bequeathed a monthly annuity of $125 to his brother, Andrew, who died less than six months ago in Los Angeles, after the will was executed.

The will contains a clause wherein Mr. Comerford stated that while he anticipated "no obstruction to the amicable administration of my estate, any beneficiary of the will who contests its validity will be divested of benefits and his or her share paid into the residuary estate.

Frank C. Walker, as executor (Mr. Walker and the late Michael B. Comerford had been named executors) was empowered to name a substitute trustee for the Penncom stock trust fund administration in the event of the other trustee's death and was authorized to convert any of the real estate or personal property into cash at discretion. Mr. Walker, under the will, is given full power "to continue and manage my business." Mr. Walker is now a resident of Scranton.

The will was witnessed by Attorneys Nathaniel H. Cowdrey, Edward W. Warren and Reese H. Harris, all of Scranton.

Other Bequests

Bequests also included:

"To my nieces and nephews, children of my deceased sister, to wit: my niece, Katherine Walter Cotter, of New York City; my nephew, Thomas J. Walker, of Butte, Mont.; my niece, Molly W. Graves, of Nelson, British Columbia; my nephew, Frank C. Walker, of New York City; my niece, Nell Walker Gaul, of Butte, Mont.; my niece, Margaret P. McCarthy, Boston, Mass., a one-ninth share of my said residuary estate to be divided among them, share and share alike, the issue of any said nieces or nephews who may predecease me to take the share which otherwise would have gone to its or their parent;

"To the children of my deceased brother, Patrick J. Comerford, to wit: my nephew, Michael B. Comerford, of Scranton; my nephew, John T. Comerford, of Wilkes-Barre; my niece, Katherine Comerford, of Scranton; my nephew, Thomas P. Comerford, of Scranton; my nephew, Joseph F. Comerford, of Scranton, and my niece, Helen Comerford Brennan, of Wilkes-Barre, a one-ninth share of my residuary estate to be divided among them, share and share alike, the issue of any of said nephews or nieces which may predecease me to take the share which their deceased parent otherwise would have received.

"To the children of my deceased sister, Mary Comerford Collins, to wit: my niece, Katherine Collins, of Scranton; my niece, Mae Collins Gibbons, of Scranton; my niece, Teresa Collins, of Scranton; my niece, Agnes Collins Allen, of Scranton, and my nephew, Thomas Collins, of Scranton, a one-ninth share of my said residuary estate, share and share alike, the issue of any of my nieces or nephews who may predecease me to take the share which otherwise would have been received by its parent or their parent."

Edward Cohen to Guayaquil

Edward Cohen, Twentieth Century-Fox manager in Ecuador, left this week on the Atenas for Guatemala, from where he will go to his headquarters in Guayaquil. He was in New York to confer with Walter J. Hutchinson, director of foreign distribution, and Sidney R. Kent, president.

U's "Mikado" Is Given Premiere at Toronto Uptown

by ALLISTER GROSART
in Toronto

"The Mikado," British-made color production of one of the most famous of the Gilbert and Sullivan operettas, had its North American premiere in Toronto last Thursday at the Uptown theatre (2,800 seats), and the management reports that both the opening day and following business was close to that of "Snow White," record-holder at the theatre. Grosses on the opening day and on Friday averaged $3,000 daily, and Saturday witnessed a sellout, business aggregating almost $4,000 on five performances.

U. S. Radio Tieup Sunday

Universal has distribution rights for the United States, Canada, South America and the Far East. It has had prints in the United States for some six or eight weeks, withholding selling here until it determined the line of merchandising to be adopted. Only this week did the company round out its plans for the U. S., and although a Broadway opening date here has not been determined, national advertising begins Sunday afternoon, when, through a tieup with RCA, the "Magic Key Hour" and 125 NBC "Blue" networks stations will broadcast selections from "The Mikado" and announcements of the Universal film.

Universal bought the rights to the first color feature ever made on the Gilbert and Sullivan operetta from General Film Distributors, the company's British affiliate.

The film was directed in London by Victor Schertzinger, with musical direction by Geoffrey Toye and a cast including the D'Oyly Carte players and chorus, and Kenny Baker, with music played by the London Symphony Orchestra.

Various British and American companies had been trying to obtain rights to film "The Mikado" for some ten years, it is said.

Grosses Compared

Comparing the "Mikado" opening day grosses with those of "Snow White," the manager of Famous Players' Uptown theatre in Toronto pointed out that while "Snow White's" income exceeded that of the Gilbert and Sullivan opening, the Disney cartoon opened at nine in the morning, whereas "Mikado" opened three hours later. The theatre declared that the opening gross exceeded the combined gross for the day of three other first run theatres in Toronto—and the temperature ran seven degrees below zero.

Highlighted by the "five stars" given by Roly Young in the Toronto *Globe and Mail*—"Snow White" is the only other film to get such a rating—"The Mikado" generally had a warm press reception on its North American premiere.

"The Mikado" opened the day following a reserved seat Toronto premiere of MGM's "Pygmalion" at Loew's and for that reason did not feature reserved seats. Special invitations were, however, sent out to notables, who were headed by Sir William Mulock, retired Chief Justice of Ontario; Sir Earnest MacMillan, conductor of the Toronto Symphony orchestra, and Reginald Stewart, conductor of the Promenade Symphony (summer) concerts.

Exploitation was confined almost entirely to newspaper feature stories, because, as Manager Jack Arthur explained, "the anti-Japanese feeling and the boycott of Japanese goods made merchandise tie-ups too risky to contemplate.

EXTRA! CAFE SOCIETY NEWS ★★★

GLAMOUR GIRL NO.1 WEDS REPORTER ON BET!

by Sonny De Witt

Cafe Queen Chris West took hersel[illegible] early this [illegible] courtship of a whirlw[illegible] exactly [illegible] minutes. However, the marriage did not [illegible] even that long, [illegible] mediately after the ceremony the bride went home to read the headlines about her sensational escapade.

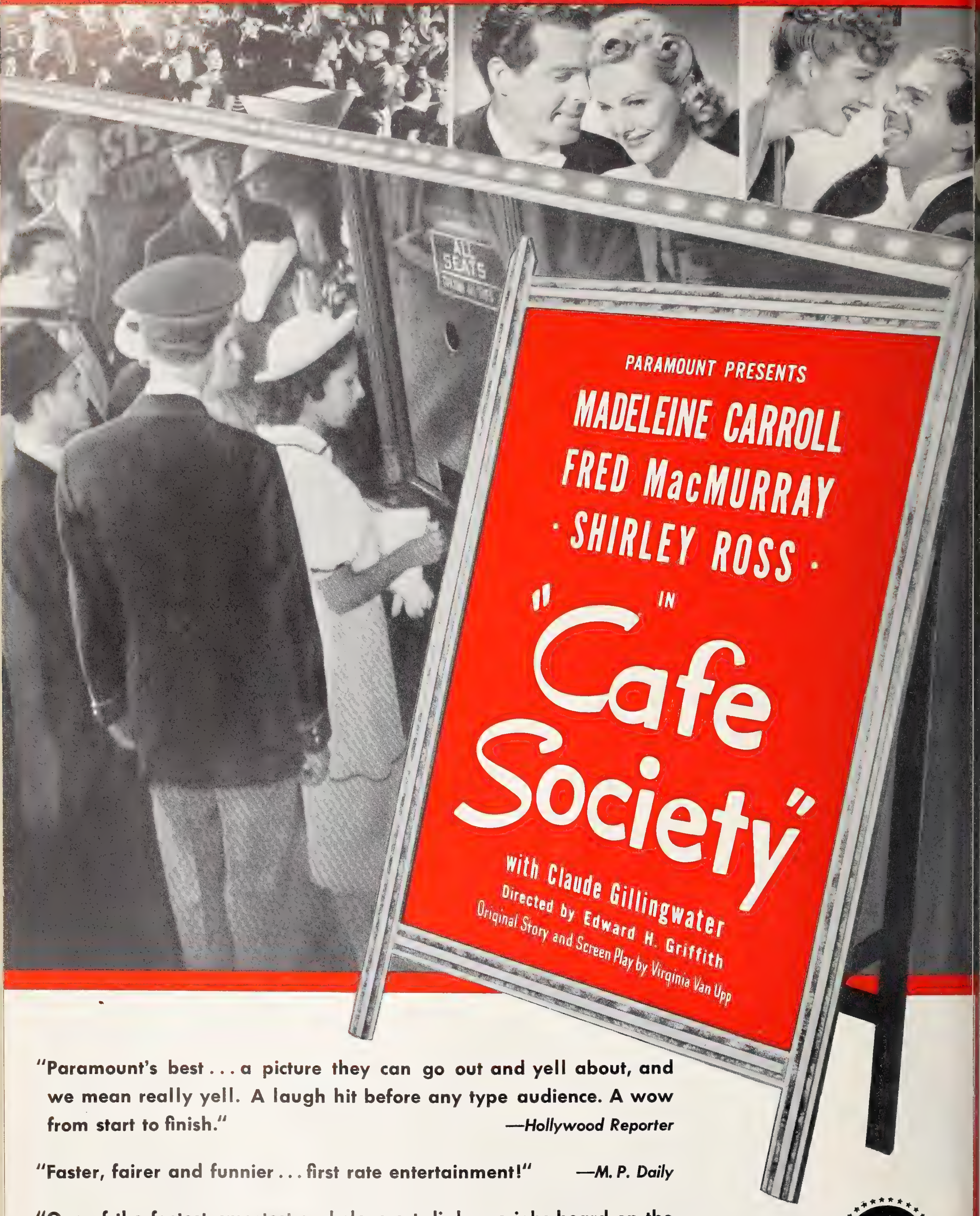
They love to *GOSSIP* about "CAFE SOCIETY"...

HOLLYWOOD'S $200,000 PARTY
The movies' "Cafe Society" is screwier than the real thing!
What have the CAFE SOCIETY gals got that I haven't got?
By Beth Browne, Night Club Cigarette Girl
A Plain Guy
FRED MacMURRAY
You've read about it . . . you've . . . now see it on the screen . . . the story of Cafe Society . . . "400" . . . lar, gay, romantic
Cafe

"CAFE SOCIETY"—The two best-publicized words throughout the nation today make the greatest picture title that has hit the screen in years. All America has read about it . . . and heard about it . . . and talked about it. Now Paramount comes across with *the screen's first story* of the glittering, glamorous, new "400" of the night clubs . . . and comes across with entertainment which, in the words of Film Daily, *"has what it takes to click big at the box-office!"*

Society
"IT'S NO CINCH BEING QUEEN OF CAFE SOCIETY!"
SOCIETY
"CAFE SOCIETY"
THE GAY, GIDDY GO
SOCIETY GLAMOUR GIRL WEDS REPORTER
BAUMANN'S FEBRUARY Sale
CIRCLE IN THE WO
Society
CAFE
SOCIETY
Southern Dr On Florid
CAFE SOCIETY SECRETS
Paramount Pictures

THEY'LL GO FOR PARAMOUNT'S "CAFE SOCIETY"!



PARAMOUNT PRESENTS

MADELEINE CARROLL
FRED MacMURRAY
· SHIRLEY ROSS ·

IN

"Cafe Society"

with Claude Gillingwater
Directed by Edward H. Griffith
Original Story and Screen Play by Virginia Van Upp

"Paramount's best . . . a picture they can go out and yell about, and we mean really yell. A laugh hit before any type audience. A wow from start to finish." —*Hollywood Reporter*

"Faster, fairer and funnier . . . first rate entertainment!" —*M. P. Daily*

"One of the fastest, smartest and cleverest dialogue jobs heard on the screen in a long time. Fresh, breezy, entertaining . . . never a let down from its fast-moving tempo!" —*Film Daily*

Paramount Pictures

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

New Directors

New blood has come in floods to every branch concerned in making pictures but one—the directors.

Pick up FAME for 1939, wherein, starting on page 299, is set forth the list of men (one woman is included) who have directed the Box Office Champions of the last several years. With only a few exceptions each name is well known. Each director has familiar tricks and characteristics.

One need but refer to MOTION PICTURE ALMANAC's biographies to acquaint himself with the personal and professional histories of the ace directors. Some were actors, assistant directors, stage directors and actors; a great many came from the most fertile field of director opportunity—the ranks of film cutters.

Picture trends give directors their opportunities and influence their selection. When the industry began to make pictures based on books and stage plays, experienced stage directors were chosen. When the "continental touch" was deemed the thing, Ernst Lubitsch and Josef von Sternberg were among its banner bearers. The more modern "Continental touch" has brought such European importations as Henry Koster and his producer mentor, Joe Pasternak, Anatole Litvak and Fritz Lang.

In the past year or so a couple of "sensational find" directors were made, Garson Kanin and Harold S. Bucquet.

Mr. Kanin started out to be a musician, turned to stage acting. A student, then a member of the American Academy of Dramatic Arts, he became associated with George Abbott as production assistant and directed a few plays. He signed with Samuel Goldwyn and sat it out. Moving over to RKO-Radio, he turned out one of the 1938 surprise pictures, "A Man to Remember." "Next Time I Marry" and "The Great Man Votes" followed.

Mr. Bucquet started as a picture extra, was a set designer, assistant director, test director and short subjects director with the Chic Sale and other units at MGM. He became a feature director with "Young Dr. Kildare" and is to direct all the pictures in this series.

Both Kanin and Bucquet are in debt to the brothers Barrymore for their present standing. Lionel arose from a sick bed, took to a wheel chair all the way through "Dr. Kildare" to help his friend Bucquet. When Kanin was a little timid about directing the great John Barrymore in "The Great Man Votes," John in his forceful way told Kanin to order him around as he would the most amateurish extra.

All studios are building up their director reserves, RKO-Radio and MGM more actively than the others. At the Culver City plant, Leslie Fenton, actor, and short subject director, has been assigned to direct "100 to 1." European-trained Reinhold Schinzel has turned in "Rich Man, Poor Girl" and completed "Ice Follies of 1939." Robert Sinclair, former New York theatre stage manager, production aide and director, came to MGM via the Selznick International and Mervyn LeRoy-Warner units. He directed "Dramatic School." His New York contemporary, A. Sylvan Simon, made four for Universal before he directed "Four Girls in White" for MGM. William Thiele came from Europe, saw service at 20th Century-Fox and Paramount, then made "London by Night" and "Beg, Borrow or Steal" for MGM. Another European importation, Gustav Machaty, is directing "Within the Law."

AWARDS FOR HISTORICAL FILMS

Revealing that the Julius Rosenwald Foundation is studying motion pictures as an educational medium, Dr. Edwin R. Embree, president, is in Hollywood making a survey of historical films now in production or recently completed.

Dr. Embree said that the Foundation is particularly interested in films such as "Union Pacific," "Gone with the Wind," "Juarez" and others which take for their substance events of American history.

Dr. Embree indicated that one possibility is the establishment of an annual award for the best motion picture dealing with an historical subject.

RKO-Radio has three candidates eager to emulate Kanin's success. Short subjects provided the training for Leslie Goodwin before he was assigned to "Crime Ring." "Picardy Max" is his present stint. P. J. Wolfson has four novels to his credit, and alone or in collaboration, ten photoplays. He turned director and will handle "Boy Slaves." Jack Hively, graduate of the cutting room, directed "They Made Her a Spy," and "The Second Shot" is his second.

Columbia's John Brahm is from a noted German theatrical family. He directed "Broken Blossoms" when it was produced in London. Coming to America, signing with Columbia, he made "Counsel for Crime," "Penitentiary," "Girl's School" and the current "Let Us Live."

Gordon Douglas, from acting, turned to assistant director of the "Our Gangs" at Hal Roach studio. His first as a director, "Bored of Education," won an Academy award. He moved into feature duty with "It's Spring Again."

Run of the Mill

With an exception or two, the eleven pictures started in the past week and the six finished are run of the mill material. The big pictures now in work will be completed within a week or two. About the first of March, the the tax appraisers start coming around.

MGM started two productions. "Calling Dr. Kildare" went before the cameras with Lionel Barrymore, Lew Ayres and Lorraine Johnson in the leads. The cast of "One Hundred to One" only has Melvyn Douglas this far. Leslie Fenton is to direct.

Ritz Brothers Return

Two pictures were given the "go" signal at 20th Century-Fox. Postponed when they rebelled, "The Gorilla" got going when the Ritz brothers repented. Bela Lugosi, Anita Louise, Lionel Atwill, Patsy Kelly, Edward Norris and Wally Vernon comprise the supporting troupe. The second picture, "Police School," will feature Jane Withers.

Warners also started two pictures. "Gantry the Great" will star an almost blind horse, with James McCallion, Edith Fellows and Frankie Darro. Marie Wilson, Frank Faylen, Gloria Dickson, Dennis Morgan and Larry Williams will be seen in "Waterfront."

Paramount put "The Magnificent Fraud" in work. Lloyd Nolan, Akim Tamiroff, Patricia Morison, Steffi Duna and Barbara Pepper are the principals.

Columbia's "Blind Alley" will present Ann Dvorak, Marc Lawrence, Melburn Stone, Ann Doran, Melvyn Cooper and Marie Blake.

"Lone Star Bullets," a "Three Mesquiteers" feature, started at Republic, with John Wayne, Ray Corrigan, Max Terhune, Ruth Rogers, Doreen McKay, Tom Tyler and Kermit Maynard.

RKO-Radio started "Sorority House" with Ann Shirley and James Ellison definitely assigned to the lead roles.

Monogram began "Streets of New York," with Jackie Cooper, Martin Spellman, June Martel, Dick Purcell and Robert Emmett O'Connor.

Wallace Beery Starred

MGM's "Sergeant Madden" potentially is the most important of the completed pictures. Wallace Beery is the star. Alan Curtis, Tom Brown, Lorraine Johnson, Marc Lawrence, David Gorcey, Marian Martin, Ben Welden, Horace MacMahon, Fay Holden and Etta McDaniels also will be seen.

Universal wound up two pictures. "Risky Business," a remake, will present George Murphy, Dorothea Kent, El Brendel, Grant Richards, Stanley Hughes, John Wray, Pierre Watkin, Ben Taggart and Leon Ames. Principals in "Mystery of the White Room," formerly titled "Murder in the Surgery," are Bruce Cabot, Helen Mack, Constance Worth, Joan Woodbury, Don Porter, Mabel Todd, Tom Dugan, and Tommy Jackson.

"Prairie Nights" finished at Columbia. Charles Starrett and Iris Meredith are the stars, supported by Dick Curtis, Bob Nolan, Hank Bell, Ed LeSaint and Sons of the Pioneers.

RKO-Radio finished "They Made Her a Spy," in which the principals are Sally Eilers, Allan Lane, Fritz Leiber, Peggy Shannon, Alec Craig, Leona Roberts and Jonathan Hale.

Monogram finished "Trigger Smith." Jack Randall, Frank Yaconelli, Dennis Moore, Bobb Clark, Warner Richmond and Joyce Bryant will be seen.

Edington Making Four Yearly for Universal

Harry Edington, producer, in New York last week to "look over" Broadway production and talent, will start work in May on the first of his four features this year for Universal. It will be "Atlantic Cable," the script of which is being prepared by Denison Clift, in London. Two more will follow immediately, "Paris Streets," and a South Seas drama, the title of which has not yet been chosen.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Little Princess

(20th Century-Fox)

Shirley Temple in Full Color

This is, above all else, the first Shirley Temple vehicle to come to screen since independent exhibitors participating in the MOTION PICTURE HERALD and FAME annual poll named her the leading Money-Making Star of 1938. It is likewise her first picture photographed in full color.

These two box office circumstances would seem to set the film apart from all contemporary attractions, in the exhibitor's exploitation plannings, yet these are by no means the only circumstances established by Darryl F. Zanuck for profitable mention by showmen.

Miss Temple's supporting cast is nameful beyond precedent. It offers the oncoming Richard Greene, well up in recent fan popularity surveys, as a clean-limbed young Britisher carrying the love interest, a simple but adequate one, with Anita Louise as the beauteous and somewhat persecuted young woman of his affections. It offers Ian Hunter as the star's father, from whom she is parted early in the picture and with whom she is reunited in the happy ending, and it offers Arthur Treacher, again, as her towering and, this time, comic friend-in-need. It presents Mary Nash as the harsh personality untouched by the child's charm, a necessary factor in any Temple story, and Cesar Romero as a Hindu manservant capable of achieving seeming miracles in the Little Princess' behalf.

Perhaps even more importantly, the picture presents Sybil Jason as a boarding-school slavey, who is the Little Princess' friend, and gives Miss Jason enough footage and emphasis to turn in a distinguished performance of her own. If there were need of proof that Miss Temple is genuinely entitled to her leadership in the junenile starring division, the fact that Miss Jason's stunning portrayal does not overshadow Miss Temple's would supply that proof.

The story of the picture, based on Frances Hodgson Burnett's novel of the same name, is widely known. The screen play by Ethel Hill and Walter Ferris is a reasonably direct adaptation. As directed by Walter Lang, it ranges from orthodox narrative, soundly appealing to adults, to shamelessly fabricated hokum delicious to juvenile eye and ear. Logic, cause-and-effect, time-equations and prosaic considerations in general kind are tossed overboard at various points in the late stretches of the picture, but by then nobody—if the preview audience may be taken as representative—cares about such trifles. The Temple charm has functioned, by then, to cushion improbabilities thoroughly, and the color-process by then has applied a high, deep gloss completely concealing lose story ends.

The early portion of the picture is strong in family appeal. The Little Princess' father places her in a boarding school to await his return from the Boer War, and their farewell is an acting triumph for both players. (Speaking for one father and his 12-year-old daughter who sat alongside, this sequence is a heart-wringer.) As the story goes, word is received that the father has died in action, whereupon the stern boarding school mistress reduces the child from student status to that of slavey. Unwilling to believe that her father is dead, the little girl runs away from the school to a nearby hospital, where she looks for her father among the injured soldiers returning from the front. She narrowly misses finding him several times (a la "Heidi") but Queen Victoria, visiting the place, aids her in her search, which is ultimately successful. (The suspense created by these narrow misses had the children present audibly excited.)

Midway in the picture a dream sequence presents Miss Temple and the principals, plus ballet, trumpeteers, soldiers, and so on, in a rhymed fantasy and ballet, an eye-filling and independently charming interlude.

Previewed at the Carthay Circle theatre, Hollywood, to a distinguished and experienced professional audience which earnestly applauded a number of individual sequences.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Gene Markey, associate producer. Directed by Walter Lang. Screen play by Ethel Hill and Walter Ferris. From the novel by Frances Hodgson Burnett. Words and music of "The Fantasy" by Walter Bullock and Samuel Pokrass. Ballet staged by Ernest Belcher. Dances staged by Nicholas Castle and Geneva Sawyer. Photographed by Arthur Miller and William Skall. Technicolor director, Natlie Kalmus; Associate, Morgan Padelford. P. C. A. Cerficate No. 4712. Release date, March 17, 1939. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST

Sara Crewe	Shirley Temple
Geoffrey Hamilton	Richard Greene
Rose	Anita Louise
Captain Crewe	Ian Hunter
Ram Dass	Cesar Romero
Bertie Minchin	Arthur Treacher
Amanda Minchin	Mary Nash
Becky	Sybil Jason
Lord Wickham	Miles Manda
Lavinia	Marcia Mae Jones
Queen	Beryl Mercer
Jessie	Deidre Gale
Ermengarde	Ira Stevens
Mr. Barrows	Eily Malyon
Cook	Emily Malyon
Attendant	Clyde Cook
Bobbie	Keith Kenneth
Grooms	Will Stanton Harry Allen
Doctors	Holmes Herbert Evan Thomas Guy Bellis
General	Kenneth Hunter
Colonel	Lionel Braham

The Renegade Ranger

(RKO Radio)

Western

In this fast paced western melodrama with a Texas locale, all the usual ingredients are found, with a fiesta thrown in for good measure. The characters are a Texas Ranger, a girl wanted for murder, a dishonorably discharged ranger, a crooked politician and sundry lesser folk.

George O'Brien is the star. The girl is Rita Hayworth and in support are Tim Holt, Ray Whitley, Lucio Villegas and William Royle. The picture was produced by Bert Gilroy and directed by David Howard from a screen play by Oliver Drake.

"Jack Steele," a captain in the Texas Rangers, and "Larry Corwin," a private, are buddies until "Corwin" is discharged from the Rangers for fighting and blames "Steele." Meanwhile "Steele" is assigned to bring in "Judith Alvarez," accused of murdering a wealthy rancher. Posing as a roving cowboy, "Steele" is accepted in "Judith's" band of border renegades when he saves her life.

"Corwin" reveals "Steele's" identity, but he escapes and arrests "Judith." "Sanderson," a crooked politician and the actual murderer, has his men break open the jail and kidnap the girl. "Steele" and the renegades rescue "Judith" and arrest "Sanderson."

Reviewed at the Rialto theatre, New York. The male audience viewed the picture with attention.—Paul C. Mooney, Jr.

Produced and distributed by RKO Radio. Producer, Bert Gilroy. Directed by David Howard. Screen play by Oliver Drake. Story by Bennett Cohen. Musical director, Roy Webb. Photography by Harry Wild. Art director, Van Nest Polglase. Recorded by Hugh McDowell, Jr. Edited by Frederic Knudtson. P. C. A. Certificate No. 4521. Running time, 59 minutes. Release date, September 16, 1938. General audience classification.

CAST

Jack Steele	George O'Brien
Judith Alvarez	Rita Hayworth
Larry Corwin	Tim Holt
Happy O'Rourke	Ray Whitley
Juan	Lucio Villegas
Ben Sanderson	William Royle
Tonia	Cecelia Callejo
Rawlings	Neal Hart
Monte	Monte Montague
Idaho	Robert Kortman
Manuel	Charles Stevens
Hank	James Mason
Red	Tom London

I Was a Convict

(Republic)

Melodramatic Comedy

If your customers like a picture with as many possible entertainment ideas in it as there are articles displayed in a cut-rate drug store window, they'll discover it in "I Was a Convict." The whole inventory is in the 63 minutes, melodrama, romance, comedy, semi-mystery, action, excitement and adventure. Nobody sings or dances, but virtue triumphs over dishonesty.

Convicts "Ace King" and "Missouri" plan to kidnap "Harrison," tax-dodging prisoner, after the three are released, and hold him for ransom. Jail-birds "Rocks" and "Matty" have a similar idea. Warfare breaks out between the two forces when the parties of the first part frustrate a jail break plotted by the second. Upon release, "Harrison" announces to his snobbish relatives and business manager that he is going to take his fellow ex-convicts into his business. Only daughter "Judy" is sympathetic to the plan and thereby the way is paved for romance between her and "Ace." "Ace" and "Missouri" use the same tactics beer barons applied to speakeasy proprietors, during prohibition days, to hold

(*Continued on page* 44)

'hey were put to the test in 28 great engagements and they're box-office darlings!

NORMA... *who became a woman in white because "nurses meet men!"*

GERTIE... *she just wanted to eat.... regularly!*

PAT... *who dreamt glorious dreams of service to humanity!*

MARY... *who sought to win a career for a baby son she loved more than life!*

4 GIRLS IN WHITE" IS THE SHOWMAN'S DELIGHT!

ecause—its 28 test engagements show box-office returns soaring to as high s 67% above average! With all engagements 21% better than average!

ecause — it has sock ad possibilities! Ogden, U., Scranton, Pa., Albany, I.Y., Asheville, N. C., bowled over the paying customers with lines like: NURSES CAN ALWAYS MARRY BECAUSE THEY MEET STRONG IEN WHEN THEY'RE WEAK"; "NO PRETTY NURSE EVER STAYS INGLE—RICH MEN PATIENTS SEE TO THAT!"; "NURSES MEET IEN!"; "LOVE SECRETS OF THE GIRLS WHO FEEL YOUR PULSE ND TAKE YOUR HEART!"

ecause—it lends itself to swell exploitation! Walla Walla stores offered ash to people who could find "4 Girls In White" shopping at their counters! Albany offered a free trip to World's Fair for best letter on "My Most nteresting Experience As A Nurse!" Dozens of street ballyhoos! A natural!

T IN THE BLACK WITH "4 GIRLS IN WHITE"!

(*Continued from page 42*)

"Harrison's" customers. Business booms. Then "Rocks" and "Matty" get out of jail and go after the "Ace-Missouri-Harrison" trio. The relatives, except "Judy," try to put "Harrison" in a sanitarium, but "Ace" kidnaps him in a friendly way. Police take up the trail and then "Rocks" and "Matty" hijack the kidnaping. In the customary thrill action finale, as cars and motorcycles roar up and down roads, "Ace" takes care of the hijackers. The interfering relatives are put in their proper places, "Ace" becomes general manager, wins the girl, and "Harrison" and his wife go on a long vacation.

All that happens is implausible and it is made to happen in an unconvincing way. But it does make for variety and diversity.

Previewed at the Forum theatre, Los Angeles. Audience interest was apathetic, consequently there is scant reason to give the production more than an ordinary exploitation campaign.—GUS MCCARTHY.

Produced and distributed by Republic. Herman Schlom, associate producer. Directed by Aubrey Scotto. Story by Robert D. Andrews. Screen play by Robert D. Andrews and Ben Markson. Gene Milford, film editor. Photographed by Edward Snyder. P. C. A. Certificate No. 5019. Running time, 63 minutes, when seen here. Release date: Not determined. General audience classification.

CAST

Ace King	Barton MacLane
Judy	Beverly Roberts
J. B. Harrison	Clarence Kolb
Mrs. Harrison	Janet Beecher
Missouri Smith	Horace MacMahon
Rocks	Ben Welden
Jackson	Leon Ames
Aunt Sarah	Clara Blandick
District Attorney	Russell Hicks
Matty	John Harmon
Evans	Chester Clute
Dr. Garson	Craufurd Kent
Dr. Craile	Edwin Stanley
Martin Harrison	Harry Holman

The Outsider

(Associated British)

Medical Melodrama

Without outstanding banner names but bearing as a sales aid a title with a box office record behind it, this modestly produced Elstree offering achieves a reasonable share of universal appeal. Few of the cast are known outside Britain, save George Sanders and Mary Maguire. The success of the earlier version and the poignancy of its theme would seem to be the immediate points of persuasion. It is less discursive than "The Citadel," though its dramatic pivot, the humane work of the non-registered medico, is exploited to even more determined effect.

The production plays up the pathos of a young girl, deprived by spinal disease of her full and free life, who pits her urge to live against the pessimism and academic rigidity of the medical profession. In cross-pattern are glimpses of the bright young things at work with bodies but without much display of mind. Ragatzy, the "outsider," as played by George Sanders, is etched as an egotistical, almost pugnacious character, with a touch of absent mindedness, but there is little acid in the contrasting of his efficient unorthodoxy with the pompous lack of compromise of his legitimate brethren. Many passages of the film are tuned to a sentimental key and the penultimate scene, when Ragatzy seems to have failed, should register its tensity and almost painful drama with a wide audience. The medical atmosphere is personal rather than professional, and the English flavour is not too acute for non-English audiences.

Sanders' performance as "The Outsider" is both sympathetic and natural, and should enhance his following. Mary Maguire has both sweetness and some ability to suggest silent suffering as the crippled girl. Though little, if at all, known outside Britain, Frederick Leister as her father, P. Kynaston Reeves as a thin lipped embittered surgeon, Edmond Breon in a miniature but vivid portrayal, Barbara Blair as Mary's romantic rival and Kathleen Harrison in low life characterization, register effectively.

Seen in a London preview theatre.—AUBREY FLANAGAN.

Produced and distributed by Associated British Pictures. Director of production, Walter C. Mycroft. Director, Paul L. Stein. From a story by Dorothy Brandon. Screen play, Dudley Leslie. Photography, Gunther Krampf. Settings, Cedric Dawe. Running time, 91 minutes. Adult audience classification.

CAST

Lalage Sturdee	Mary Maguire
Ragatzy	George Sanders
Wendy	Barbara Blair
Basil Owen	Peter Murray Hill
Joseph Sturdee	Frederick Leister
Sir Montague Tollemache	P. Kynaston Reeves
Dr. Ladd	Edmond Breon
Sir Nathan Israel	Ralph Truman
Dr. Hellmore	Walter Hudd
Mrs. Coates	Kathleen Harrison

Winner Take All

(20th Century-Fox)

Prize Fight Story

There are no great screen names in "Winner Take All," it's not a big budget picture, and it lacks spectacular production features, and so exploitation ingenuity must turn to the story in search of elements to quicken public interest, for it is an entertaining film for general patronage.

The picture is intelligently plotted and ably acted. It has love interest, serio-melodrama, comedy, action and excitement, blended in a fresh treatment.

The hero is a young fellow with a mighty sock in either hand. He falls for a fight manager's line which promises him fame and money. While winning a series of faked matches, he becomes romantically interested in a girl reporter. She suspects something is queer about the tyro-fighter's successes, but he doesn't wake up to the situation until he is beaten in a legitimate bout, and an Italian friend, who has been using fraternal order funds to bet on him, meets financial disaster. Thereupon the fighter turns over a new leaf. Placing himself under the girl's wing, he starts the comeback trail and wins the championship.

A briskly-moving story, "Winner Take All" has much entertainment for men and boys as well as a great deal to appeal to women.

Previewed at the Uptown theatre, Los Angeles. This patronage, which regularly is given the opportunity to see the first public previews of several major company secondary productions, evinced a liking for the picture.

—G. M.

Produced and distributed by Twentieth Century-Fox. Jerry Hoffman associate producer. Directed by Otto Brower. Screen play by Frances Hyland and Albert Ray. Original story by Jerry Cady. Nick DiMaggio, film editor. Photographed by Edward Cronjager. P. C. A. certificate number 4941. Running time 60 minutes when seen in Hollywood. Release date: April 21, 1939. General audience classification.

CAST

Steve Bishop	Tony Martin
Julie Harrison	Gloria Stuart
Papa Gambini	Henry Armetta
Muldoon	Slim Summerville
Mitchell	Kane Richmond
Walker	Robert Allen
Mama Gambini	Inez Pelange
Tony Gambini	John Pirrone, Jr.
Pantrelli	Pedro de Cordoba
Marie Gambini	Betty Grecco
Rosa Gambini	Eleanor Virzie

Panama Patrol

(Grand National-Fine Arts)

Spy Melodrama

Second in the series of cipher bureau stories which Fine Arts is producing for Grand National release, "Panama Control" is straight melodrama, embellished by Oriental spies and their designs upon Panama Canal fortifications. Like the first of the series, "Cipher Bureau," this presents Leon Ames in the role of the head of the government agency in Washington which has charge of decoding intercepted messages between foreign governments.

Opposite Ames is Charlotte Wynters, and in supporting roles are Adrienne Ames, Weldon Hayburn, Abner Biberman, Sidney Miller, John Smart, Donald Barry, Hugh McArthur, William von Brincken, Frank Darien and Paul McVey. Charles Lamont was associate producer and director. The original screenplay was by Arthur Hoerl, based on original characters created by Hoerl and Monroe Shaff.

"Waring," head of the cipher bureau, stumbles across an Oriental spy ring stealing the Panama Canal secrets. With the aid of his secretary, "Helen Lane," whom he intends to marry, and "Murdock," he traps them after a series of adventures.

The Orientals are identified as Chinese, both by language, described in the dialogue as a "Canton dialect," and their mannerisms.

Previewed in a Hollywood studio projection room.—V. K.

Produced by Fine Arts Pictures for Grand National release. A Franklyn Warner presentation. Associate producer and director, Charles Lamont. Original screenplay by Arthur Hoerl, based on characters created by Arthur Hoerl and Monroe Shaff. Executive manager, J. Samuel Berkowitz. Production manager, Irene Schreck. Photographed by Arthur Martinelli. Art director, Ralph Berger. Assistant director, V. O. Smith. Edited by Bernard Loftus. Musical direction, David Chudnow. P. C. A. Certificate No.5097. Running time, when seen in Hollywood, 70 minutes. Release date, not set. General audience classification.

CAST

Major Phillip Waring	Leon Ames
Helen Lane	Charlotte Wynters
Lia Maing	Adrianne Ames
Lt. Murdock	Weldon Hayburn
Arlie Johnson	Abner Biberman
Jimmy	Sidney Miller
Eli Maing	John Smart
Lt. Loring	Donald Barry
Lt. Everett	Hugh McArthur
Marlin	Wm. Von Brincken
Sam	Frank Darien
Baird	Paul McVey

Sky Pirate

(Monogram)

Melodrama

First in a projected series of pictures based on the Hal Forrest newspaper cartoon, "Sky Pirate" bids fair to create a vogue for "Tailspin Tommy" adventures. Built of the stuff which in numerous guises has proved time after time to be popular stuff, production concentrates on action and suspense. Thrills on ground and in air are highlights. Topical as an exploitation feature, "Sky Pirate" is also substantial entertainment with no meaningless folderols. First a juvenile feature because youngsters are the most consistent followers of newspaper episodes, the show also has much adult significance.

Timely because of currently breaking newspaper headlines, the film follows the trend which currently is proving profitable at the box office. Its plot concerns a valuable secret aerial military device and the United States Government.

The young woman whom "Tommy" loves idolizes "Captain Brandy" postwar barnstorming aerial stunter. Cloud scraping thrills in the opening sequences set the pace for the ensuing action. Years later "Tommy," aided by "Skeeter" and "Betty Lou," invents a radio controlled bomb dropping device. Agents of foreign powers kidnap the trio after the invention has been proved practicable. But "Tommy," "Skeeter" and "Betty Lou," preserving their secret in the face of terrifying pressure, make their escape. All preceding aerial thrills become inconsequential in a seaplane and landplace chase when renegade "Brandy," now penitent, crashes the pursuing plane. The fadeout is one of the most novel climaxes seen on the screen in years, as the character of the follow-up production is disclosed.

The appeal of this picture and the exploitation basis is thrill action. It may be expected that the film will interest the youngsters greatly, and convince adults that sound entertainment is not entirely dependent upon statistics, the number of dollars spent or the inclusion in a cast of a regiment of glamorous screen names.

Previewed in the Monogram projection room in Hollywood to a press audience which was unanimous that it was a good picture for audi-

(*Continued on page 47*)

SEC Studying Film Stock Deals

Possibilities that motion picture securities had been sold to institutional investors by negotiation, thus making unnecessary the formality of registering under the U. S. Securities and Exchange Act, are being investigated by the Securities and Exchange Commission for the Administration monopoly committee.

Questionnaires seeking information on the direct placement of securities of any type with institutional investors between January 1, 1934, and December 31, 1938, have been sent to 69 financial houses by Peter R. Nehemkis, special SEC counsel assigned to studies for the Temporary National Economic Committee.

The inquiry is said to be purely exploratory, and is part of a study of the floating of securities by negotiation with investors initiated as part of an investigation of insurance company policies which the commission undertook for the monopoly committee.

The latest move is not directed especially toward motion picture securities, but is a general inquiry asking for information as to any securities placed directly by financial houses. The Securities and Exchange Act requires registration of all securities offered the public, but does not cover securities sold by treaty, so that an issue placed, say, with an insurance company would not require registration.

Motion Picture Herald on January 7th reported transactions in film company stocks of officers and directors for 1938.

Meanwhile a series of transactions, ranging in volume from 100 to 8,500 shares, enabling the Chase National Bank in December to dispose of 14,600 shares of Twentieth Cenutry-Fox common stock, was reported by the Securities and Exchange Commission this week.

At the close of the year, however, the SEC semi-monthly summary disclosed, the bank was still holding a large block of the film company's securities—222,158 shares of common and 671,916 shares of preferred stock.

Only two other film stock transactions, both minor in nature, were reported by the commission, the disposition by Robert L. Gordon, New York director, of 400 shares of Trans Lux Corporation common, reducing his holdings to 500 shares, and the disposition by Isidor Frey, New York director, of 100 shares of Loew's common, reducing his holdings to 200 shares.

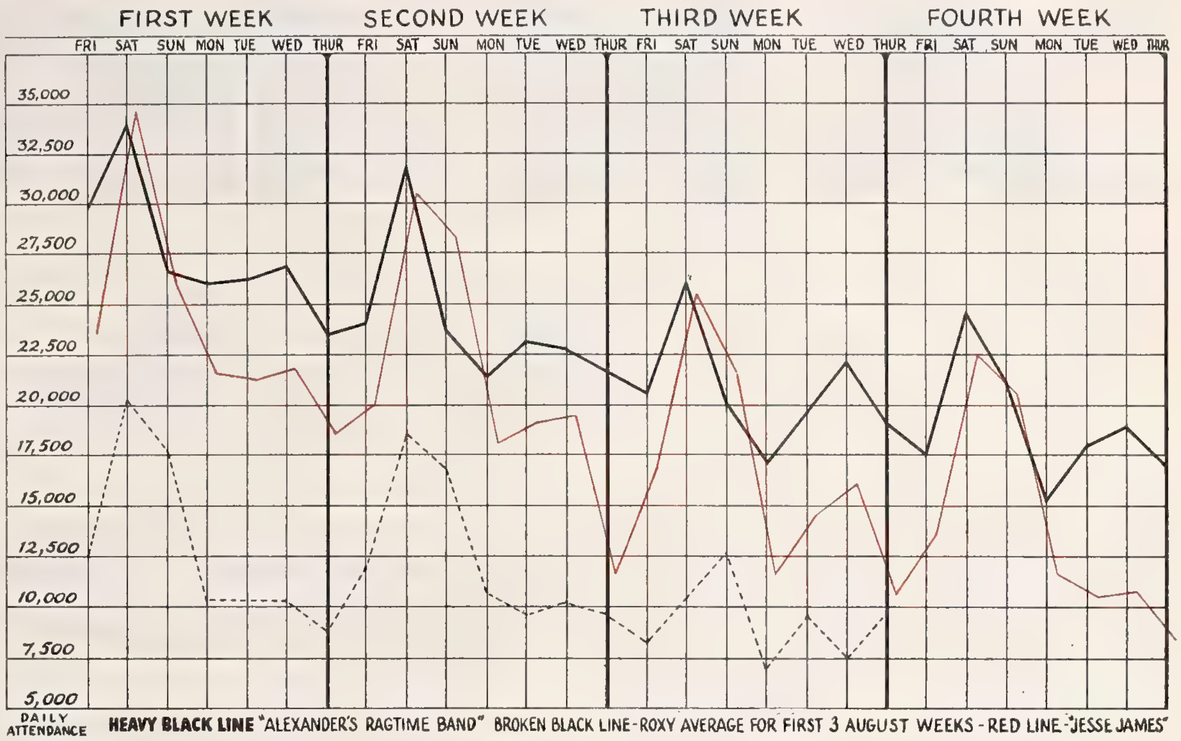
Kansas Variety Club Units

George Baker, newly elected head of the Kansas City Variety Club, Tent No. 8, has named the committee heads for the coming year, these being Earl Jameson, house; Senn Lawler, publicity; Harry McClure, entertainment; Sam Abend, finance; J. W. Lewis, bowling; Arthur Cole, charity; Charles Gregory, ways and means; Frank Hensler, initiation; Mr. and Mrs. Finton Jones, family night; Bill Warner, picnics; Finton Jones, kings-for-a-day; Tommy Thompson, golf and skeet; Harold Lux, and Robert F. Withers, games; Clarence A. Schultz, shows for shut-ins; Frank Hensler, Christmas bowling tourney; Charles Shafer and Frank Hensler, annual banquet; Douglas Desch, cinema club.

Spencer with Republic

Perry Spencer, formerly of Loew's home office publicity department, has been appointed director of publicity and exploitation of Republic exchanges at Atlanta, Charlotte, Tampa, New Orleans and Memphis.

93% "Jesse James" Holdovers



Both in attendance and grosses accruing, Twentieth Century-Fox Film cites its "Jesse James," of current exhibition, as a close second to its all-time box office performer, "Alexander's Ragtime Band," of last year. At its opening, at the Roxy, New York, "Jesse James" played to 450,000 admissions in four weeks, during the season's heaviest three snowstorms, besides rain and sub-zero weather. The chart shows the box office performance of "Jesse James" at the Roxy as it compares with "Alexander" and an average Roxy week.

This week the company's home office said that "Jesse" has been held over in 93 per cent of the theatres playing the picture to date—the largest number of holdovers in the company's history, nosing out "Alexander," this despite adverse winter, whereas "Alexander" enjoyed the balmy vacationist days of August.

In 11 large cities, "Jesse" so far has been held over for four weeks, and in 59 cities, it was held for three, and two weeks in 17 other places. Four-week playings include those in New York, Kansas City, Detroit, Dallas, Oklahoma City, Portland, Ore.; Salt Lake City, Richmond, San Diego, Long Beach, Cal., and Tacoma, Wash.

Television at California Fair

Visitors to the Golden Gate Exposition at San Francisco, which opened Saturday, will see home television demonstrated and have an opportunity to be televised themselves, according to officials of the Radio Corporation of America.

In the building which RCA has erected on the Exposition grounds is being shown radio facsimile to print news pictures and bulletins in the home, and other phases of radio.

Crane Wilbur To Direct Features

Crane Wilbur, former stage and screen star who in recent years has been a screen writer, has been given a new assignment as a director of feature length pictures by Warner Brothers. His first production is "Hero for a Day."

Bishell Leaves Post

Arthur Bishell, office manager for General Film Attractions' Seattle exchange, has resigned. He will open an office of his own to handle state rights and road show films.

Wykoff Editing Polish Picture

Alvin Wykoff, supervising director in charge of production for Polish Pictures, Inc., is in Hollwood putting final editing touches to "The Peasant's Wedding," first of four all Polish language films the company plans to make this year in color.

The films will be distributed in Poland and in Polish colonies in the United States and South America. "The Peasant's Wedding" was sponsored by the St. John Kanty Lyceum, Catholic diocese in Buffalo. B. Rostworowski, president of the company, wrote the original, with Burt McGregor doing the screen play. Most of the interiors were shot in Buffalo, with exteriors being filmed in Hollywood.

Record Music for Fair Film

The recording of all of the music and choral sequences for the New York, World's Fair film, which will be shown at the Perisphere, has been completed by RCA Photophone. A 55-piece orchestra under the direction of Andre Kostelanetz and a male chorus of 40 voices made the sound tracks in the Movietone News studio in New York.

"YOU CAN'T
AN HONE
in its First

RIVOLI, NEW YORK . . . Opened at Rivoli Theatre Saturday . . . By Sunday Night on way to house record for season. Will hold over for three weeks.

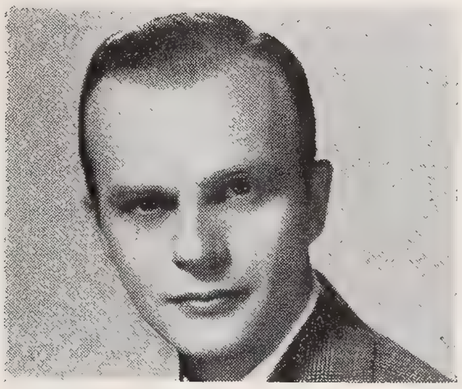
KEITH'S BALTIMORE . . . Manager Schanberger of Keith's reported: "After vain efforts for two months to awaken business, this does it. More laughs than I have heard in ages!"

CIRCLE, INDIANAPOLIS . . ."Continuous laughter of audience drowned out many of the gags. Business almost tops anything in theatre's history despite continuous rain all afternoon and evening. Picture definitely box office."

—at the box-office...where it counts...an

CHEAT
ST MAN"....
Six Openings!

NITED ARTISTS, PORTLAND, OREGON . . ."Honest Man actually out-
rossed any Durbin picture. Can truthfully say 30% of Fields or Bergen gags lost
continuous laughter."



OEW'S HARTFORD . . . At Loew's, "You Can't Cheat An Honest Man" beats
oth "100 Men and a Girl" and "That Certain Age."

OHAWK, NORTH ADAMS, MASS. . . ."HONEST MAN opened very big.
eating any previous gross on record. Manager reports picture had audience
ctually rolling in aisles

here the public decides!—UNIVERSAL

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 44)

ences appreciating a maximum of excitement and a minimum of those things requiring patrons to wrack their brains in an effort to understand and enjoy a production.—G. M.

Produced and distributed by Monogram. Supervisor, Paul Malvern. Director, George Waggner. Original story from the cartoon strip "Tailspin Tommy," by Hal Forrest. Screen play, Paul Schofield and Joseph West. P. C. A. Certificate No. 5065. Running time, 60 minutes. Release date, March 8, 1939. General audience classification.

CAST

Tailspin Tommy	John Trent
Betty Lou	Marjorie Reynolds
Skeeter	Milburn Stone
Paul	Jason Robards
Brandy	Pete George Lynn
Winslow	Lucien Littlefield
Anita	Polly Ann Young
Tommy, as a child	Tommy Bupp
Betty Lou, as a child	Betsy Gay
Fred	Sayre Dearing
Carl	John Peters

Blondie Meets the Boss

(Columbia)

Comedy

Move over, you "Hardys" and "Joneses," and make room for the "Bumsteads," because "Blondie," "Dagwood," "Baby Dumpling" and "Daisy" have moved in. Minute for minute and inch for inch this second film fashioned in the format of Chic Young's comic cartoon matches any family series on the market laugh for laugh. It is like none of the others, nor like any other domestic comedy of ready memory, and stands in clear command of its own appeal channel.

Drawing upon its cartoon derivation for the privilege to do things with camera and incident commonly denied directors employing living actors, Frank R. Strayer contrives stunningly amusing effects. He uses slow motion, invisible wires and camera tricks in running sequence with humorous dialogue and comic situation. He blends slapstick and parlor comedy with complete nonchalance. The end result is a houseful of happily and unabashedly laughing customers asking no more credibility than is asked of a cartoon, an extraordinary and exhilarating state of audience receptivity.

Arthur Lake, long an exhibitor favorite, has found his spot as the husband of this lively young family, and Penny Singleton seems to have been born for the wifely assignment. But it is tiny Larry Sims as "Baby Dumpling" who steals this episode in the family annals and, by his unbelievably natural delivery of lines that would stymie a child of twice his years, holds the frankly cartoonish plot together. The dog's deportment is pure cartoon comedy and immensely effective.

Richard Fournoy's screen play, from a story by Kay van Ripper and himself, opens with "Dagwood" quitting his job and "Blondie" going to see the boss about getting it back for him. The boss gives it to her instead. A pair of jitterbug champions, a scheme to buy a piece of property, a fishing trip in the course of which "Dagwood" finds himself embarrassingly justaposed to a pretty and approachable night club dancer, are among the factors complicating the married life of the "Bumsteads" before "Dagwood" gets his job back. The routine defies thumbnail chronicle.

Previewed at Pantages theatre in Hollywood where it kept the entire audience smiling, chuckling and guffawing in unbroken sequence from start to finish.—W. R. W.

Produced and distributed by Columbia. Associate producer, Robert Sparks. Director, Frank R. Strayer. Assistant director, Tommy Flood. Photographer, Henry Freulich, ASC. Film editor, Gene Havlick. Sound engineer, Perc Townsend. Art director, Lionel Banks. Screen play, Richard Flournoy. Based on the comic strip created by Chic Young. P. C. A. Certificate No. 4944. Running time, 71 minutes. Release date March 8, 1939. General classification.

CAST

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Dithers	Jonathan Hale
Alvin	Danny Mummert
Dot	Dorothy Moore
Freddie	Joe Coffin
Ollie	Stanley Brown
Marvin	Don Beddoe
Francine	Linda Winters
Kirk	Dick Durrell
Wilson	Jay Eaton
Sanders	David Newell
Mary	Mary Jane Carey
Daisy	Himself

SHORT PRODUCT PLAYING BROADWAY

Week of February 18

CAPITOL

Great Heart, The	MGM
Mice Will Play, The	Vitaphone

CRITERION

Date to Skate, A	Vitaphone
Rube Goldberg's Travelgab	Paramount

MUSIC HALL

Brave Little Tailor, The	RKO Radio
Gold	RKO Radio

RIVOLI

Lone Stranger, The	Vitaphone
Wild and Bully	Universal

ROXY

In the Nick of Time	20th Cent.-Fox
Mystic Siam	20th Cent.-Fox

STRAND

Mechanix Illustrated, No. 3	Vitaphone
Gold Rush Daze	Paramount

The Story of Alfred Nobel

(MGM)

Passing Parade

The story of Alfred Nobel, inventor of dynamite and through his foundations and bequests promoter of peace and culture, is studied dramatically and expertly. He comes upon a young soldier, a victim from the use of explosives in warfare. Realizing that his gift to humanity has been misused, Nobel establishes a program of counteraction and this work is yearly commemorated in the granting of the Nobel awards in the fields of peace, literature and science. The material should be of widespread interest to the general audience but should carry a particular appeal to school and cultural groups.—Running time, 11 minutes.

Going Places (No. 59)

(Universal)

Travelogue

Two places of diversified interest are visited. The first is the Tonawanda Indian Reservation in upstate New York, where long forgotten Indian lore and craftsmanship are being revived under the auspices of the Rochester Museum of Arts and Sciences. A long jump to Cairo takes the audience to a museum filled with early Egyptian art and color.—Running time, 9¼ minutes.

Ice Antics

(MGM)

Miniature

Timed for the wintery season, the subject bills some of the country's leading night spots in this miniature treatment of flashing blades. Besides a bit of practical and valuable advice on what to do and what not to do when on the frozen surface, there are appended several exhibits of expert performances by skaters comparatively new to the icy sport. Accompanying the sportive demonstrations are some tuneful musical backgrounds. At the end are scenes from the forthcoming "Ice Follies of 1939."—Running time, nine minutes.

Music Through the Years

(Paramount)

Headliner

Under the album thumbing of Jan Garber and his orchestra, some of the highlight melodies of the last decade are revived in smooth if not especially varied orchestral style. The tunes numbered in the revival recital include "Louise," "Sing, You Sinners," "Just One More Chance," "Please," "Did You Ever See a Dream Walking," "Love in Bloom," "Lookie, Lookie, Lookie—Here Comes Cookie," "Melody from the Sky," "Blue Hawaii" and "Thanks for the Memory," all song titles from Paramount Pictures. Lee Bennett and Phyllis Kenny supply the vocal recitations.—Running time, 11 minutes.

Always Kickin'

(Paramount)

Color Classic

Brought back by popular demand from their initial triumphs of last season, the donkey team of Hunky and Spunky appear in their second stanza of good cartoon entertainment. Hunky, realizing that a donkey can be considered only as good as his kick, embarks upon the training of the younger Spunky. When a hawk threatens some bird neighbors, the baby donkey thwarts the villainy with well placed kicks. The bright colors and the imaginative pen business help nicely to sustain the mood.—Running time, seven minutes.

Shock Troops of Disaster

(Works Progress Administration)

Documentary Film

The Motion Picture Division of the WPA has edited into one reel newsreel shots of the freakish hurricane of last fall that cut a swath through New England and northern Atlantic coast towns. Its primary purpose is to demonstrate the rehabilitation work of the WPA and other Government relief agencies, such as the Civilian Conservation Corps. It is essentially a documentary film. The first half of the reel is devoted to the hurricane and the destruction left in its wake; the second half is concerned with the reclamation. The reel seemingly contains nothing that didn't appear in newsreels or newspaper pictures at the time of the hurricane, but it stands as a documentation of a phenomenon of nature and the part man plays in combating its destructiveness. Distributed free by the WPA. Running time, 10 minutes.

The next quarterly meeting of Actors' Equity will be held March 24th at New York's Hotel Astor.

PENALTY ISSUE LEFT UNCHANGED IN NEW DALY COPYRIGHT BILL

Measure Does Not Touch Old Provision Which Takes from Infringer All Profits Made from Infringed Work

The aspect of copyright which leaders in the motion picture industry consider most vital, that which takes from an infringer all the profits made from an infringed work, is left untouched by a new bill to amend the copyright law, submitted to Congress by Representative John Daly of Pennsylvania, and identical with the bill introduced in the Senate on April 22nd, 1937, by Senator Joseph F. Guffey, also of Pennsylvania. The new bill, however, does afford protection to the sound tracks of films, and is in general a consolidation, revision and modernization of the copyright situation.

The award of all the profits made on a work, if that work was an infringement, was criticized by Federal Judge Vincent L. Leibell in his decision on the Letty Lynton case as reported in MOTION PICTURE HERALD of January 7th, 1939.

Neither Bill Changes 1909 Act

The copyright law, as it now stands, says in part: "If any person shall infringe the copyright in any work protected under the copyright laws of the United States, such person shall be liable: (a) To an injunction restraining such infringement; (b) To pay to the copyright proprietor such damages as the copyright proprietor may have suffered due to the infringement as well as all the profits which the infringer shall have made from the infringement. . . ." The Duffy copyright bill, introduced by Senator Francis Duffy on January 6th, 1937, and on which, like the Guffey bill, there was no action, had changed this clause to read that there should be paid to the owner of the right infringed such damages as may have been suffered and "all or such part of the profits which the infringer shall have made from such infringements. . . ."

Neither the Guffey nor the Daly bill changes the Copyright Act of March 4th, 1909, which is the present copyright law, in this respect. If the Daly bill, now before the Committee on Patents, is adopted without change, and becomes law, a film company guilty of plagiarism will still have to pay out all the profits made on the film created from the plagiarized work. The committee on copyright, composed of Edwin Kilroe, Twentieth Century-Fox attorney, and representatives of other interested organizations, which has been meeting in the trial room of the Association of the Bar of the City of New York, has this same problem to thresh out. If an agreement is reached by the committee, it will be suggested as the basis of future legislation on this point.

Two Classes of Copyright

The Duffy, Guffey and Daly bills all differ from the current law in that this provides for two classes of copyright with respect to films, motion picture photoplays and motion pictures other than photoplays (newsreels, travelogues, and so on). The new bills make only one classification of motion pictures; and then add a class of choreographic works and scenarios for radio broadcasting. The Guffey bill and its present equivalent, the Daly bill, go further in providing the privilege of copyright for the rendition or performance of any work when reproduced on phonograph records, discs and sound tracks. This eliminates impersonations without permission of an individualized interpretation, and specifically protects what is contained in a film sound track. The Guffey and Daly proposals also protect the personalized rendition of a work in the public domain.

MONEY-MAKING STARS' POLL IN NEW TRAILER

The results of the exhibitor polls conducted by MOTION PICTURE HERALD *and* Fame, *which have named Shirley Temple the leading money-making star for four consecutive years, have been incorporated by National Screen Service into the trailer announcement of the young star's latest Twentieth Century-Fox picture, "The Little Princess".*

The trailer opens with a reproduction of the front cover of Fame *and, as a dateline is shown for each year of winning, continues with announcement of the Quigley Publications' polls. Following are presented preview scenes from the production, which, besides showing the star, offer glimpses of the work of Richard Greene, Anita Louse, Ian Hunter and Arthur Treacher.*

Although the Duffy, Guffey and Daly bills all provide for the possibility of the United States entering the Berne Convention (the international copyright union), the two last-named bar entrance at the same time, by providing that all works in the English language must be printed in this country, which is the socalled manufacturing "clause" to protect the printing and allied trades.

Limits Exclusive Right

The 1909 law limits the exclusive right of the copyright owner to the delivery of a sermon or lecture in public for profit; all three of the recent proposals have the copyright cover the delivery of any work in public for profit. In this connection, the present law has been interpreted as meaning that the author of a poem, since it is neither a dramatic work nor a lecture or sermon, has no protection against public performance of his work for profit. Thus Federal Judge Patterson ruled in the case of Alfred Kreymborg vs. Jimmie Durante and National Broadcasting, Inc., in 1934. A poem of Mr. Kreymborg's had been read by Mr. Durante as part of a radio show, and infringement was claimed, but the action was dismissed.

That the feeling generally is for an extension of the protection is indicated by the broadening of the base in the recent bills.

The other side of the copyright situation, in which the industry is also much interested, is that in which the film companies are sellers of copyrighted materials, their own motion pictures. As Mr. Kilroe points out, the question is whether a motion picture company, having the protection of copyright and thus having a monopoly on its own product, can possibly violate the Sherman or any other anti-monopoly act. In Mr. Kilroe's opinion, there would be no violation unless two or more companies acted in concert, thus setting up a restraint of trade.

Two St. Louis Union Heads Indicted on Extortion Charge

John P. ("Big") Nick, head of the St. Louis Motion Picture Operators' Union, Local 143, and Clyde Weston, its business agent, were indicted Wednesday on charges that they extorted $7,000 from St. Louis theatre owners in 1937. Both Mr. Weston and Mr. Nick are at liberty on $25,000 bond.

Mr. Nick was indicted last month, together with Edward M. Brady, of the state legislature, on charges of extorting $10,000 from exhibitors in 1936, after Mr. Nick's union had threatened a strike.

Union members are seeking to oust Mr. Nick and Mr. Weston from their executive posts. Hearing on this suit continued Thursday before St. Louis Circuit Judge Earnest F. Oakley.

Sack Renews Franchise

Sack Amusement Enterprises of Dallas has renewed its franchise with Oscar Micheaux, maker of all-Negro features, and will distribute his three new features in the South and West. The features, now in production in the Eastern Service Studios, are "Lying Lips," "Another Woman's Husband" and "The Notorious Elinor Lee."

At a meeting of the Keith-Albee-Orpheum board of directors on Tuesday, John J. McCaffrey of the building firm of Best and McCaffrey was elected a director. Mr. McCaffrey fills a vacancy existing since the death last December of Peter J. Maloney, a representative of the M. J. Meehan investment interest.

The first concerted break in theatre admission prices in Topeka, Kan., occurred this week when one theatre reduced its admission from 40 to 25 cents; two from 25 to 20 cents; two from 20 to 15 cents, and one from 20 to 10 cents.

The voters of New Jersey will decide in June by referendum whether to permit horse racing. In an article in the MOTION PICTURE HERALD of January 14, outlining circuit operator Walter Reade's plans for the establishment of a race track in New Jersey, it was stated that horse racing in that state would be legal effective June 1st.

COMPANIES EMPHASIZE TOP FILMS IN COOPERATIVE AND DIRECT ADS

Type of Newspaper Advertisements Depends Upon Nature of the Individual Picture, Say the Large Companies

Heavier concentration by the large film companies on their more important motion pictures in both direct and cooperative advertising in newspapers is in order this year. No major changes in procedure are contemplated; the adherents of cooperative advertising with exhibitors are reasserting their advocacy of that practice, while the proponents of direct advertising are going ahead with appropriations to that end. In both cases, however, the emphasis is being placed upon outstanding productions.

RKO Experimenting

RKO, while retaining the cooperative policy, will experiment more this year with direct newspaper advertising.

Although at virtually all eight companies it was pointed out that the type of newspaper advertising was influenced by the kind of a picture, a decided divergence of opinion prevailed on the advantages or disadvantages of the cooperative distributor-exhibitor ads, in contrast to direct newspaper ads inserted by the distributor alone.

United Artists and Twentieth Century-Fox still stand firm for cooperative ads, but Warner Brothers, which discontinued cooperative advertising last February, champions the direct form. Other companies continue using both direct and "cooperative" copy, with Universal and Columbia, as heretofore, deciding on newspaper advertising procedure as they go along.

S. Barret McCormick, advertising director of RKO, said his company still realizes the value of cooperative advertising with exhibitors, but is willing to try new methods in order to reach a "greater public."

"We were one of the first," he said, "to go into cooperative advertising with the exhibitors. The real purpose was to reach a public not ordinarily reached by the movie page ads. Properly, the ads inserted in newspapers by exhibitors and distributor—and the ones inserted by the company itself do—should run off the amusement page, and follow it in the paper among the department store ads, and in the main news sections; so that by their size and different approach they reach, and arrest the attention of, the person who hasn't his mind on the movies, and the person who may have got out of the 'movie habit'."

Mr. McCormick said that the amount spent last year in cooperative advertising with exhibitors was less than in 1937, and that this was indicative of the trend. "We are now seriously considering," he said, "very extensive direct advertising in whatever media are suitable." He pointed out that on "Gunga Din" some $200,000 is being spent for three media: national magazines and papers, billboards, and cooperative advertising. He noted, also, that in the case of "Snow White and the Seven Dwarfs," much of the advertising was done through merchandising tieups, it being that "kind of a picture."

U. A. Favors "Cooperative" Ads

With a point of view somewhat divergent, Lynn Farnol, director of advertising of United Artists, pointed out that his company had mostly "A" pictures and that the cooperative advertising policy had always been successful. He said that the company's exploitation and theatre support advertising policy is geared, stylized to the individual picture. We have always found the exhibitor cooperative, and appreciate his help. To us, it is a reason for our success, and it is something we cannot afford to drop."

U. S. COMPETITION STIRS MEXICAN UNION

Competition from films in Spanish produced in Hollywood against films produced in Mexico is causing alarm among members of the Mexican film studio workers' union. The labor union is being hard pressed in its desire to prevent Mexican players from going to Hollywood to work, finding the high Hollywood salaries hard to combat.

Some direct advertising is done by the company, Mr. Farnol added, through national and "fan" magazines. In 1937, about $165,000 was spent in direct advertising thus; and in 1938, about $275,000. This does not indicate a trend, necessarily, he emphasized. No direct advertising through newspapers is contemplated, he said. The company spent about $400,000 in cooperative advertising in 1937, and again in 1938, according to Mr. Farnol, all of it matched 50 per cent by the exhibitor using United Artists product.

20th-Fox Cooperative Ads

Supporting this reasoning, Charles McCarthy, director of advertising and exploitation of Twentieth Century-Fox, said that "far from finding any fault with the exhibitors, we find them very cooperative."

"We've always spent our money on ads with them," he continued, "and we're keeping the policy. We spend about $750,000 a year in newspaper advertising all with the exhibitors, and there has been very little change. We are not doing any 'direct' advertising to the public in the papers, such as the personal messages which have been used by the others, with chief executives in the chief roles—and I do not know that we will. I used to do that in the old days with Jesse Lasky."

Columbia's Policy

At Columbia the chief of advertising, Maurice Bergman, declared, "We are still sticking to our original premise that where there should be cooperative advertising, we do it. I should say that our use of this form of advertising keeps at about the same level. We don't do any straight newspaper advertising. As to whether we will, I cannot say." He said it was against company policy to give actual figures.

Less "Co-op" Advertising by MGM

Howard Dietz, advertising director of Metro-Goldwyn-Mayer, had this to say:

"It all depends upon the picture. The picture gets the exploitation treatment it warrants.

"I cannot give you exact figures, but I can say that, generally speaking, we are not using as much cooperative advertising as formerly. As far as straight newspaper insertions are concerned, it stands about the same as before, always depending on the type of pictures we have. For newspaper advertising, of all categories, we spend about $1,500,000 a year.

Warners Favor Direct Form

At Warner Brothers, which dropped cooperative advertising in February of last year, it was said that figures for comparisons were not available. An official, who preferred that his name be withheld, said the company would go in more heavily this year for direct newspaper messages to the public. "As to what form these ads will take, that is up to the pictures we produce. Our policy in cooperative advertising remains the same."

Universal Pictures' eastern coast publicity chief, Lou Pollock, said that "we haven't done any direct advertising to speak of, and we don't intend to. What newspaper advertising we do is done cooperatively with the exhibitor, and that is only done on top pictures. During the past year we spent about $100,000 on that kind of advertising, which was a drastic cut from the year before."

Depends on Film at Paramount

At Paramount, Robert Gilham, director of advertising, said that the company was still using co-operative advertising; that, so far as he knew, as much money was being spent this year in newspaper advertising with the exhibitors as last year; that the company's policy "depended upon the picture."

Complaints that exhibitors were not living up to their cooperative advertising agreements had become noticeable early last year, with the withdrawal of Warner Brothers from the practice. At the time, Mort Blumenstock, director of advertising and publicity on the east coast for Warners, said: "We feel we have been imposed upon by some exhibitors."

In April, Jack Cohn of Columbia said that the "lack of vision of a minority group of exhibitors is jeopardizing an advertising practice that has been highly productive in the industry for many years." He said that henceforth exhibitor accounts would be carefully watched; that Columbia's cooperative campaigns would be run only with approved exhibitors, and only when the company could exercise "complete control."

In August Mr. Gillham of Paramount said the amount of money contributed by the company in such advertising had risen too high, in proportion to the exhibitor's share. Paramount issued a booklet to exhibitors explaining a new policy, that the company would do its major advertising in those media preferred by the people to whom a particular Paramount picture would appeal.

Radio at that time was mentioned in the home offices as a very promising medium for direct appeals to the public.

Warners' New Departure

The shift away from cooperative ads took form in the advertising done for "Four Daughters" in the second half of 1938 by Warners The company bore the entire cost of newspaper ads in 33 key cities. These ads were styled on ads used in New York papers, for the picture's opening at New York Radio City Music Hall. There were also ads in national fan magazines in November, which reached an estimated "18,000,000 readers." The company also "ran the largest tie-up advertising campaign in its history."

A new step for United Artists in the merchandising of its pictures will be undertaken in behalf of Walter Wanger's "Stagecoach," by arrangement with the Barron Collier organization.

Double-size streetcar cards will be taken in 111 cities, in busses, streetcars and elevated railways the week of February 17th.

This "theatre assistance" advertising and merchandising will not duplicate any of the theatre's regular newspaper advertising or posting, and represents the company's policy of "going direct to the theatre patron."

RADIO POINTS TO LISTENER MILLIONS AS PROTESTS ON STAR SHOWS GROW

Five More Exhibitor Units Commend Withdrawal of Film Players from the Air by MGM and Zanuck

While theatre owners this week renewed attacks upon radio appearances of Hollywood stars, on the grounds of detrimental effects on the box office, and the argument continued within and outside the film business, radio was patting itself on the back over the "multi-million" listener audience of several of its big programs—most of which highlight guest appearances of film stars.

More Exhibitors Protest

The old argument had been dormant for nearly a year when two weeks ago, Darryl Zanuck, production executive of Twentieth Century-Fox, in Hollywood, announced that, "heeding the protests and advice of exhibitors about the excessive appearances of film stars on radio programs," he was making "the first move of compliance by withdrawing Tyrone Power from further broadcasts."

Then the following week Metro-Goldwyn-Mayer announced that on July 1st, at the expiration of its contract, it will discontinue participation in the Maxwell House Good News air show, "in deference to the wishes of theatre owners who protest film stars' air performances."

Mr. Zanuck also has bought the radio contract of Alice Faye, which called for eight broadcasts annually.

Elsewhere in Hollywood, opinion continued divided as to stars' radio broadcasts, although the general opinion held that "over-playing" them on the air was not good box office.

In exhibition, however, theatre owners, both individually and concertedly, piled up protests against the practice.

Five More Units Act

Expressing "appreciation" of the action taken by Mr. Zanuck and MGM, Allied Theatre Owners of New Jersey, Independent Theatre Owners of Ohio and National Allied, through Abram Myers, chairman, wired approval immediately to the two companies. Similar expressions came from the Independent Theatre Owners of Ohio, Motion Picture Theatre Owners of Western Pennsylvania, Allied Theatres of Illinois and the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

The ITO of Ohio, P. J. Wood secretary, urged that the motion picture industry "rate" the products of air advertisers, as the advertisers' radio commentators rate films.

The MPTO of Western Pennsylvania demanded that all producers withdraw their stars.

In Chicago, 100 owners of Allied of Illinois called the action of Mr. Zanuck and Metro the finest gesture the producers have made in many months. The exhibitors declared the programs have hit the midwestern area the hardest of any territory, the bigger programs coming at show time. In "Bank Night" days Chicago theatremen used loud speakers in lobbies to broadcast favorite programs. Now they don't have Bank Night or loudspeakers.

Chicago owners hope also to see an elimination of the number and type of film gossip broadcasts which, they say, on numerous occasions have caused them much embarrassment through the dissemination of misleading information.

Few film stars will be on radio programs next fall, it was predicted at a meeting of the ITOA in New York.

Cites Television Competition

The New York *Times* on Friday said that according to agency men, motivating the current drive of exhibitors against broadcast stars is the fear that these players will become equally popular on sponsored television shows and provide even stronger competition for theatres.

They said that when a highly populated territory like New York can be blanketed with a live talent television broadcast, exhibitors face a problem.

The other question is whether film producers will go into direct competition with their exhibitors by preparing pictures for television, agency men said, pointing to announcement by Audio Production, Inc., that it was getting ready its technical staff and studio facilities in Long Island City for television industrial films.

CBS Lists Audiences

Landing precisely in the middle of the film-radio controversy with figures pointing up the vast audiences of some of its biggest radio star programs, Columbia Broadcasting System in New York this week estimated that the Eddie Cantor program, for one, has a program following of 6,800,106 families, which at the average of four persons a family, makes a total audience of 27,200,424; Hollywood Hotel, 5,256,350 families and 21,025,400 persons, and Lux Radio Theatre, 5,151,111 and 20,604,444, respectively, to mention but a few of the type of programs which, exhibitors complain, make inroads on box offices.

It is not believed, however, that CBS had any intention of adding fuel to the fire with its release of radio program audience figures.

Warners Putting Stars on Air

Moving in the other direction from Zanuck and MGM, Warner Brothers this week decided to extend the radio broadcastings of its studio stars, arranging to produce a program, "Let's Go to Hollywood," which with John Garfield and the "Dead End" kids, will be offered over Warners' own station, KFWB, and by eight other stations of the California Don Lee network, for Ford Motor Company. Additional Warner radio plans were said to be in the making.

Lohr to Studios

Apparently concerned over the situation created in Hollywood by the withdrawal of Twentieth Century-Fox and Metro players from air programs. Lenox R. Lohr, NBC president, will leave for Hollywood next week.

Radio will be found doing business in the same old way even if the last motion picture player is withdrawn from the air, John Royal, NBC vice-president in charge of programs, said this week. He feels radio will be able to carry on without serious damage to its programs or audience if the worst happens and Hollywood permanently bars film stars from working on the air.

Mr. Royal doesn't believe such a showdown ever will arrive anyway because both industries have much to offer each other.

OWNERS ATTACK AIR "GOSSIPERS"

Whenever Hollywood and theatre owners resurrect the argument over film stars' radio appearances, the so-called air "gossipers" of studio news inevitably come in for attack.

Now Jimmie Fidler, air "gossiper", again is singled out, this time by owners in Ohio and Illinois.

The Independent Theatre Owners of Ohio this week demanded that the industry give "good" and "bad" ratings to the products of the sponsors of Mr. Fidler, just as Mr. Fidler rates films on the air. They attacked his air statement of the other evening that the "Movie Quiz" contest gave patrons an opportunity to examine pictures closely "to see how bad motion pictures really are".

Chicago exhibitors and distributors alike were up in arms against Mr. Fidler's statements that admission prices are too high.

Last week the radio columnist let loose a barrage against "You Can't Cheat an Honest Man", which caused Universal Chicago exchange executives concern. A number of bookings were threatened with cancellation until exchange officials showed exhibitors the picture is doing heavy business.

Trans-Lux Has Showing Of Projection Equipment

The Trans-Lux Theatre, at Broadway and 49th St., New York, is showing, in its lounge, a historical exhibit of projection equipment loaned by the International Projector Corporation.

Included in the exhibit are a Cineograph, year unidentified; a Powers Cameragraph Band Propector, 1904; a Powers motor driven model, 1904; an Edengraph Hand Model, 1906; a French hand model made by Pathe, 1910; an early Kinetoscope motor driven model, 1911, made by Edison, and the 1939 Simplex.

December Air Express Shipment Record Seen

Air express shipments in the nationwide service of Railway Express Agency in December scored the all time high for any one month in the history of the service of 83,958, an increase of 29 per cent over December, 1937, the Air Express Division of the agency reported this week. Gross revenue was up 30½ per cent compared with December, 1937.

Printed matter led with 11,278 shipments, followed by electrotype plates, clothing, films, photographs, bank paper, radio broadcasting records, furs, manuscripts, drawing, music and flowers.

Oliver E. Curtis, Denver, has bought the We-Go film delivery from Ross Labart and has renamed it the intermountain Film Service.

COLUMBIA'S NEWEST SERIAL INSPIRED BY PAGE ONE NEWS!

FLY
G
24, 1939
st Pilot Fal
To Death F
ot Dies

Chapter Play aflame with the new fear
s spirit of the screen today... as flying
lerals blast spies from the skies... to thrill
ır action fans of all ages... in the fine
le of Columbia's serial showmanship!

A Columbia Chapter Play

ROBERT PAIGE · RICHARD FISKE

ammy McKim · Stanley Brown · Don Beddoe ·

14
New Bomber Crashes;
Noted Test Pilot Dies
To Death From
BOMBER PILOT KILL
IN COAST PLANE CRA
NG
ARMY STUDIES
BOMBER CRASH
R PILOT KILL
ST PLANE CRASH
Noted Test Pilot Die
MEN
Municipal Airport.

JAMES CRAIG · LORNA GRAY

TELEVISION IN BRITISH THEATRES GIVES NEW TURN TO ENTERTAINMENT

Sports Event Relayed by Baird to Paid Audiences When BBC Grants Permission to Isidore Ostrer

by AUBREY FLANAGAN

in London

With approval by the British Broadcasting Corporation, State controlled monopolist of British radio, of the public theatre relaying of a television transmission on Thursday, a new era in British entertainment undoubtedly has been born.

Fight Televised

Hitherto implacably opposed to any intrusion upon their monopoly, the BBC finally granted Isidore Ostrer, chairman of the Baird group, permission to relay to paid audiences in two West End theatres, the Tatler and the Marble Arch Pavilion, a transmission by their service of the Boon-Danahar fight at the Harringay arena.

Visionaries of more than usually pessimistic trend foresaw at once the end of the newsreel, as currently understood. Visionaries of more than optimistic trend recorded the arrival of an entertainment millennium. Realists contented themselves with the conviction that a new corner had been turned in picture house entertainment.

A Long Fight

Mr. Ostrer long has battled with the oligarchy of Broadcasting House for official approval of his suggestion that select BBC transmissions might be relayed to picture house audiences. It has been a long fight. The technical advance of the Baird big screen system, by which the televised image is transmitted to an 8 x 6 foot screen by means of a cathode ray tube, undoubtedly has influenced the BBC, in this change of mind. The Tatler theatre, scene of the Armistice Day broadcast, reported in Motion Picture Herald, has long been an experimental laboratory for picture house television. Experiments with theatre transmission have been underway for some time, and considerable alterations made to the theatre. Secret shows have been given to officials of the BBC and the Television Advisory Committee.

Probably not without some responsibility for the official opposition to picture house television are the radio manufacturers themselves, some of whom are said to look askance upon theatre television as being likely to hamper the sales of domestic apparatus. A broader view probably has been taken by the Advisory Committee, for the decision in favour of the Baird plan synchronised precisely with a nationwide advertising campaign aimed to popularise television in the home.

The Precedent Sought

Although the transmission of the Boon-Danahar broadcast is in some respects experimental, it is the precedent for which the Baird group have been praying. There is, too, a likelihood that BBC approval will be given for the screening of other televised national events such as the Boat Race, Cup Final, Derby, Trooping of the Colour. Probably for the time being such broadcasts would be restricted to news and topical events. It is Mr. Ostrer's plan to extend the large screen television service to other theatres on the GB chain. Four houses, all in the West End, have been wired. The geographical limits of transmission, still within the 50 mile range for effectiveness, for some time will be a considerable factor, although the BBC plans to extend the television service to other areas, starting probably with Birmingham, suggest a gradually widening audience in the near future.

GERMAN CENSORS PASS 104 FILMS

In the period from January to September, 1938, 104 films were passed by the German Board of Censors, as against 116 in the same period of 1937. Of these, 57 per cent were of German origin, compared with 54 per cent in 1937. The percentage of American films decreased from 26.7 per cent to 23 per cent. Detailed figures for corresponding periods of the two years are:

	1938	1937
Germany	59	63
United States	24	31
France	7	6
Austria	4	7
Italy	4	1
England	2	2
Czechoslovakia	2	2
Hungary	1	1
Poland	1	..
Japan	..	1
Sweden	..	..
	104	106

The decrease in the number of Austrian films produced is accounted for by the fact that since July, 1938, films produced in Vienna have been classed under German films.

Scophony Ready to Act

Although the achievement so far is Baird's, close in step behind are Scophony, linked closely with the entire Odeon chain. Early this week the BBC permit to telecast the proceedings in the Harringay arena was extended to Scophony and it was indicated that a show open to the public would be given at the Monesigneur, March Arch.

The Scophony system is an optical system, but is said to give results on a 6 foot screen of high clarity of light and sharp definition. Its home television screen is one of the largest on the market, 24 ins. by 20.

Scophony has plans for the institution of a television service exclusively for the use of cinemas. It, too, favors collaboration with the BBC, and contends that the maturing of a cinema television service would give an impetus to general sale of television sets. Scophony recently concluded contracts with the Russian government and plans a further invasion of the U. S. markets.

The form in which any television service for cinemas ultimately would develop depends, of course, greatly upon the attitude of the BBC. It is known that Baird, too, favours a trade-sponsored entertainment service for the use of cinemas, but here again Baird and Scophony are tied by the fact that the Government has refused hitherto not only a screening of the BBC's transmissions of Alexandra Palace or elsewhere but the transmission of any form of radio and television over any wavelength. The monopoly thus has not only debarred anybody from using the BBC service for public entertainment but likewise the setting up of an independent transmission service.

Saloons Give Shows

An anomaly is that saloons and public house bars have been giving television shows on large receivers without objection from Broadcasting House, Alexandra Palace or Whitehall. And while the entertainment quality of the programme broadcast is still greatly criticised in the show business, there are signs of the widening of the entertainment scope. Last year, 172 hours out of a grand total of 957 were devoted by the BBC to televising films.

It is known that experiments conducted by Baird in the transmission of television in natural colour have made progress. Transmissions have been made from the Crystal Palace to outside receivers.

For the time being exhibitors are completely unmoved, finding solace official invocation by the Cinematograph Exhibitors Association that they sign no contract with manufacturers until officially approved and advised by Panton Street.

British Film Exports Rise

Total of exposed positive film exported from England in January amounted to 1,932,949 feet, an increase over January, 1938, of 58,797 feet. Imports totaled 1,890,222 feet, an increase of 975,953 feet over the same month in 1938.

Valuation of the exports for January, 1939, amounted to approximately $60,000, while the value of the imports for the month approximated $75,000.

Oliver Stanley, president of the Board of Trade, reported in the House of Commons that 10 distributors defaulted on their quota obligations in the year ended March 31, 1938, and 71 exhibitors in the year ended Sept. 30, 1938.

Mr. Stanley again declared that he is satisfied with the Films Act.

All British production organizations have been invited to send two delegates each to a conference to be held in a week to discuss the formation of a new body representative of every phase of production.

Those invited include the Film Group of the Federation of British Industries, the National Association of Theatrical and Kine Employees, the Screenwriters' Association and the directors' group.

On March 8th the British House of Lords will discuss a motion concerning the serious condition of the British production industry.

The motion has been presented by Viscount Bridgman, chairman of the Denham Laboratories.

Booth, Orshrey in New Jobs

Herman Booth, manager of the Gaumont British branch in Cincinnati prior to its discontinuance, has joined National Screen Service there. Sam Orshrey, GB booker, has been appointed Kentucky representative for Big Feature Rights, of which Lee Goldberg, Cincinnati, is executive head.

Ben Roman is handling the booking of "Morocco" and "The Spoilers" for Paramount in New York and New Jersey. The films originally were released in 1930. Both star ~~Clark Gable.~~

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

First After Merger

The first film to be made at the D. & P. Studios, Denham, since the £2,000,000 merger, is now in full production under the direction of Herbert Mason. Adapted from the French novel, "The Chinese Fish," and brought up to date by the introduction of a European crisis, the film, despite its topical flavour, is not concerned with politics, and the great statesman who plays a prominent role in the narrative bears no resemblance, either physical or otherwise, to the Rt. Hon. Neville Chamberlain, M.P.

Playing leads are John Loder, Valerie Hobson, and Rex Harrison, who has the role of a French detective investigating the intrigues leading up to the crisis in the film.

Rodney Acland wrote the scenario. Captain Richard Norton is in charge of production with Anthony Havelock-Allan in direct control, for release by Paramount.

Prominent in the production plans of Paramount is Mario Zampi, director-producer, who is to follow "Peace in Our Time" on the Paramount program by producing and directing "Live and Let Live," first picture for that organization in which the comedy lead is to be entrusted to North Country comedian, Douglas Wakefield. On the completion of this film Zampi will go ahead with "French Without Tears," which will be directed by Anthony Asquith, from the West End stage success.

Hay's Latest

The first film to be made with Will Hay under the new auspices of Twentieth Century-Fox is "Where's That Fire?," which has gone to the floor at the Islington Studios-nee Gainsborough.

Hay's stooges, Moore Marriott and Graham Moffatt, support him in the film which is being produced by Edward Black and directed by Marcel Varnel. In charge of production is Maurice Ostrer, in close liaision with Robert T. Kane.

From Mystery Novel

On the floor at the Associated British Studios, Elstree, is Walter Mycroft's new production, "At the Villa Rose," film version of A. E. W. Mason's mystery novel. Presenting the role of Inspector Hanaud, the genial and shrewd French detective of fiction, is Keneth Kent, West End actor. Judy Kelly and Peter Murray Hill have leading roles.

Shooting already has started on the Casino set where Madame Dauvray, wealthy widow and collector of valuable jewels, first meets the mysterious Adele, played by Antoinette Cellier. Directing is Walter Summers.

Itemized

At the Teddington Studios of Warner-First National jewel thieves have been at work for screen purposes in "Too Dangerous to Live," which is being directed jointly by Anthony Hankey and Leslie Norman.

Playing leading roles are Sebastian Shaw and Greta Gynt, who is currently heralded as one of the reigning beauties of British films.

BEST SELLERS AND RENTERS

Rachel Field's "All This, and Heaven Too" continues in the van of best sellers, according to the monthly tabulations of "Ten Best" in the Retail Bookseller, *house organ of the Baker & Taylor Company, New York. The Daphne du Maurier novel, "Rebecca", also continues to lead the best renters but has dropped from second to third in the best sellers listing.*

Ten Best Sellers

(Based upon a count of sales from December 20th to January 17th)

1. All This, and Heaven Too, by Rachel Field.
2. Disputed Passage, by Lloyd C. Douglas.
3. Rebecca, by Daphne du Maurier.
4. Song of Years, by Bess S. Aldrich.
5. The Citadel, by A. J. Cronin.
6. Gone with the Wind, by Margaret Mitchell.
7. Dr. Norton's Wife, by Mildred Walker.
8. Three Harbours, by F. Van Wyck Mason.
9. The Yearling, by Marjorie K. Rawlings.
10. The Sword in the Stone, by T. H. White.

Ten Best Renters

(Based upon nationwide reports)

1. Rebecca, by Daphne du Maurier.
2. All This, and Heaven Too, by Rachel Field.
3. My Son, My Son, by Howard Spring.
4. The Yearling, by Marjorie K. Rawlings.
5. . . . and Tell of Time, by Laura Krey.
6. Wisdom's Gate, by Margaret Ayer Barnes.
7. Young Doctor Galahad, by Elizabeth Seifert.
8. Bricks without Straw, by Charles G. Norris.
9. The Citadel, by A. J. Cronin.
10. The Mortal Storm, by Phyllis Bottome.

* * *

Production at the Ealing Studios was suspended on "The Four Just Men" and "There Ain't No Justice," owing to a spread of influenza. "Young Man's Fancy" also will be delayed by this mishap.

* * *

Arthur Lucan, star of "Old Mother Riley" and "Old Mother Riley in Paris," is to make another film for Butcher's Film Service, entitled "Old Mother Riley, M.P."

* * *

Dogs of all sorts, shapes, sizes, breeds and pedigrees are heroes of a new Widgey Newman production, "Dogs and Dawgs," being made for release by Warner Brothers. Evelyn, Countess of Essex, has allowed Newman to film in her kennels, but the star of the film is a mongrel, "Bluddeigh."

* * *

The British quota success, "This Man is News" was broadcast in radio version recently by the British Broadcasting Corporation.

* * *

"Official Secret," British National's officially recognised film of A. R. P., has now been concluded and is being prepared for trade show. David Macdonald directed, with Barry K. Barnes, Felix Aylmer and Basil Radford in the cast. The Royal Air Force collaborated.

* * *

"Midnight Mail" is the title of a new Maurice Elvey production to be made under the banner of Admiral Films.

* * *

A total of £50,000 ($250,000) is budgeted for a new British production by Elsie Cohen of Unity Films, due to start at the Rock Studios, Elstree, early in May.

By Technicians

Seven British film technicians, six men and a girl, have joined forces in a new cooperative venture aiming at the production of shorts in color.

The first of the series is to deal with old inns and taverns of England. The rest of the series will exploit the beauties and antiquities of Britain's countryside and villages. They will be shot in Dufaycolor.

All concerned in the venture are experts in their fields and have been associated with productions made at Pinewood Studios. They include Phil Tannura, cameraman, an art director, film editor, wardrobe master, make-up expert, continuity girl and production manager. They give their services without immediate reward.

Captain Richard Norton, managing director of Pinewood, whose blessing has been given the plan, has offered to supply Pinewood's equipment for interior work.

German Film Drive On in Argentina

Exhibition interests in Buenos Aires report increasing German pressure for exhibition of German-made films in Argentina. Indicated plans of German distributors call for release in Argentina this year of 100 films, compared with the 14 released last year. Three hundred and seventy-seven American films were released in Argentina last year.

That the Irish need a film industry is the appeal of a group of Irish exhibitors who have been meeting with that country's Department of Industry and Commerce, at the urging of the Free State Government. Under consideration are possible film quotas and subsidies from the state.

MONOGRAM OPERATING AT PROFIT; 70% OF PATHE HOLDERS FAVOR PLAN

20th-Fox Earnings of $7,200,000 for Year Estimated; Western Electric Profit $5,734,000; KAO Declares $1.75 Dividend

W. Ray Johnston, president of Monogram, this week reported that 6,108 theatre licenses had been sold nationally for its 1938-39 features and that Monogram had an operating profit of $37,132 for November and December. In 1938, the company and all subsidiaries operated at a loss of $180,861, after all charges and film amortization, and in 1937 lost $239,076.

Pathe Holders Indorse Plan

Financial and corporate news in other motion picture and allied sectors included a favorable vote of 70 per cent of Pathe's stockholders in favor of the reorganization plan proposed by the management; consideration by Paramount of several plans for retiring $4,500,000 in bonds, and application by Columbia Pictures to the New York Stock Exchange to list 9,644 additional shares of common stock.

Western Electric Company, which has interests in motion pictures through Electrical Research Products, besides its main business of manufacturing telephone equipment, reported $5,734,000 profit for 1938, and at Twentieth Century-Fox predictions were heard that net earnings for 1938 may reach $7,200,000. Earnings in 1937 were $8,617,114. The first half of 1938 netted $3,419,658.

Dollar Volume Increased

"Monogram has every reason to look forward with optimism to its future activities," Mr. Johnston said in his annual report to the stockholders. "An increase of several hundred accounts for the 1938-39 program and an improvement in dollar volume of better than 30 per cent in deals covering the same situations as were sold on the 1937-38 schedule, provide additional reasons for confidence."

Deals have been closed for distribution of Monogram pictures in 34 countries compared with eight for last year, it was said.

The Pathe Plan

Pathe Film Corporation stockholders, at a special meeting last Thursday, by a vote of 398,093 to 5,869, approved the plan to separate the company's laboratories from the investment holdings of duPont Film Manufacturing Corporation stock. The meeting was marked by protests and threats of legal action by several minority stockholders.

Under the plan a new corporation will be organized, to be known as Pathe Laboratories, Inc., which will operate the film laboratories. The duPont Film Manufacturing Corp. stock owned by Pathe will be held separately, and dividends from this stock will not be subject to depletion from possible operating losses from the laboratories. The new corporation will be financed by $200,000 in cash to be borrowed on the security of the duPont stock, and will also have transferred to it 65,866 shares of Monogram common stock, and $248,000 past due notes of RKO. Fifty per cent of the new corporation's stock, of which 25,000 shares are authorized, but of which only 11,600 shares will be issued and outstanding, is to be issued to the stockholders of Pathe Film within 60 days after the plan is consummated, in the ratio of one share for each 50 of Pathe Film held. The other 50 per cent, also belonging to Pathe Film, will be distributed to stockholders as soon as the directors deem it practicable within two years.

O. Henry Briggs, president of Pathe Film, said that the company would show a deficit for 1938. Dividends last year on the duPont stock amounted to $245,000, approximately $70 a share on the 3,500 shares held by Pathe.

"The segregation of the company's nonprofitable assets," said Mr. Briggs, "will now make it possible to refund the seven per cent preferred stock at a substantial saving should the distribution of the film stock for any reason be delayed."

A Pathe-RKO deal is pending, as is a deal for the purchase of the International Cinema Laboratories on the coast, without investment.

Following retirement of $5,000,000 of its six per cent debentures on Monday, Paramount is considering several plans for the retirement of the final $4,500,000 of the issue. Payment of the principal amount plus the interest to date made on Monday was made out of the company's cash reserve, augmented some time ago by a $1,500,000 loan from a Chicago bank. The retirement saves Paramount $300,000 annually in interest charges.

In the annual report of the directors to the stockholders of the Western Electric Co. for the year ending December 31, 1938, the company's sales were put at $175,163,000, of which 96 per cent were to Bell Telephone Companies. The net earnings were $5,734,000, as compared to $19,514,000 for the preceding year. The balance sheet showed current assets of $91,179,708 as against current liabilities of $14,092,157. Total assets and liabilities are listed as $275,946,587.

The Board of Directors of Keith-Albee-Orpheum Corporation declared a dividend, out of operating surplus, of $1.75 per share on the 7% cumulative convertible preferred stock for the quarter ended June 30, 1936, payable on April 1, 1939, to the holders of record of said stock at the close of business on March 15, 1939.

Universal Cuts Net Loss in Half In Year; Profit in Last Quarter

The annual report of Universal Pictures Company, Inc., and subsidiaries for the fiscal year ended Oct. 29, 1938, shows combined net loss of $591,178 after providing for all charges, including depreciation and amortization of fixed assets in the sum of $269,232. This compares with a net loss for the year ended Oct. 30, 1937, of $1,084,998 after all charges including depreciation and amortization of fixed assets in the sum of $370,386. Total current and working assets were $9,866,282.12 as against total current liabilities of $5,284,530.54 as of October 29th.

J. Cheever Cowdin, chairman of the board of directors, pointed out in his remarks to stockholders that the company had operated at a profit of $161,929 in the last quarter of the fiscal year.

"While your company's operations were under the direction of the present executive operating personnel for only part of the fiscal year, the results thus far attained would indicate that the policies of the new operating management are meeting with success," Mr. Cowdin said, pointing particularly "to the steady improvement in the quality of the company's product since Clifford Work was placed in charge of the studio last May".

"Due to improved sales policies and methods and this better quality product," he continued, "the company experienced an increase of over $2,000,000 in gross revenue in the year ended October 29, 1938, as compared with the previous fiscal year."

Universal's revenues from Canada, Mr. Cowdin said, have substantially increased under the agreement entered into a year ago with Empire Films, Ltd., of Toronto and this improvement is expected to be bettered in the future. The distribution agreement with General Film Distributors, Ltd., covering distribution in the British Isles, has been modified to reduce Universal's costs in this territory, effective last January 1st and the term of the agreement extended for a further period.

Remarking on the rising trend of taxes being imposed on the company, Mr. Cowdin said that for the calendar year 1938 unemployment insurance taxes, both state and federal, and federal old age benefit tax totaled $323,708 as compared with $234,509 for the calendar year 1937.

Income from operations, film rentals and sales amounted to $12,048,124.38 in the domestic field and $7,562,928.34 in the foreign field for a total of $19,611,052.72. Income from the sale of accessories in both domestic and foreign totaled $465,392.31. The total income from operations, including theatre and commercial building rentals, was $20,190,117.84. Cost of sales and service, including amortization of film costs, royalties and building expenses, amounted to $13,790,984.75, making a gross operating profit of $6,399,133.09. Selling and branch expenses, both domestic and foreign, amounted to $5,634,081.01, while total general and administrative expenses amounted to $1,156,513.85, for a total of $6,790,594.86.

BETTER THEATRES—ISSUE OF MARCH 4—WITH NEXT WEEK'S MOTION PICTURE HERALD

the next issue of

Better Theatres

SUMMER AIR-CONDITIONING

. . . reporting and explaining developments in methods and equipment that bring air-conditioning into greater service for effective theatre operation in summer.

Ideas from the LAKEWOOD THEATRE IN DALLAS

. . . a complete description of this suggestive new theatre, its architectural scheme, lighting and staggered seating plan.

What Theatre Operators Should Know About Weaves in Carpeting

SOUND TROUBLE-SHOOTING CHARTS

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TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 141

Question No. 141 *was*: "(A) *What has the nature of sound to do with theatre equipment?* (*B*) *What is sound?* (*C*) *What is the effect of sound upon the human ear?*

The following made the most acceptable answers: S. Evans and C. Rau; H. Edwards, J. R. Prater; G. E. Doe; L. Cimikoski; C. Oldham; M. and J. Devoy; M. B. Stout; G. H. Payne; W. E. Limroth; W. Schoneman; G. Burdis; R. and K. Wells; J. A. Zacheritz; C. A. Whitlock; R. K. Groton; E. Sulpizio; L. Johnson; E. and F. Wentworth; T. and W. Turk; D. and W. Porter; H. T. Steele; B. B. Kent; M. and B. Walker; N. F. Sheldon; P. Slobodny; L. D. Tomlinson; C. Hawkens; A. and B. Richardson; L. F. and G. Brown; W. B. Hennessy; S. L. Mercer; S. T. Watkins; W. Jones and T. L. Ward; S. W. Tomberg; S. L. Maxwell; H. T. Mandrake; F. H., S. and P. Dalbey; P. Somers; D. Jacobson, B. L. Oden and R. Smith; H. C. Martin; R. R. Robbins and W. Winkler; K. Irwin; G. L. Goss; H. T. Plum and D. A. Shea; J. M. Kelner and A. W. Baxter; R. M. Schnider; S. True; F. W. Brandenburg; M. Samuels and W. R. Allen; W. S. Daniels and L. Day; W. B. Hunter; T. S. Anderson; K. L. Brant and W. L. Lavenburg; B. L. Ogden, T. S. Taylor and R. Smith; F. D. Goldwyn; H. H. Todd and E. Dodson; J. K. Robinson and R. E. Bullard; P. L. Goldstein and L. Samuels; M. D. McGuire; M. F. Robinson and L. A. Beachwood; E. Exline; L. B. Daniels and O. Ordel; G. L. Knox; C. H. Lowrie; R. Davis and M. F. Brown; T. W. Redhouse; W. R. Matthews and J. R. Davidson; E. J. Brandell; D. R. Spencer; N. S. Reid and T. Watkins; L. M. Richards; H. J. Benjamin; B. L. Morris and H. M. Jackson; S. M. Robbins; T. D. Brady; H. B. Hawkins; E. M. Carleton and N. D. Logman; G. L. Baxter and H. C. Davis; E. N. Landon.

Answering Section A, Leo Cimikoski says, "The nature of sound has much to do with theatre equipment and even the simplest knowledge of it provides the projectionist with much broader understanding of the manner in which theatre sound equipments operate."

W. E. Limmroth says, "To understand the operation of sound equipments it is essential that one first understand the nature of sound."

G. E. Doe answers thus, "The nature of sound, if I rightly interpret the meaning of the question, is closely interrelated with all basic principles upon which theatre sound equipments operate. This is true for the reason that sound recording apparatus fixes, either mechanically, as in case of the disc record, or photographically, as in the film sound track, certain effects which, if reproduction of sound be perfect must be perfectly reproduced by theatre sound equipments. For competent handling of theatre sound equipments the projectionist must understand this interrelation perfectly, and how to obtain and maintain it in perfect form. Otherwise there cannot possibly be perfection in sound reproduction."

Well, what do you men think of that answer?

(B) Richard W. Groton replies, "sound is audible noise. It is produced by any and everything in motion. Though we all have seen things move without noise, as a matter of fact there was noise, but noise is the effect of vibrations, and where there is motion without sound it simply means that the vibrations set up were either above or below the frequency range capable of reproduction by the human ear—namely, below 16 or above approximately 16,000 cycles per second."

Clinton A. Whitlock says, "Basically, sound is vibration of some physical object disturbing the particles of some transmitting medium, usually air, with which it is in contact, causing them to vibrate in unison therewith. These particles are in contact with other similar particles, which are, in their turn, caused to vibrate. This agitation spreads outward in every direction from the source of vibration, losing energy with added distance from that source, until finally, contacting an ear drum, by nervous action the vibration imparted to said drum is translated into the sensation of sound by the brain. That sound transmission consists of agitation of a transmitting medium may be proved by sealing a buzzer in an air tight cell and slowly exhausting the air. The sound will become less as the air is exhausted, finally ceasing entirely when the vacuum within the cell is complete, but assuming a glass cell it will be observed that the buzzer becomes more active as the air friction is decreased."

(C) F. W. Brandenburg says, "I believe, Dad, it would require the knowledge of an expert otologist. (He means an ear doctor—F. H. R.) to answer that question in its entirety. But I do not imagine you intend us to discuss the nervous reactions. The human ear is affected not by *sound*, but by waves in some transmitting medium, usually air, that causes the diaphragm (drum) of the ear to vibrate, which in its turn sets up reactions upon the nerves connected therewith, that in some mysterious manner translates these vibrations into the effects we recognize as audible sound."

16mm. Newsreel Circuit Planned

A circuit of small theatres showing 16mm. newsreels and short subjects is planned by a company known as 5 and 10 Movies, Inc., which has been incorporated at Albany. Among officers will be Hickman Price, Ruth Maizel and Ruth M. Stohlberg. The company plans to charge five cents for children and 10 cents for adults.

Mr. Price is in charge of the New York office of DeVry Corporation, manufacturer of 16mm. projection and recording equipment. DeVry has been planning a national 16mm newsreel and other subjects for theatres built for the purpose.

David Bernstein, vice-president and treasurer of Loew's, sailed this week on the *Nieuw Amsterdam* for a 46-day South American cruise. It is a combination pleasure and business trip. Mr. Bernstein plans to confer with the company's distribution heads and theatre managers in several cities.

BLUEBOOK SCHOOL QUESTION NO. 146

(A) What types of material absorb sound?

(B) What is an "echo"? Describe it.

(C) What is reverberation? Name three cures for echo and reverberation.

Assessments for New York Houses

The tentative assessments on theatre properties for New York's Manhattan, representing the highest-bracket group in the country, for 1939 were released this week. The assessments become permanent if no protest is filed. The assessments follow:

Manhattan

Center	$4,500,000
Music Hall and RKO Bldg.	11,600,000
Metropolitan Opera House	5,400,000
Strand	3,250,000
The New Criterion	6,750,000
Rialto	3,250,000
Hippodrome	3,200,000
Empire	845,000
Loew's State	4,250,000
Palace	1,350,000
Mayfair	1,950,000
French Casino	2,000,000
Roxy's	4,100,000
Ziegfeld	1,150,000
Carnegie Hall	2,000,000
New Amsterdam	1,050,000
Times-Apollo	1,500,000
44th Street — Nora Bayes	900,000
St. James	640,000
Majestic	690,000
Booth-Shubert	1,200,000
Columbia Radio Playhouse No. 1	490,000
John Golden	310,000
Imperial	750,000
Music Box	600,000
Astor	1,750,000
40th Street Theatre	600,000
Globe	1,150,000
Mansfield	425,000
Biltmore	360,000
Barrymore	540,000
Forrest	410,000
Ambassador	510,000
Gaiety	2,250,000
Rivoli	1,650,000
Capitol	2,550,000
Hollywood	1,150,000
Guild	675,000
Al Jolson	1,350,000
Lincoln Square	1,035,000
Martin Beck	600,000
Playhouse	370,000
Windsor	435,000
Winter Garden	2,400,000
Lyceum	545,000
Cort	420,000
Belasco	565,000
Fulton	500,000
Vanderbilt	325,000
Henry Miller	475,000
Morosco	535,000
Broadhurst	475,000

In Brooklyn the Fox with $3,930,000 and the Paramount ($3,070,000) had the largest assessments.

Hollomon Named Counsel

Van Alen Hollomon, who has been with the Paramount home office legal staff four years, left this week for Dallas, where he will be associate counsel of the Interstate Circuit. Members of the Paramount legal department gave Mr. Hollomon a farewell luncheon at the Woodstock in New York.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Plane No. 4"	**Director: Howard Hawks.**	**Jean Arthur, Cary Grant, Richard Barthelmass, Thomas Mitchell, Sig Rumann, Rita Hayworth.**	**Shooting**
"Blind Alley"	From a stage play by James Warwick. Director: Charles Vidor.	Chester Morris, Ralph Bellamy, Joan Perry, Rose Stradner, Ann Dvorak.	Shooting
METRO-GOLDWYN-MAYER			
"Calling Dr. Kildare"	Director: Harry Bucquet.	Lew Ayres, Lionel Barrymore, Lynne Carver, Nat Pendleton, Marie Blake, Samuel Hinds, Emma Dunn.	Shooting
"A Hundred to One"	Director: Leslie Fenton.	Melvyn Douglas, Louise Platt, H. B. Warner, Halliwell Hobbes, Jean Fenwick, Marjorie Main, Inez Courtney, Teresa Harris, Tom Collins, Ernest Whitman.	Shooting
"Maiden Voyage"	Director: William Thiele.	Robert Young, Annabella, Walter Connolly.	Shooting
"Penthouse"	Director: Edwin L. Marin.	Walter Pidgeon, Virginia Bruce, Herbert Mundin, Leo Carrillo, Frances Mercer, Tom Kennedy, Edward Brophy, Lee Bowman, Frank M. Thomas.	Shooting
"The Kid from Texas"	Director: S. Sylvan Simon.	Dennis O'Keefe, Florence Rice, Buddy Ebsen, Anthony Allen, Jessie Ralph.	Shooting
"Within the Law"	Director: Gustav Machaty.	Ruth Hussey, Rita Johnson, Paul Kelly, John King, Lynne Carver.	Shooting
MONOGRAM			
"Streets of New York"	Screen play, Robert Andrews. Director: Jack Mintz.	Jackie Cooper, Martin Spellman, June Martel, Dick Purcel, Robert Emmett O'Connor, George Irving, George Cleveland.	Shooting
PARAMOUNT			
"Some Like It Hot"	**Director: George Archainbaud.**	Gene Krupa and his Orchestra, Shirley Ross, Bop Hope, Una Merkel, Bernard Nedell.	Shooting
"Invitation to Happiness"	**Producing director: Wesley Ruggles.**	**Irene Dunne, Fred MacMurray, Donald O'Connor, Charlie Ruggles.**	Shooting
"Beau Geste"	**Producing director: William A. Wellman.**	**Cary Cooper, Ray Milland, Robert Preston, Brian Donlevy, J. Carroll Naish, Donald O'Connor.**	**Shooting**
"Gracie Allen Murder Case"	**From the novel by S. S. Van Dine. Director: Alfred E. Green.**	**Havilland, Thomas Mitchell, Barbara O'Neil. Ann Judith Barrett.**	Shooting
"The Magnificent Fraud"	Director: Robert Florey.	Akim Tamiroff, Lloyd Nolan, Patricia Morrision, Steffi Duna, Barbara Pepper.	Shooting
RKO RADIO			
"Sorority House"	From a play by Mary Coyle Chase. Screen play, Dalton Trumbo. Director: John Farrow.	Anne Shirley, James Ellison, Barbara Read, Phyllis Fraser, Natalie Draper, Diana Lewis.	Shooting
REPUBLIC			
"Lone Star Bullets"	Director: George Sherman.	Max Terhune, Ray Corrigan, John Wray, Ruth Rogers.	Shooting
TWENTIETH CENT.-FOX			
"The Hound of the Baskervilles"	**From the novel by Sir Arthur Conan Doyle. Director: Sidney Lanfield.**	**Richard Greene, Basil Rathbone, Anita Louise, Nigel Bruce, Lionel Atwill, John Carradine, Beryl Mercer, Barlow Borland.**	**Shooting**
"Alexander Graham Bell"	**Director: Irvin Cummings.**	**Don Ameche, Henry Fonda, Loretta Young, Polly Ann Young, Sally Blane, Georgianna Young.**	**Shooting**
"Rose of Washington Square"	**Director: Roy Del Ruth.**	**Tyrone Power, Alice Faye, Al Jolson, Marie Wilson, Douglas Fowley, Hobart Cavanaugh, Moroni Olsen, E. E. Clive.**	**Shooting**
"Susannah of the Mounties"	**Director: Walter Lang.**	**Shirley Temple, Randolph Scott, Moroni Olsen, J. Farrell MacDonald, Martin Goodrider.**	**Shooting**
"Stanley and Livingstone"	**Director: Henry King.**	**Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Charles Coburn, Henry Hull, Sir Cedric Hardwicke, Henry Travers, Hasson Said.**	**Shooting**
"Police School"	Director: James Tinling.	Jane Withers, Robert Kellard, Arleen Whelan, Richard Bond, George Ernst, Warren Hymer.	Shooting
"The Gorilla"	Director: Allan Dwan.	Ritz Brothers, Anita Louise, Bela Lugosi, Lionel Atwill, Patsy Kelly, Edward Norris, Wally Vernon, Joseph Calleia.	Shooting
UNITED ARTISTS			
"Captain Fury" (Hal Roach)	**Director: Hal Roach.**	**Brian Aherne, Victor McLaglen, Paul Lukas, John Carradine, June Lang, George Zucco, John Warburton.**	Shooting
UNIVERSAL			
"East Side of Heaven"	**Director: David Butler.**	**Bing Crosby, Joan Blondell, Mischa Auer, Irene Hervey, Jerome Cowan, Jane Goude.**	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Confessions of a Nazi Spy"	**Director: Anatole Litvak.**	Edward G. Robinson, Francis Lederer, Lya Lys, Paul Lukas.	Shooting
"Each Dawn I Die"	**From the novel by Jerome Odlum. Director: William Keighley.**	**James Cagney, Jane Bryan, George Raft, George Bancroft, Maxie Rosenbloom.**	**Shooting**
"The Roaring Road"	**Director: Lloyd Bacon.**	**Pat O'Brien, John Payne, Ann Sheridan, Gale Page.**	Shooting
"Hell's Kitchen"	Director: E. A. Dupont.	**Margaret Lindsay, "Dead End" Kids, Ronald Reagan, Stanley Fields**	Shooting
"Family Reunion"	From an original play, "Fly Away Home," by Dorothy Bennett, Irving White. Screen play, Julius and Philip Epstein. Director: Michael Curtiz.	Priscilla, Rosemary and Lola Lane, John Garfield, Fay Bainter, Claude Rains, Gale Page, Jeffrey Lynn, Frank McHugh, Dick Foran, May Robson, Hombart George.	Shooting
"Gantry the Great"	Original screen play, Vincent Sherman. Director: William McGann.	Edith Fellows, James McCallion, Randall Bates, Jane Bryan, Fred Tozere.	Shooting
"Waterfront"	Based on a play "Blind Spot" by Kenyon Nicholson. Screen play, Don Rian, Charles Perry, Fred Niblo, Jr. Director: Terry Morse.	Gloria Dickson, Dennis Morgan, Marie Wilson, Larry Williams.	Shooting

BRANDT, EARLY FIGURE IN DISTRIBUTION, DEAD

Former Secretary to Laemmle Founded CBC Sales Co., Predecessor to Columbia

Joe Brandt, long an outstanding figure in the film industry, first president of Columbia Pictures and Educational Pictures, engaged in distribution of Italian-made films at the time of his retirement from active business in 1935, died Wednesday, aged 56, at his home in Beverly Hills, California. His widow, and a son, Jerrold Thurston, survive.

Started as Lawyer

Mr. Brandt was a native of Troy, New York. He received his high school education in Troy, and his college education at New York University, New York City, from which he gained a Bachelor of Literature degree. In 1906, Mr. Brandt was admitted to the bar.

His entrance into the motion picture industry was marked by his employment as Carl Laemmle, Sr.'s secretary, in 1908. Before this he had been advertising manager for the *Dramatic Mirror*, New York representative for *Billboard*, and associated with the Hampton Advertising Agency.

In association with Mr. Laemmle he was instrumental in forming Universal Pictures Corporation, and became its general manager. He resigned in 1921, formed his own company, the C. B. C. Sales Company. This became Columbia, Harry and Jack Cohn joining as partners, and Mr. Brandt becoming the president. Harry Cohn bought him out in 1932.

Mr. Brandt also held the presidency of World Wide Pictures, the vice-presidency of Educational Pictures, and headed Il Nuovo Mundo, distributors of Italian films. In 1935, he retired from this post and from business, and went to the coast to live.

JOE BRANDT

Maurice Rubinstein Dies

Maurice Rubinstein, 73, secretary of the Ruby Camera Exchange, New York, died February 16th after three weeks' illness. He is survived by four sons, Eddie, Leon, J. Irving and Oscar, and two daughters, Mrs. William Magul and Mrs. Nan Nannes.

Thomas G. Patten Dies

Thomas G. Patten, former Congressman and wartime postmaster of New York City, who was a representative of the Motion Picture Producers and Distributors of America in Hollywood for a year, died at his home in Hollywood February 23 at the age of 77.

Dr. Clarke Ansley

Dr. Clarke Fisher Ansley, editor-in-chief since 1927 of the Columbia University Press and of "The Columbia Encyclopedia," which was published in 1935 after eight years of preparation, died February 14th at his home in Solebury, Pa. He was 69.

Clare Greet

Clare Greet, 67, stage and screen actress, who toured America with Lillian Russell, died February 14th in London. In recent years she had played supporting roles in many British films.

Warner Brothers has filed an application in federal court in New York seeking an order to examine Booth Tarkington before trial in his action against the company.

British Patents Suit Concluded

Trial in the patent infringement litigation brought by British Acoustic Films against the Radio Corporation of America and Electrical Research Products was concluded Tuesday, in Wilmington, Delaware, before Judge John P. Nields, in United States District Court. Judge Nields set April 7 for argument, March 6th for the filing of plaintiff's briefs, and March 25 for the filing of defendant's briefs.

The suit involves two patents for improved mechanism to feed film through sound head projectors at a constant speed. It is charged that the sound apparatus of both RCA and ERPI, the last named through Western Electric Company, uses inventions on which the British company claims to hold patents.

It is charged that the two American companies have distributed large numbers of projection machines to motion picture houses throughout the United States embodying these patent improvements. The plaintiff asks the court for a perpetual injunction and treble damages.

Dr. Edward Wente, of Bell Telephone, testifying as a defense witness, explained modification of the various arrangements on patents involved. Paul J. Larson, Warner Brothers' patent expert, was called in rebuttal by the plaintiffs.

Witnesses for the plaintiffs who testified last week, besides Mr. Larson, were Arnold Poulsen of Copenhagen, joint inventor of a projection machine that was entered as evidence, and Ian Cremieu-Javal of London, managing director of British Acoustics.

Argument on an appeal by Radio Corporation of America from an interlocutory decree of the late Chancellor Josiah Wolcott has been concluded and decision reserved by the Delaware supreme court in Dover. The decree was granted in the suit brought by the Philadelphia Storage Battery Company to enjoin RCA from terminating a licensing agreement.

IN NEWSREELS

MOVIETONE NEWS—No. 46, Vol. 21.—Army bomber returns home after delivering medical supplies to Chile....Dog show held in New York....Model of New York at World's Fair....Republicans hold Lincoln Dinner....Fashions in hats....Lew Lehr....Seabiscuit loses race, goes lame....Bobsledding at Lake Placid....Female jockeys at Agua Caliente.

MOVIETONE NEWS—No. 47, Vol. 21.—Developments in war torn Spain....French destroyer rammed by cruiser in sea maneuvers....Quebec asylum for insane destroyed by fire....President indorses world's fairs ....Eleanor Holm dedicates aquacade at New York Fair....Girl parachutist makes comeback....Picard wins golf title....Amateur boxing bouts....Jack Dempsey and Jess Willard meet.

NEWS OF THE DAY—No. 244, Vol. 10.—America pays tribute to late Pope....U. S. airmen hailed for mercy flight to Chile....Hoover sounds 1940 Republican battle cry....American Olympic bobsledders chosen....Big leaguers train baseball's sandlot hopefuls....Girl jockeys race at Agua Caliente....Seabiscuit beaten in Santa Anita race.

NEWS OF THE DAY—No. 245, Vol. 10.—Gales spread ruin in Southern California....Patients escape as fire razes hospital....Spanish fugitives in flight to France ....Girl parachutist in comeback....New Orleans society hails Mardi Gras....Dempsey and Willard box again.

PARAMOUNT NEWS—No. 57.—Army flyer awarded decoration for mercy flight to Chile....World's Fair diorama....Justice Brandeis retires....Dog show in New York....Requiems for Pope Pius....Kaiser celebrates birthday....Baseball school....Yacht race in Miami....Seabiscuit beaten at Santa Anita.

PARAMOUNT NEWS—No. 58.—San Francisco Fair opened....Hospital for Insane in Quebec destroyed by fire....President on fishing trip...."Prospectors" find pond full of shotgun pellets....Edouard Benes arrives here....Girl parachutist leaves hospital to try again ....Cardinals gather in Rome to elect Pope....Horse racing....Ice Carnival at Lake Placid....Jack Dempsey and Jess Willard meet in Miami Beach.

RKO PATHE NEWS—No. 61, Vol. 10.—Bomber returns from mercy flight....Lincoln Dinner rallies held by Republicans...."Ski-plane" makes inaugural hop....Capital holds high mass for Pope....Big leaguers open baseball school....Manhattan Island in miniature....Hotel for unemployed youth....Linney wins Olympic bobsled berth.

RKO PATHE NEWS—No. 62, Vol 10.—Flames raze hospital for insane....Golden Gates open for Frisco fair....Refugees flee into France....Wallace asks for national council....Attack on Kuhn attempted.... Stagehand wins Florida race.

UNIVERSAL NEWSREEL—No. 746, Vol. 11.—Requiem mass held for Pope....Hoover lambastes....Dog show in New York....Bomber returns from mercy flight to Chile....Girls aid Galento's training....Gotham miniature shown....Seabiscuit lame after losing race ....Yacht race in Miami....Bobsledders in Olympic trials....Girl jockeys vie in race.

UNIVERSAL NEWSREEL—No. 747, Vol. 11.—President opens Tampa exposition....Patients saved in asylum blaze....West coast fair is opened....French aid Spanish exodus....Young pilot smashes record.... Dempsey and Williard fight again....Horse racing ....Mardi Gras....Air-raid shelter tested....Czech leader starts new job....French see roller skating derby.

Court Rules Insurer Must Defend Theatre

The appellate division of the New York supreme court ruled this week that an insurance company must defend all suits for personal injuries, including assault cases, brought by patrons against theatre owners. The court granted the Florabell Amusement Corporation, former operator of the Floral at Floral Park, L. I., a judgment of $1,750 against the Standard Surety and Casualty Company for legal fees paid in defending such action.

The Florabell company successfully defended a $50,000 damage suit brought against it by a patron on a charge of assault by the theatre's manager, after the insurer had refused to defend the suit.

"Letty Lynton" Briefs Filed

Final briefs in the suit brought by the authors of the play "Dishonored Lady," which the courts have found to have been plagiarized in the Metro-Goldwyn-Mayer film, "Letty Lynton," against the Moredall Realty Corporation, operators of the Capitol theatre in New York, were filed Monday with Kenneth E. Walser, special master. The charges followed the same lines as those in the suit against MGM, in which case the Federal Court in New York awarded the plaintiffs $532,153.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

SMASHING THE SPY RING: Ralph Bellamy, Fay Wray—A very timely melodrama that was more than appreciated by our patrons. Columbia is without a peer when it comes to reliable "B" product. So far this season they have not given us an "A" picture. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Crime School Kids"—Excellent picture to the biggest gross in six months. Played February 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. General patronage.

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis—Excellent picture. Played to average business. Played January 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. General patronage.

GARDEN OF THE MOON: Pat O'Brien, John Payne, Margaret Lindsay, Johnnie Davis—Late play date on this, but it proved that a good picture remains good whenever played. Good mid-week business and patrons well pleased. Running time, 94 minutes. Played January 18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GIRLS ON PROBATION: Ronald Reagan, Jane Bryan, Larry Williams—This is a very worthwhile programmer. It is sincere and as such commands attention. Jane Bryan shows great dramatic promise. Penacook is not so far from New Hampton, N. H., and with our assistant manager, a former student in New Hampton School for Boys, we are watching Vitagraph's recruit from this fine old New Hampshire school. His brief appearance in this picture looked hopeful. The name, oh, yes, Larry Williams. We'll watch for other appearances of the young man and we wish him every success in future assignments. Played January 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Grand National

DAMAGED GOODS: Pedro de Cordoba—We expected to do better than we did on this picture but feel in playing this we were of a service in the betterment of our community.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

CITADEL, THE: Robert Donat, Rosalind Russell—One of the finest pictures of its type we have ever seen. And did a S.R.O. business, which is a novelty around these parts. Played February 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. General patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—One of the poorer of the Browns. Slow, draggy, and the bull sequence was the only thing that drew a laugh. Not so hot. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—Very good comedy, which pleased all. Good business. Played February 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Korjus—Good music but the picture was a flop here. Fernand Gravet was excellent in his role. Miliza Korjus has a swell voice but is a trifle too mature for the role of a siren. Luise Rainer played her part to perfection. Played February 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. General patronage.

HOLD THAT KISS: Maureen O'Sullivan, Mickey Rooney, Dennis O'Keefe—This picture proved to do average business. But our farm friends shy at "Love" or "Kiss" attractions; not like we city slickers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi, Guy Kibbee, Charles Coburn, John Carradine, Gene Reynolds—Appealing, dramatic and thrilling, yet not without its moments of humor. This fine story, buttressed with excellent characterizations by Walter Huston, Beulah Bondi, Charles Coburn, John Carradine, James Stewart, et al., makes a picture which should prove very entertaining to any adult audience. It was well received here by what is termed a "hard-boiled" and "picayunish" audience. As a matter of fact, it certainly must have "un-boiled" many, for handkerchiefs appeared to be in evidence. Laurels to Guy Kibbee (the crafty, comical storekeeper), Gene Reynolds for his excellent portrayal of Jason Wilkins as a youth, and last but not least to John Carradine for his splendid impersonation of President Lincoln. No wonder students of Lincolnia praised his part in the picture. You can't go wrong with this one. Play it. Running time, 105 minutes. Played February 11.—J. A. Reynolds, Director of Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—This family has caught up with the public and this one keeps up the pace that the rest have set. The addition to the cast of little Virginia Weidler as "Jake" is distinctly an asset. This is one picture that Mickey did not run away with. "Jake" made a monkey of him in a couple of shots, and I mean shots. Virginia was deft and sure in her role. I hope she gets some breaks, for she deserves it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter—Everyone agreed it was a good picture but no one turned out to see it. Poorest mid-week gross in many moons. It's still a good show but not for us. Running time, 75 miniutes. Played February 1-2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SPRING MADNESS: Lew Ayres, Maureen O'Sullivan, Burgess Meredith—Why all the panning of this little comedy? Our audience was very well pleased with this picture and here true ability is shown. Burgess Meredith was outstanding, with Ayres a close second. It will stand alone, if you have an average audience, for a short run. Do not be afraid of it. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Very good. Did some extra business on this. Played January 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. General patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—Played Sunday and Monday and it is not a Sunday picture but it still did business. The picture is rough and ready action. Fair story and made, I think, to counteract the critics that Robert Taylor is a matinee idol But he does all right in this one. You get these action pictures on the wrong dates due to our situation, the neighboring city being late on booking my picture, that was originally set for the Sunday date. I wrote the producer that pulled his picture on short notice but that is all the good it did me. But I had the satisfaction of giving him Hades anyway.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SWEETHEARTS: Jeannette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Colossal, stupendous, breath-taking beauty, but it failed to pull the business in this situation. Lovers of team's singing certainly got their fill of songs in this one. Too long, too much of everything. It is far from the best of this team's pictures. Running time, 114 minutes. Played January 22-24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Color added considerable to this picture. Story very weak and too much wrangling on part of cast. They have done better. Running time, 114 minutes. Played February 6-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—A beautiful picture by the number one company again scores a hit with the small town audiences. Words cannot describe this lavish production except to say that it is tops of anything these two have done for us. Running time, 115 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Rate it A-1. What a sweetheart Jeanette is in color. The music is great and so is the color. It has all that it takes for any audience with the one exception and that is Eddy. When they gave him a voice, they did not give him ease in his acting. It seems to be an effort for him to go through his scenes. Two stiff and seeming a little wooden. The audience rates his voice high but not his acting.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—Really is a clever comedy with some of the smartest dialogue that has come this way in some time. Very well liked here. Business only fair, though. Played December 21-22.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

Monogram

DRIFTING WESTWARD: Jack Randall, Edna Duran—Jack Randall means more to us since he quit singing. Ritter and Autry do enough singing. My crowd likes plenty of fighting and comedy in their westerns. Played February 2.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

SONG OF THE BUCKAROO: Tex Ritter, Jinx Falkenburg—Just made for my crowd. Tex gets better every picture.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

Paramount

ARKANSAS TRAVELER: Bob Burns, Fay Bainter, Irvin S. Cobb, Jean Parker, John Beal—A good picture to above average business. Played January 24-25.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—Jack Benny is no good for a lead. Satisfactory as a leading player but not in the top spot. Picture only part satisfactory. Fashion show too extreme. Ordinary people do not wear clothes like the ones shown. Running time, 94 minutes. Played February 3-4.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SAY IT IN FRENCH: Ray Milland, Olympe Bradna—A fine picture with lots of entertainment. Well liked. Very satisfactory reaction. Running time, 67 minutes. Played February 1-2.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

TOM SAWYER, DETECTIVE: Donald O'Connor, Robert Kent, June Travis—Another reason why there should be a liberal cancellation in the trade pact, when and if it comes. We have found this season that there are too many pictures from Paramount that are only fit for the weak ends of a double bill, which we do not practice. Hence, we suffer by having to fill our time with pictures that the public walks out on and they are very apt to stay away and get out of the habit of coming.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TROPIC HOLIDAY: Dorothy Lamour, Ray Milland,

(*Continued on following page*)

(Continued from preceding page)

Martha Raye, Bob Burns—Personally we liked it. But not a top draw here. Dorothy's singing is too slow and dreary. Needs more snap to get general appeal.—G. Carey, Strand Theatre, Paris, Ark. General Patronage.

ZAZA: Claudette Colbert, Herbert Marshall, Bert Lahr—Should not have been made. Too much sex, and part overplayed badly by Colbert. Not worthy of her. Paramount can surely pick up a lot of poor story material. Running time, 84 minutes. Played February 8.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Republic

PRAIRIE MOON: Gene Autry, Smiley Burnette, Shirley Deane—Another up to the standards of this series. Autry's pictures used to be our best box office bets but lately they have fallen off considerably. Patrons complain they are all the same basic formula. Without Smiley Burnette, I'm afraid they would not be the pictures they are. Running time, 58 minutes. Played January 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette—Perfect entertainment. Personally enjoyed it very much. I don't believe Gene is doing quite as well as he used to do But we have no complaints.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SANTE FE STAMPEDE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), June Martel—Average western picture which pleased. Played February 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart—One of his best. Good enough for any Saturday. Republic's westerns are tops; better for us than many of the big specials. Played January 21.—G. Carey, Strand Theatre, Ark. General patronage.

RKO Radio

MAD MISS MANTON: Barbara Stanwyck, Henry Fonda, Frances Mercer, Whitney Bourne—Another of those comedy-mystery affairs that kept the audience laughing from the start to finish. Better than average. Running time, 80 minutes. Played January 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MAN TO REMEMBER, A: Edward Ellis, Anne Shirley, Lee Bowman—Not a special but this has got that certain something, something that will cause it to be remembered long after some of the super productions have been forgotten. Edward Ellis gives a superb performance that certainly deserves far more recognition than it will probably receive. Running time, 80 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Ann Gillis, Edgar Kennedy, Spank MacFarland—Nice little program picture with no box office pull except for children. Pleased fairly well but at best it's for the lower half of a double bill. Running time, 68 minutes. Played February 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ROOM SERVICE: Marx Brothers, Lucille Ball, the Ann Miller, Frank Albertson—Our customers come to the Movie and pay money to see and hear the Marx Brothers for a very weak show and then go home and hear them over the Radio in a good show for nothing. What are we going to do about this and how are we going to pay top price for such film?—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Twentieth Century-Fox

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—Average Charlie Chan which failed to draw. Played February 7.—E. M. Freiburger. Paramount Theatre, Dewey, Okla. Small town patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—Excellent picture, which broke all house records. I packed them in three times nightly for two nights. Could have played it longer. Played February 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KIDNAPPED: Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith—A dismal flop. Sold to us at top allocation; earned less than lowest. Played January 17-18.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

STRAIGHT, PLACE AND SHOW: Ritz Brothers, Richard Arlen, Phyllis Brooks, Ethel Merman—Below average but a good program picture only. Played January 22-23.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—Not tops here but sold to me that way. A good way to kill Tyrone Power. Historicals don't mean a thing here.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

THREE MORE JOIN REPORTING CORPS

From three states come new contributors to "What the Picture Did for Me" this week. They are:

R. A. Moore, State theatre, Clarence, Iowa

G. Carey, Strand theatre, Paris, Arkansas

Jack Greene, Geneseo theatre, Geneseo, Illinois

Exhibitors Carey and Greene had reported earlier but the latest report from Mr. Carey appeared in the issue of January 18, 1936, *and from Mr. Greene on August* 3, 1935.

SUEZ: Tyrone Power, Loretta Young, Annabella—For some reason did not click and did not draw. Some said Power too young for the part.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Thomas Mitchell, Walter Brennan—Pulled fairly well in the face of conditions and patrons certainly liked it in a big way. One of those pictures you are glad to run because you can face your customers both when they enter and leave. Running time, 91 minutes. Played January 29-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DRUMS: Sabu, Raymond Massey, Roger Livesey, Valerie Hobson—Very good color, well made and if your patrons like scenery, this is one of the best. Hardly suitable for small towns. Played it Sunday-Monday, January 29-30.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

THERE GOES MY HEART: Virginia Bruce, Fredric March, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette—Mid-week showing to mediocre business and indifferent patron acceptance. A good enough little picture but it takes more than just a good enough picture to pull 'em in nowadays. Running time, 84 minutes. Played January 25-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Universal

NEWSBOYS' HOME: Jackie Cooper, "Little Tough Guys," Edmund Lowe, Wendy Barrie—A swell picture that clicked, with top honors to Jackie Cooper. Plenty of action and good any day in the week. Played it Sunday-Monday, February 5-6. Running time, 73 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rupral patronage.

SERVICE DE LUXE: Constance Bennett, Vincent Price, Mischa Auer, Charles Ruggles, Helen Broderic, Joy Hodges—One of those pictures where the patron who does stop to comment merely says, "A cute little picture." There you have it, with business just about accordingly. Running time, 85 minutes. Played February 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SON OF FRANKENSTEIN, THE: Boris Karloff, Basil Rathbone, Bela Lugosi, Lionel Atwill, Josephine Hutchinson—A very fine show of its kind. Excellent story, cast and direction. Will please all thrill seekers. Business good.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STORM, THE: Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey—Rather indifferent production. No particular pull at box office and patrons' reactions just fair. At best the lower half of a double bill. Running time, 79 minutes. Played January 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.—Small town and rural patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, Bazil Rathbone, David Niven, Donald Crisp—Wonderful picture of its kind with plenty of draw. We played it Friday-Saturday. Do not think it is just the type for Sunday, although it will do extra business whenever shown. Running time, 103 minutes. Played February 3-4.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan—Interesting and well produced. But there are some very gruesome shots that did not sit well with the kids and the ladies.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Cute little comedy, and Miss de Havilland steals the picture from Dick Powell, and how she does it. Just average business. Powell does not pull like he did in former times.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—Not a big picture but a good family type of action story glorified by beautiful color. Arranged an extra good program of shorts and played Sunday to near top business. Shorts used were cartoon, style show in color and "Movements of Charm." Running time, 85 minutes. Played February 6-7.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

NANCY DREW, DETECTIVE: Bonita Granville, John Litel, Frankie Thomas—This series has possibilities; both kids are likeable and go right to the hearts of the audience. Would rather see them in something besides gangster background pictures. Too many gangster stories now. Overdone by a large margin. Running time, 63 minutes.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

Short Features

Columbia

COMMUNITY SING: No. 8—This one had a lot of old time songs and they really stretched their adam's apples.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COMMUNITY SING: No. 9—A Spanish sing song; not as popular.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GYM JAMS: Krazy Kat Cartoons: Not so hot. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Legonier, Ind. Small town patronage.

MAJOR GOOGLE: Barney Google—Very good color.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOTHER HEN'S HOLIDAY: Color Rhapsodies—Just fair. I guess Disney spoils you.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ALFALFA'S AUNT: Our Gang—Amusing Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ANAESTHESIA: Pete Smith Specialties—Another good short by Pete Smith. Audience held spellbound bv this treatise on anesthetics. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CITY OF LITTLE MEN, THE: MGM Miniatures—Very good one-reeler which is both entertaining and educational.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOOTBALL THRILLS OF 1937: Pete Smith Specialties—Will please the men and boys; others doubtful.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT HEART, THE: MGM Miniatures—Excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAN'S GREATEST FRIEND: Pete Smith Specialties—Swell. An animal short that is tops. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN'S GREATEST FRIEND: Pete Smith Specialties—Good one-reeler about dogs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEN OF STEEL: Musical Comedies—Not nearly up to MGM short comedy standard. We have learned to expect something extra from these Metro two-reel comedies. This didn't hardly fill the bill.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NOSTRADAMUS: Historical Mysteries—A good glimpse into the life of a dreamer. But let's see, they said his dreams came true! Will interest most audiences we think.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ONCE OVER LIGHTLY: Johnny Downs—Very good.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

PASSING PARADE: No. 1—Interesting. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PENNY'S PICNIC: Prudence Penny—Women will like this reel in color; others maybe.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PETUNIA NATURAL PARK: Captain and the Kids—The best of these cartoons so far and in color but not up to Metro standard.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SNOW GETS IN YOUR EYES: Musical Comedies—Fairly good musical comedy. Seemed to please. Running time, 19 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

SNOW GETS IN YOUR EYES: Musical Comedies—Good musical.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

STREAMLINE SWING: MGM Miniatures—Not much entertainment in this one. Wish Leo would make more real comedies and not so many shorts. Doesn't he know people want to laugh, not be educated. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TRACKING THE SLEEPING DEATH: MGM Miniatures—A very fine subject that holds interest.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

WINNING TICKET, THE: Captain and the Kids—Got laughs from the kids and that is all that is asked. Just fair. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WINNING TICKET, THE: Captain and the Kids—The best in this series that I have seen.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

Paramount

GUATEMALA: Color Cruises—Okay but not for the day we were forced to use it, due to substitution. Fair color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAL KEMP AND HIS ORCHESTRA: Headliners—Very excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLD YOUR BREATH: Grantland Rice Sportlights—Fairly good one-reeler on swimming under water.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAND OF INCA MEMORIES: Color Cruises—A very fine colored travel reel, and timely.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LET'S CELEBRAKE: Popeye the Sailor—One of the best Popeyes to date. Do that sailor and grandma step! Wow! This one brought continual rolls of laughter which didn't die away until several minutes after the picture was over. Running time, seven minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

MOMENTS OF CHARM: Headliners—Phil Spitalny's all-girl orchestra in a color musical reel, playing several numbers in an extremely popular style. Orchestra good, color good, recording good, result: the most liked and talked about short we ever played. Let's have more, Paramount. Running time, 10 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

MOMENTS OF CHARM: Phil Spitalny and His All Girl Orchestra—One of the finest short subjects we have ever shown. Some remarked that this alone was worth the price of admission. Running time, 10 minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PARAMOUNT PICTORIAL: No. 2—Only fair. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PARAMOUNT PICTORIAL: No. 4—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PLAYFUL POLAR BEARS: Color Classics—A very good cartoon in color that should be enjoyed by all, young and old alike. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

POPULAR SCIENCE: No. 5—A very interesting reel and good filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPULAR SCIENCE: No. 6—Always good and this one is no exception. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RAISING CANINES: Paragraphics—How to train your dog to do tricks. Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RAISING CANINES: Paragraphics—Good of its kind.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONG IS BORN, A: Headliners—A very weak sister. Orchestra good. Singers bad and used twice. Leave it in the can.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

DONALD'S GOLF GAME: Walt Disney Cartoons—Very good. Donald always pleases.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

FARMYARD SYMPHONY: Walt Disney Cartoons—A surprisingly good cartoon. Didn't expect much from the title.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

FARMYARD SYMPHONY: Walt Disney Cartoons—Highly entertaining and cleverly done.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FERDINAND THE BULL: Walt Disney Cartoons—This is box office cartooning and darned clever, if very simple. Everyone happy to see it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOOD SCOUTS: Walt Disney Cartoon—Good audience reaction and has more B.O. appeal than plenty of features that I know of.—A. N. Beezley, New Grand Theatre, Littleton, Col. Suburban and rural patronage.

HAWAIIAN HOLIDAY: Walt Disney Cartoons—Excellent. The best color cartoon series put out today and, of course, the most popular cartoon stars in the world. It's a Walt Disney picture, of course. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

HECTIC HONEYMOON: Radio Flash Comedies—Cleverly worked out comedy. Good.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

MICKEY'S PARROT: Walt Disney Cartoons—These Disneys are not getting better. We like the Merrie Melodies just as good and they don't cost as much. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PICKETING FOR LOVE: Headliner—Exceptionally good two-reel musical comedy. Joe Morrison is a fine singer. Remember him in Paramount's "Love in Bloom"? "Harris in Spring" and "Music will Tell" and "Twenty Girls and a Band" are other releases of this series. All are very fine. Play them all. Running time, 19 minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

SEA MELODY: Ted Fio Rito and His Orchestra—A crackerjack musical two-reeler. Ted Fio Rito and Orchestra are okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SEA MELODY: Ted Fio Rito—Have played some good musical comedies ("Harris in the Spring," etc.) but this one goes way over anything yet to come this way. Exceptional fine orchestration, singing and comedy. I never liked "Celito Lindo" until Fio Rito played it in this. Ran it once extra for myself to hear this gang play and sing "Josephine." At least two-thirds of the audience, and a big one, too, stayed to see it again both nights. It drew extra business on second night, too. Don't fail to play it. It's a honey. Running time, 20½ minutes.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

Universal

BABY KITTENS: Lantz Cartunes—A very good black and white cartoon about the kittens and the dog.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DISOBEDIENT MOUSE: Lantz Cartunes—A clever black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

FEUD THERE WAS, A: Merrie Melodies—Vitaphone colored cartoons are usually very good and this one was no exception.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

FEUD THERE WAS, A: Merrie Melodies—A very entertaining cartoon in color showing the feuds that go on out in the timberlands in a risque and humorour style. Running time, eight minutes.—Pearce Parkhurst, State Theatre, Torrington, Conn. General patronage.

HAVE YOU GOT ANY CASTLES: Merrie Melodies—Very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JOHNNY SMITH AND POKER HUNTAS: Merrie Melodies—One of the funniest cartoons we have screened.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

JUGGLING FOOL, THE: Vitaphone Varieties—Just as good a juggling picture as you could wish. Our patrons enjoyed it immensely. Running time, 7 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada. General patronage.

KATNIP KOLLEGE: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MURDER WITH RESERVATIONS: Broadway Brevities—A dandy subject in spite of the fact we got it in substitution. Will please anywhere.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Serial

Universal

RED BARRY: Buster Crabbe, Frances Robinson—Just finished this and it did not stand up like the other Universal serials have done. Patronage dropped off with each episode. Our patrons like their serials with cowboy hats, horses and 45's.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

WANT FILMS "Johnny-on-the-Spot"?

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AIR EXPRESS

AIR EXPRESS DIVISION RAILWAY EXPRESS AGENCY, INC.

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—Here Comes Your Baby

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Seen...heard...entertaining...carrying conviction to seat buyers while they're in the mood. The only advertising combining sight...sound...voice and the printed word! Action on your screen. Samples of what the picture is about.

And how low in cost! How complete in coverage! How unique in appeal! How real a ticket-seller!

Big merchants...national advertisers would grab your screen in a minute. You've got it! Use it to the best advantage with National Screen Trailers by

NATIONAL Screen SERVICE ...Prize Baby of the Industry!

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

NOT IMPOSSIBLE

There is no city ordinance that requires the Mayor to proclaim a "week" in behalf of a motion picture; that assures permission of the city council for street decoration to advertise an attraction. No theatre license includes any right to call upon leading local organizations for strategic tieins. Yet such civic cooperations and others as important are brought about frequently, as these pages bear evidence. How are they accomplished? Surely, they just don't happen.

The answer is, of course, the theatreman. Through his personal contacts alone are effected the civic endorsement, store tiein, unusual publicity, or what have you. No circuit influence counts here. Nor do other outside factors. In the final countup, it's how well the manager stands locally and how he uses this stand-in to benefit the theatre.

∽ ∽

Some months back, George Limerick was promoted to the post of Griffiths' City Manager, in Enid, Oklahoma. Far from his old territory, Limerick was a stranger in a strange land. But not for long. As an example of how a level-headed theatreman goes about the imperative job of selling himself and, by the same token, his situation to the local leaders, the Enid *Daily Eagle* had this to say about George in its widely read "The Male Viewpoint" column, of a recent issue:

"As soon as he had located his place of business, he started making contacts. Within a short time he was enrolled as a member of the Rotary Club. Soon he was attending every open meeting he could learn about. He went as a guest to other civic clubs, committee meetings, social gatherings. At these sessions he met the leads of Enid. He not only met them but he remembered them. Seldom has a man come to Enid who has shown such determination to make himself an important cog in community affairs.

"Too little personal attenion has been given newcomers to Enid. They've been left more or less to shift for themselves. But here's one who wouldn't have it that way. He has gone out and made his own way."

This editorial is not meant particularly for any laudation of Limerick nor the many like him doing a similarly consistent and constructive job. The instance is set down in detail for the assurance of members who regard such comprehensive contacts as far beyond their abilities.

FINDS ITS OWN LEVEL

Moon Corker was awarded the Silver Plaque in the final quarter of the 1938 Awards for the best showmanship in Class "D". Now comes an announcement that the theatres under the Lucas & Jenkins city manager in Athens, Ga., win the first prize in the circuit's recent business drive. E. V. Dinerman, RKO Cincinnati district ad head, took down the Class "A" Silver Plaque in the final 1938 Quarter. "Dinny" also has been named as the first prize winner in Group One of the MPGY contest.

Though different judges have considered the same entries in the various contests, keen minds have been in accord in selecting Corker and Dinerman for the top honors. There's nothing unusual about that. Showmanship, like water, has the habit of seeking its own level.

△ △ △

DON'T HELP THE BOXOFFICE

A second-run situation in an Illinois city charges 20 cents for matinees. Recently, the first-run competition reduced first-hour matinee prices to the same figure. In return, the second-run started a "1–2–3 Free Matinee Club", issued cards to be punched three times, the fourth matinee on the house. The reason for the offer is to retain business without reducing prices accordingly.

For the purpose intended, the club idea may be a weighty one in the local fight for business, and the member who reports it, justified in so defending himself. But whatever the outcome, it is to be doubted whether any slicing of admission will bring permanent benefits to either side.

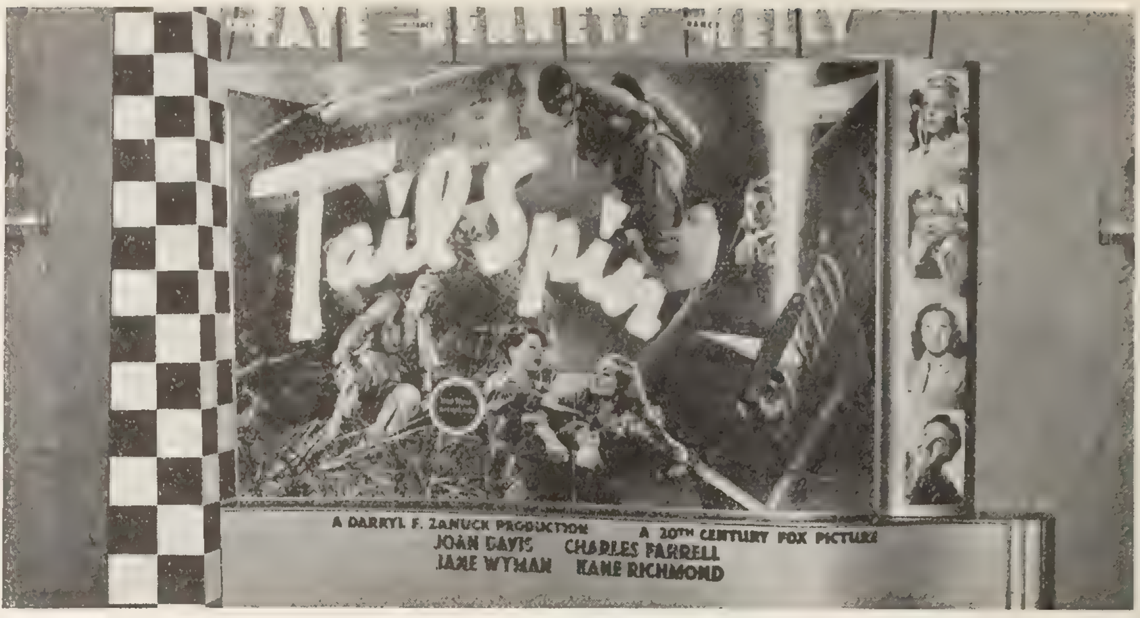
Price wars have yet to win lasting boxoffice victories.

△ △ △

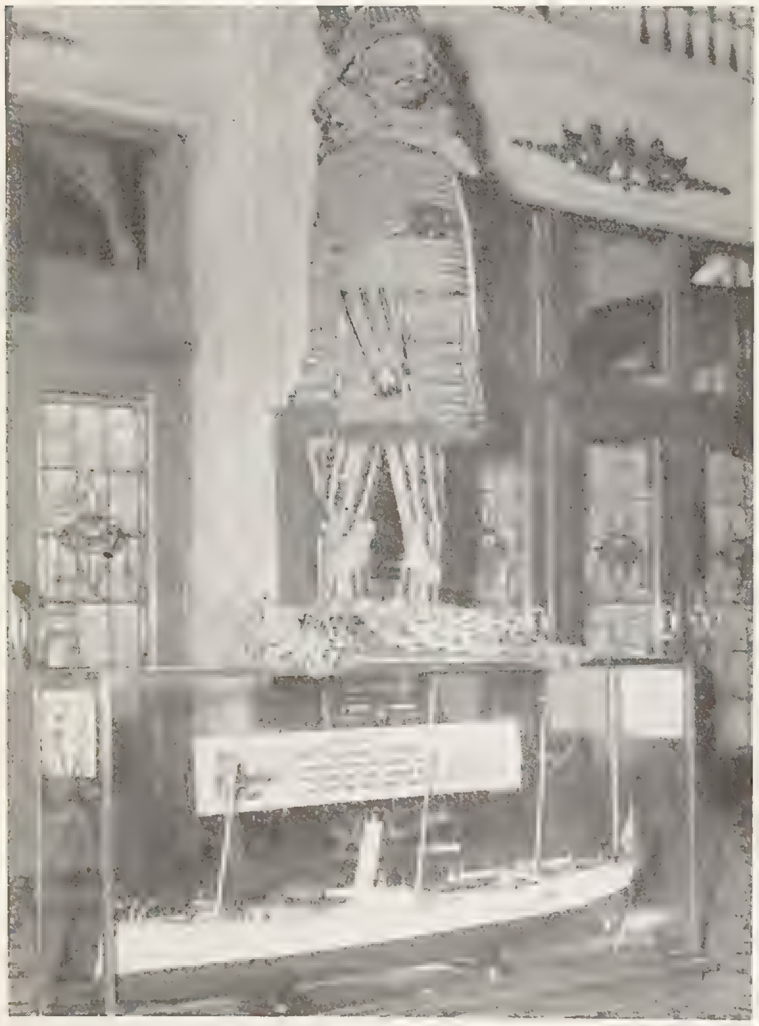
Considering how much has been said and printed on the influence of the motion picture on world peace and thought, Glenn Franke might take an extra bow for his graphic delineation of the subject in the cartoon on a following page.

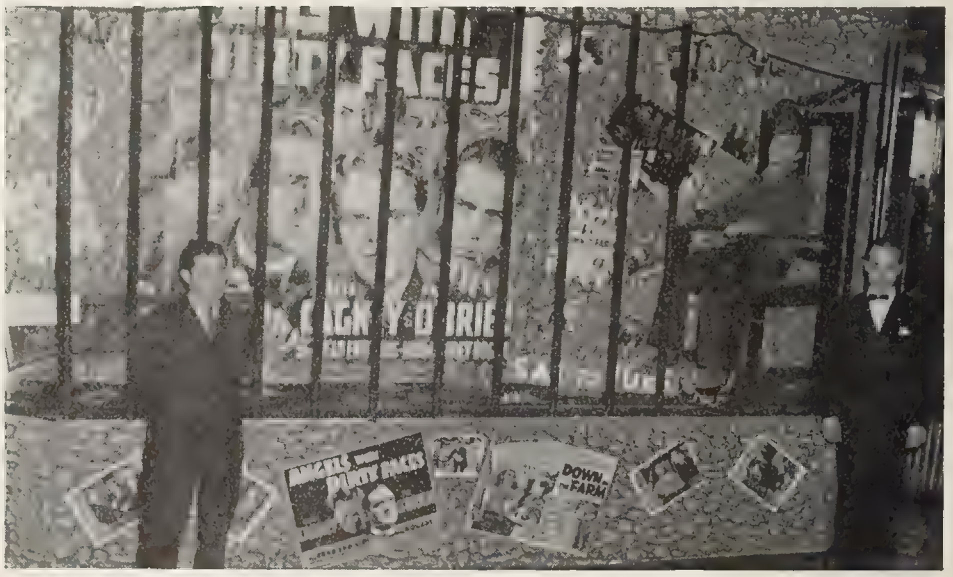
A-Mike Vogel

Conceived by Homer Harman, New York Roxy ad head, was the "Tail Spin" display shown at right. Setpiece had a burning effect of the plane with flasher lights back of the "remarks" panel. Title of picture was done in transparent lights, as were the 11 by 14 enlargements on the right panel.


Tail Spin
A DARRYL F. ZANUCK PRODUCTION
A 20TH CENTURY FOX PICTURE
JOAN DAVIS
CHARLES FARRELL
JANE WYMAN
KANE RICHMOND

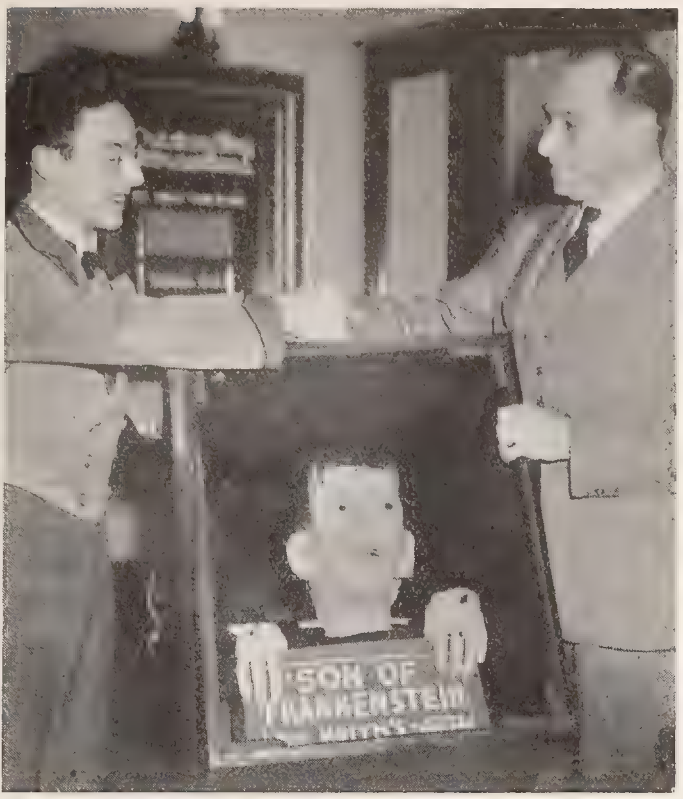
At left is Helen Eager, motion picture editor of the Boston Traveler, *talking with Jeanette MacDonald, recently selected as the new "Movie Queen for 1939". Seated are Joe DiPesa, Loew's Boston publicist; Fred Greenway, manager of Loew's State, and George A. Jones of the Orpheum listening in. Long distance call brought five-column art layout in the cooperating paper, together with stories to publicize the opening of "Sweethearts".*




DIRTY FACES
CAGNEY O'BRIEN
ANGELS WITH DIRTY FACES
DOWN ON THE FARM

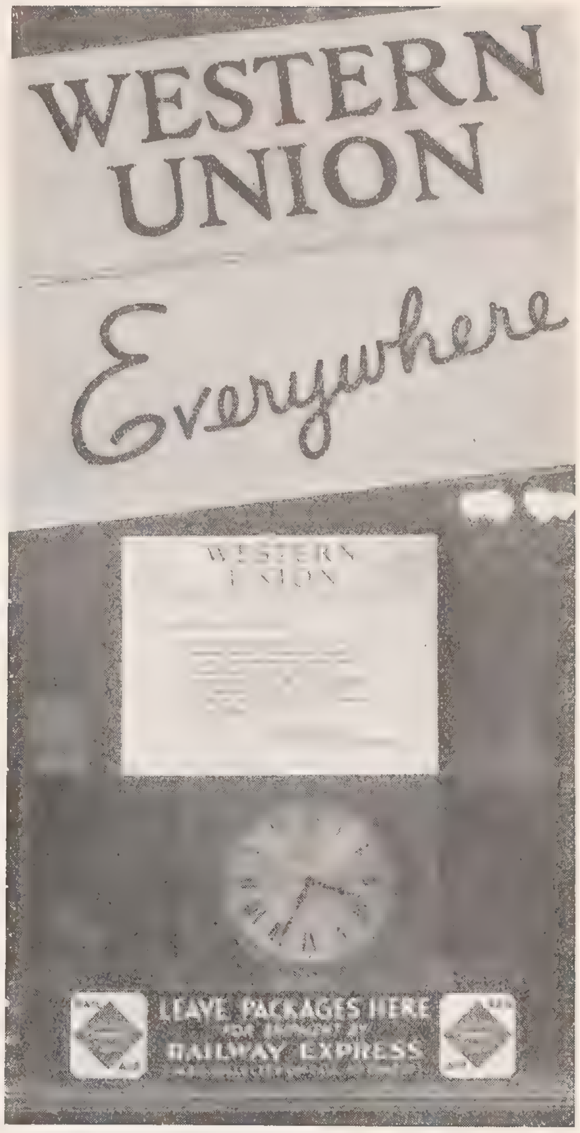
Atmospheric lobby display with man seated in an electric chair was planted in the lobby of the Maspeth Theatre, Maspeth, L. I., for "Angels with Dirty Faces". Red bulb on blinker in hood of chair provided animation. That's Manager Joe Sirkin standing at the right, with his assistant, Seymour Perlmutter, at left.

Sixteenth century Indian tribesman armor, valued at $5,000, was borrowed from a prominent Bridgeport collector by Matt Saunders, Loew's Poli, for lobby display in advance and during run of "Gunga Din". Model of the U.S.S. Dolphin, *on which Rudyard Kipling cruised during visit to the United States, was also featured.*

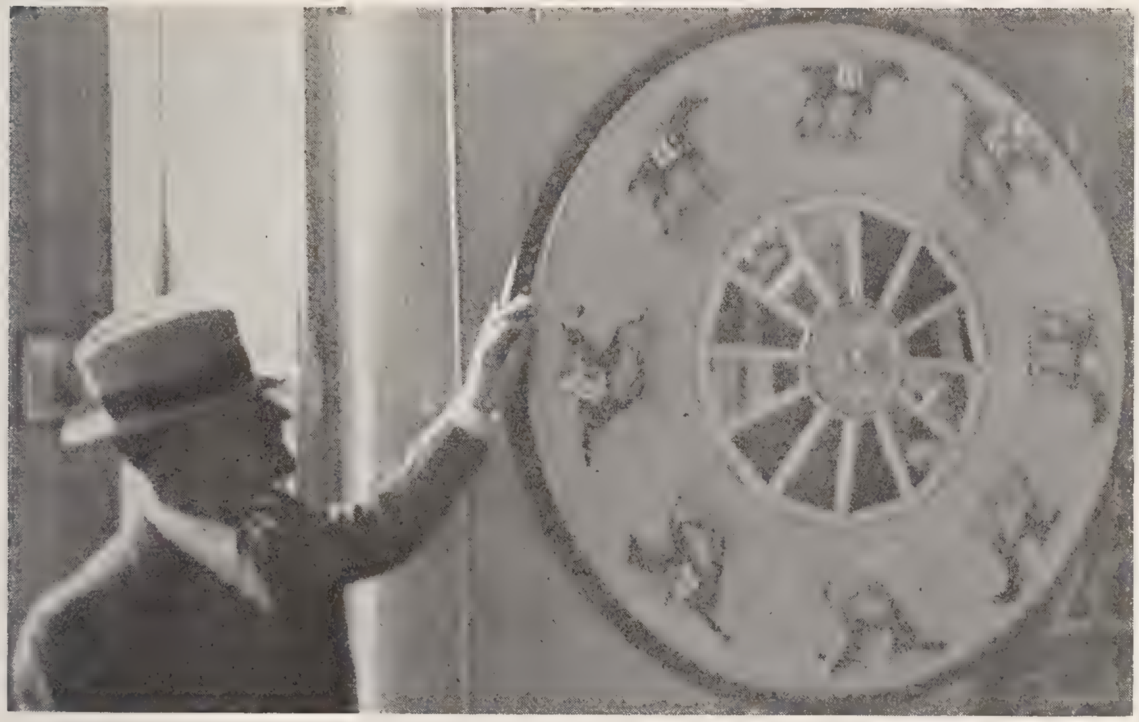

SON OF
FRANKENSTEIN
KEITH'S

That's Manager H. H. Unterfort, Keith Theatre, Syracuse, N. Y., extending congratulations to his usher, Robert Wooldridge, on the plaster head he made of the monster in "Son of Frankenstein". Head was placed in a glass case with picture, theatre and playdate card attached. Local dailies came through with art work and stories on the cast.

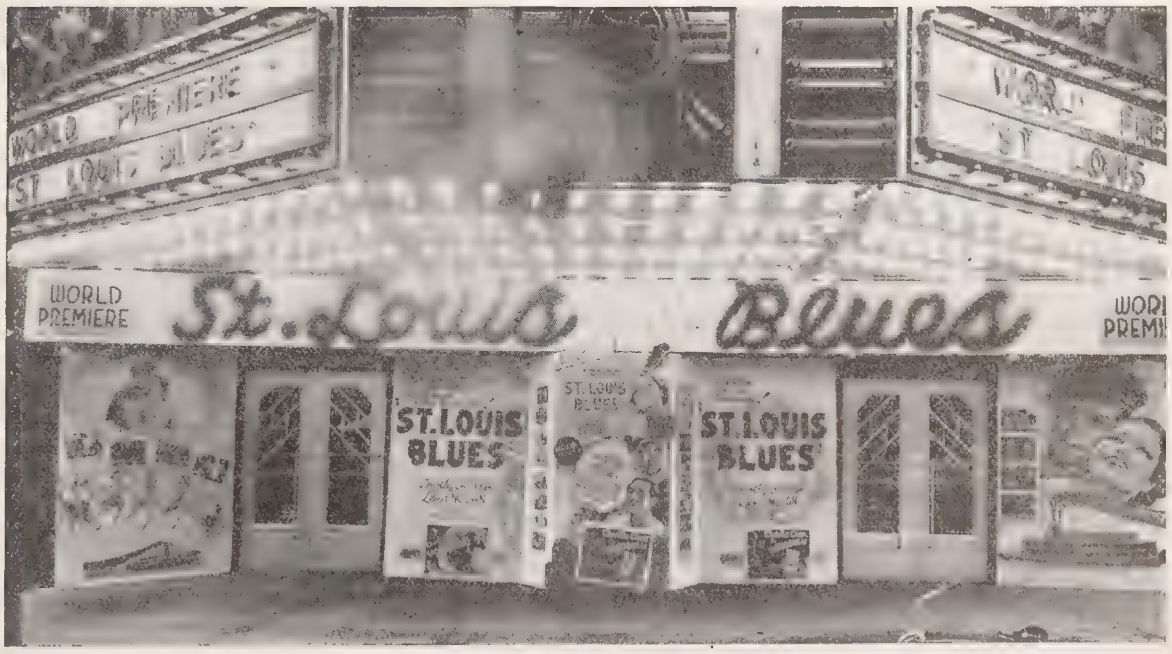
Round Table in Pictures


WESTERN UNION
Everywhere
WESTERN UNION
LEAVE PACKAGES HERE
RAILWAY EXPRESS

Above is photo of one of the 22 windows of Western Union in an exclusive tieup with that company, as well as Postal Telegraph, in arrangement to solicit sales for the "Pygmalion" premiere. Miniature telegrams bearing the same message were also inserted in envelopes carrying wires. Entire stunt was an exclusive conceived and arranged by Milt Harris, director of publicity for the Loew Cleveland Theatres.

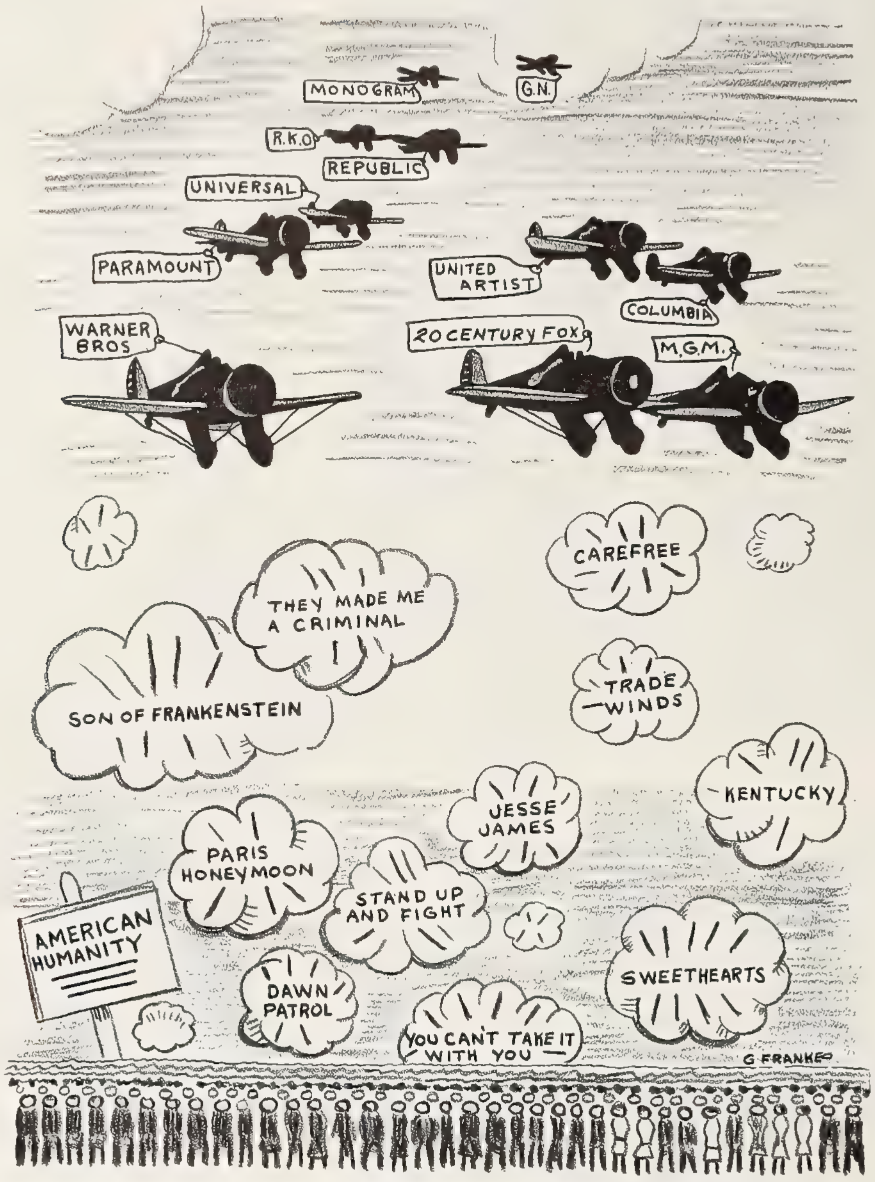


Miniature race track on spin wheel was planted out front of United Artists' Theatre, Los Angeles, by Tom Soriero for "Kentucky". To those hitting "Blue Grass", so dubbed for star in picture, guest tickets were awarded. Hitting it twice in succession, $10 cash prize was offered.


WORLD PREMIERE
ST. LOUIS BLUES
WORLD PREMIERE
St. Louis Blues
ST. LOUIS BLUES
ST. LOUIS BLUES

Eye-arresting front was constructed for "St. Louis Blues" at the Capitol, Burlington, Ia. Manager Harold B. Lyon reports that artist, E. Gilbert, produced an excellent effect using air brush to striking advantage.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Glenn Franke, Cheviot, O.

Americanism Program Inaugurated by Ayer

Concocting what he chose to call an Americanism program, Ralph Ayer, Ute Theatre, Colorado Springs, Colo., presented the idea of a special program to schools consisting of Metro's "Servant of the People" and Paramount's "Star Spangled Banner." Junior and senior high schools in relays of 1,100 each attended, presenting his program at nine, ten, eleven and twelve. This gave Ayer sufficient time to clear the house after each showing.

The schools set the date themselves, exchanges cooperated and the theatreman says in addition to playing to approximately 4,000 school children the goodwill of the school authorities was secured. A minimum of publicity was used, but the local daily came through with a feature article on the show.

"LET'S HEAR FROM YOU"

Issues Special Section

For the recent opening of E. M. Loew's Mohawk Theatre, North Adams, Mass., manager B. Payne got out a special five-page section as part of the North Adams Transcript. Front page carried cut of Elias Loew, owner and Mayor Francis J. O'Hara together with special message from each. Inside spreads included photos of various sections of the house, in addition to congratulatory ads from leading merchants.

Military Academy Ties In On "Duke of West Point"

For a reported first time in its history, St. John's Military Academy, Delafield, Wis. third largest military academy in the country, lent its prestige to the exploitation of "Duke of West Point," when Harry MacDonald of Warners', Milwaukee, arranged for the entire student body with school band to attend a special showing of the picture.

Arriving by train, the cadets, headed by Col. Roy Farrand, president of the Academy, marched in formation through downtown Milwaukee to the theatre with motorcycle police escort. School band led the marchers, an unusual cooperative note was struck with the boys carrying a banner announcing they were on their way to see the film.

"LET'S HEAR FROM YOU"

Comprehensive Pressbook For "Lone Star Ranger"

Republic's ad department under Al Adams has turned out an unusually comprehensive pressbook for a serial, "The Lone Star Ranger Rides Again." Headed by complete list of newspapers in which strip appears and listing of regular stations carrying the program, book stresses some eight pages of national tieups and accessories.

Ads and publicity to fit various situations are also emphasized. Different sections are tabbed for easy guidance.

City Cooperates On "Lincoln" Date

Since most of the subject matter in the Warner technicolor short, "Lincoln in the White House," is devoted to Gettysburg, Manager Irving Mirish of the Majestic in that spot executed a comprehensive campaign for his date, starting ten days ahead. Special preview to some dozen or more local educators, club heads, legislators and other prominents brought an unusual amount of newspaper publicity for a film subject of this nature. In addition, the Commander of the Pennsylvania National Guard was prevailed upon to speak from the stage on the evening of the first showing. This also was mentioned prominently in the press.

Hundreds of school teachers in local intitutions in surrounding towns were informed of the booking through a special letter. This was followed by heralds distributed over the entire area. Extra advertising was taken in high school and college papers.

By special permission of the civic officials, Mirish was able to borrow the town's flags for street decorations, theatre marquee was similarly bannered. Street parade on opening night marched through the town in units composed of American Legion, Boy Scouts and other local organizations, headed by three bands, banners carried in the parade announced the event.

"LET'S HEAR FROM YOU"

"Did It with Mirrors," Announces Lou Hart

Worked along the same lines as the Kute Kris Kringle display featured this past Christmas, Lou Hart, Schine's Hippodrome, Gloversville, conceived the idea of applying it to his date on "The Terror of Tiny Town." Contacting Montgomery-Ward, large window was secured and covered almost entirely with "frost." Closed off from view from any part of the store, a youngster dressed in cowboy suit with bull whip, lariat and mask were planted. Loud speaker was rigged up and during peak hours boy sang and played a guitar. Worked with mirrors, the boy and the setting looked no larger than three feet.

So great a traffic-stopper did this prove to be that special guards were stationed out front to see that no one went through the window. Lou reports that Montgomery-Ward was so satisfied that they carried an ad each day during runs to plug the stunt, which, incidentally, received a Fortnighter Appointment in the first two-week Preliminary.

"LET'S HEAR FROM YOU"

"Refugee" Gets Preview

Sonny Shepherd's exploitation campaign on March of Time's "The Refugee—Today and Tomorrow" included the film previewing the film for Walter Winchell at the Lincoln Theatre, Miami, Fla. Winchell's syndicated column the following day carried a story on the release. Shepherd also arranged previews for news and editorial writers, obtained editorials in Miami papers, urging all Miamians to attend the theatre during showing.

Theatre Celebrates 100th Anniversary

The 100th birthday of the Savannah Theatre, Savannah, Ga., was recently observed by Manager Fred G. Weis, the celebration also marking the 50th consecutive year in which his family has been identified with the operation of the house. A perpetual charter was granted the theatre company in 1838 and the original seal still in use was emphasized in the campaign to announce the century mark.

The observance included a strong newspaper campaign based on the theatre's background and history. In addition to generous publicity in the local press, which included interview with couple who had attended theatre 50 years ago, Weis called attention to the birthday with a special program and elaborate souvenirs to all patrons.

"LET'S HEAR FROM YOU"

Scott Ties Johnson Visit To "Jesse James" Opening

When Nunnally Johnson visited his home town of Columbus, Ga., Manager E. M. Scott of the L & J Grand found many difficulties in his way of obtaining a pre-release date on "Jesse James" to celebrate the visit and also in persuading the 20th Century-Fox producer of the picture to promise an appearance at the opening. After many complications and on but two days' notice Manager Scott was able to set in the date and immediately launched a newspaper campaign in keeping.

Distinctly out of the ordinary were a number of page one breaks secured by the Round Tabler when it became known he had persuaded the producer to make a personal appearance. Advance stories of the detailed program were given much space from the time of his arrival and during the rest of his stay. Social events surrounding the home-town boy were widely reported, all carrying generous mention of the picture and date. Scott pegged all his newspaper ads to the "welcome" theme and finished up with a typical Hollywood premiere which was one of the highlights in the very thorough drive that earned him his Fortnighter Appointment.

"LET'S HEAR FROM YOU"

Special Radio Tieup Sells "Wings of Navy"

Radio advertising tied to a score of first-run theatres in day and date openings of "Wings of the Navy" was used cooperatively throughout the entire Michigan territory in an arrangement effected by Mort Blumenstock, Eastern advertising and publicity manager for Warners', with United Detroit Theatres and E. C. Beatty and J. Oliver Brooks of the Butterfield Circuit in Michigan.

Plan provided for a half-hour program in which comedy highlights from the story were enacted, script designed to arouse listener curiosity without revealing climaxes. Program was broadcast by WXYZ, WWJ and WJR in advance of the opening of the picture at the Michigan Theatre. Each of the theatres ran trailers week ahead announcing the broadcast.

WOLF DON'T KEEP 'EM AWAY FROM BOXOFFICE

Famed Northwest trapper and his wild wolf team, enroute to the Boston and New York Sportsman Shows, stopping off in Sudbury, Canada, between trains, found himself and animals cajoled into a personal appearance by Sid Scott, at the Capitol. With little time to lose for the one-show date, Scott hit the radio with spot announcements and blanketed the front of the house with smash posters. Strong advance job for the quick booking filled the theatre to capacity.

"If there's a wolf at your door, well, put him on the stage and jam the house," says Sid. He might also bring you a Fortnighter Appointment, as the stunt did for the F.P.-C. theatreman.

Sirkin Breaks Records For Unique Lobby Display

In order not to slight either of his attractions, Joe Sirkin, Maspeth Theatre, Maspeth, L. I., created a novel lobby display. Gathering a few hundred victrola records together, Joe piled them all around the display board, some of them were suspended by wire from above to give the illusion of the records falling and broken ones were planted at base. The tiein line was "the show that breaks all records for laughs," with a three-sheet on each feature.

Concealed on top of the display was a speaker that was hooked up to an electric victrola in the boxoffice and from there the cashier played an old laugh record over and over.

"LET'S HEAR FROM YOU"

Newsboys Aid "Penitentiary"

Newsboys of Paisley, Scotland, carried banners plugging Walter Hinks' opening of "Penitentiary" at the New Alex Cinema, "scare" copy indicating that a convict had escaped proved to be the attention-attractor Hinks had hoped for. In addition to his usual weekly publicity, numerous window displays were secured, large illuminated art streamers were used on his marquee and special preview was arranged for, letters of invitation going to list of local prominents.

STOPS TICKET SALE AT PICTURE CLIMAX

Seeking about for an inexpensive idea which would impress patrons attending a subsequent-run date on "Angels with Dirty Faces" at the Granada, New York City, Manager Martin Wurtzburg emphasized the climax of the picture by advertising no tickets would be sold during the electrocution sequence. No patrons were seated during the same period.

Novelty of the idea had the folks talking and was found good enough for some special publicity in the neighborhood weeklies.

Top Promotions Aid "Gunga Din"

Over 350 public, high and technical schools in Detroit were covered in advance of the local date on "Gunga Din" as a result of the special screening held for the superintendent of schools, other educators and local prominents. Another screening reported to have brought further assistance was given for the British Consul, who gave direct publicity where it would do the most good to the American Legion, Daughters of the British Empire and other British societies in that area. Kiltie band playing in front of the theatre on opening night shared the spotlight with a display of old-time artillery pieces promoted from Fort Wayne.

In New Orleans and Nashville, cooperation and endorsement from important personages and organizations were derived through addresses to schools, Kiwanis Clubs, etc. Nashville campaign, including jumbo cards on street cars and large banners were played in downtown section.

Honor Heroes in Boston

Four-day newspaper contest to find ten unsung heroes or heroines was staged for the Boston run of "Gunga Din" at the RKO Keith Memorial. Each winner received a solid silver medal and was written up in the Boston *Traveler*. Each night's showing was in honor of a particular hero. Colleges and schools within a 25-mile radius were contacted, libraries used bookmarks and one-sheets posted. Contest was arranged by Jack Granara, publicist of the RKO Theatres there.

Mammouth sign painted in soft coal dust over snow capped mountains in Denver drew attention to opening of "Gunga Din" at the Orpheum. Sign was seen by thousands of automobilists, skiers and tobogganers as they made their way to and from the mountains.

Manager Mickey Gross, aided by Ted Halmi, publicity director, contacted the Boy Scout organization and sent special letter to scout masters. Handbills were distributed to all members through the Highlander Boys organization and stills displayed on armory and canteen bulletin boards.

"LET'S HEAR FROM YOU"

Ties "Devil's Island" To Escaped Convicts

J. H. Luter, Rex, Miami for "Devil's Island" used a special teaser trailer advantageously spliced into the newsreel a week in advance in conjunction with a news clip showing six fugitives from Devil's Island being deported from England.

Special display was used in lobby showing stills of Karloff being sent to Devil's Island, cards were planted in street cars, store windows, etc. Circulars in the form of booklets with copy on cover reading "here is the only method of escape from Devil's Island" were distributed. On opening leaflet a photograph of a guillotine was shown.

Newsboys in a downtown district wore imprinted aprons plugging the picture and highly effective was theatre front which was converted into a prison effect.

MORE EXPRESSIONS ON AWARDS POLICY

REX WILLIAMS

Manager, Hoosier
Whiting, Ind.

First let me congratulate you on the new Awards setup for 1939. Especially for the elimination of classifications. A good showman is not afraid of competition and certainly should not expect things made easier for him by confining his opposition to a certain group. I have always maintained that an idea is as good in Podunk as in New York.

I think your idea of speeding up the competitions a good one. Trying to compile a book for an entire quarter is a job. The single idea angle should get much more reaction from the boys in the field.

LARRY GRABURN

Manager, Capitol
Halifax, N. S.

The plan which you have put into effect for 1939 certainly seems to be the best scheme yet devised. I know from my own experiences that while many managers had some outstanding stunts for the selling of one attraction, they did not consider that they had sufficient to compete against a widespread and thorough campaign.

I feel sure that 1939 is going to be the biggest year yet for the managers who contribute to the pages of the Round Table, and for those who get ideas therefrom.

PEARCE PARKHURST

Manager, State
Torrington, Conn.

Your 1939 Awards plan is very good and it will allow a man to go to town on one particular stunt. I give my most hearty endorsement to your new setup on Awards and look forward to winning several Awards in the 1939 campaign.

BOB FULTON

Manager, Paramount
Waterloo, Iowa

I join the many other managers in congratulating you on the great success of the Quigley Awards of the past year of 1938, and I, too, am one of the many who are pleased to note that you are continuing this great idea in 1939. I am sincere when I say that I believe these Awards stimulate the efforts of managers to create more outstanding publicity and tieups pertaining to their motion pictures, and I am heartily in agreement with the idea behind the Awards for 1939, which should aid materially in the further promotion of this grand plan.

BILL SPARR

Manager, Grand Valley
Detroit, Mich.

Allow me please, to add my congratulations to the Managers' Round Table for another grand step in the right direction. The new arrangements for the judging of the Quigley Awards promotes effort on the part of the members to submit "box office" ideas only. It's what we have been needing for a long time.

'Jesse James' Gang Stole the Picture

Staging a "daring" daylight stage coach holdup in which bandits made off with the print of "Jesse James" was the stunt engineered by Jack Simons, Loew's Poli, Hartford, selected recently for one of the first Fortnighter Appointments.

Through tieup with dramatic editor of the *Times*, advance story was run to the effect that the print was going to be delivered to the theatre on opening day by stage coach. Opening day the coach was placed in front of depot awaiting train's arrival, large sign on back proclaiming that coach was delivering print to the theatre. Plastered on the coach in addition were the $5,000 reward posters.

Removed from the scene, a band of costumed riders on horseback, among them "Jesse James," lay in waiting. In slow-moving line the coach wended its way to the theatre, when, without warning, James and his band darted out of a side street, surrounded the coach, caused everyone to get out and raise their hands while Jesse reached inside, snatched the can of film, and made off with it in the opposite direction. All policemen along the line were tipped off beforehand. Crowds followed from all directions and at the theatre the bandit turned the film over to an attendant.

Newsies Distribute Tabloids

Timed for about a minute after James and his band got away and while the crowds gathered, boys appeared on the scene yelling "Extra, Jesse James captured, now at Loew's Poli," and distributed imprinted tabloids to bystanders. While the first group was busy handing out the papers, second group, also in costumes, appeared, and to arouse feminine interest in the picture, presented the fair sex with imprinted handkerchiefs reading, "It will stir your emotions and bring tears to your eyes when you see the pulsating love romance in," etc., etc. Local reporters covered the entire "holdup" and so much excitement was aroused that the dailies gave the entire story page-one prominence, an unusual break in the usually conservative Hartford press.

"LET'S HEAR FROM YOU"

Ties "Heart of North" To Valentine's Day

Playing "Heart of the North" on Valentine's Day, Lige Brien, Prince, Ambridge, Penna. utilized the press sheets to good advantage. Cutting out the front cover in heart shape, Lige imprinted his theatre name and playdates and distributed them to young folks at local dance day ahead of opening.

For "Submarine Patrol," publishers were contacted for book covers of the novel and these too were imprinted and handed out to school children; posters were also planted in circulating libraries.

"LET'S HEAR FROM YOU"

Candid Camera Contest

Playing "Sharpshooters," a picture depicting lives of cameramen, Alfred Simon, Inwood Theatre, Forest Hills, L. I., tied it up with a candid camera contest for aspiring photographers. Entries were on display in lobby ahead and during run and guest tickets were awarded to winners.

EXPLOITATION BRIEFS FROM HERE AND THERE

Entire mailing list was circularized by Wally Caldwell, Loew's Valentine, Toledo in advance of "Young Dr. Kildaire." Government postcards were mailed, reverse side carrying personal endorsement.

▽

Rochester Evening News cooperated with Art Krolick at the subsequent run Regent, Rochester, N. Y. by running a series of six pictorial serializations of "Kentucky." Series started opening day and helped build grosses, reports Krolick.

▽

To build up interest in his "Hawk of the Wilderness" serial, Carl Moore, Ohio Theatre, Van Wert secured cooperation of local merchants who donated weekly prizes in connection with a quiz contest. Heralds were distributed to children, and to those correctly answering two questions each week prizes were awarded.

▽

In connection with "Scouts to the Rescue." Louie Liss, National, Brooklyn secured cooperation of local scout troop for a signaling demonstration in lobby. Lad in attendance of booth during entire run, invited juveniles to join the organization.

▽

Fleet of buses, through the efforts of C. R. Glenn, Paramount, Bristol, Tenn. were bannered with "Sweetheart" publicity as building on that picture. Special imprinted love bird cutouts were hung about lobby as were 24 sheets.

▽

Classified ad contest helped Ted Shank sell his "Kentucky" date at Schine's Piqua, Piqua, Ohio. List of questions were run, answers to which were scattered throughout classified ad page, to those submitting correct list, guest tickets were awarded.

▽

Playing "The Citadel" just as it was acclaimed by the New York critics as the best film of the year, Sam Warshauer, Pelham, Bronx, N. Y. displayed the announcement prominently in his lobby. Through cooperation of local book store, copies of the novel were awarded in connection with a contest. Bookmarks were distributed, medical men circularized and newsboys aided.

▽

Co-op page containing misspelled words in merchants' ads was promoted for "Cowboy and the Lady" by R. S. Helson, Dickinson, Herington, Kan., guest tickets going to winners. Also promoted was front page break with story and scene mat.

▽

"Child Personality Contest" which resulted in reported good will was put over by John Ball, director of publicity, Oil City Theatre Company, Oil City, Pa. Paper sponsoring the stunt came through with a special section devoted to entrants' photos and urging readers to enter their children.

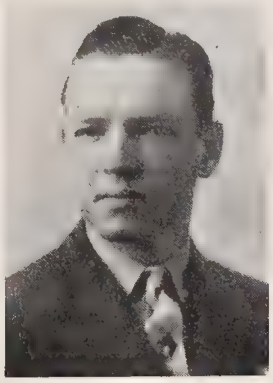
▽

For his lobby display on "Men with Wings" at the Capitol, Brampton, Ontario, Jack Campbell contacted local boys for airplane models. These together with credit cards made an attractive display and created the interest and attention Jack had anticipated.

MEET UP WITH SOME MEMBERS

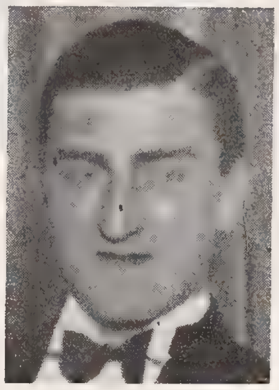
Harry Abbott
(above)
New Circle Theatre
Circleville, Ohio

Merl C. Hartung
(below)
Rose Theatre
Ft. Worth, Tex.



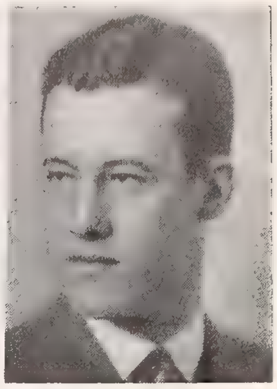
Chuck Milan
(above)
Panida Theatre
Sandpoint, Idaho

L. E. Piret
(below)
Crystal Theatre
Brussels, Belgium



John A. Schwalm
(above)
Rialto Theatre
Hamilton, Ohio

Elbert Thompson
(below)
San Marco Theatre
So. Jacksonville, Fla.

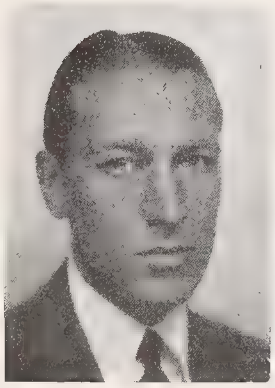


Gus J. Catamas
Venus Theatre
Brooklyn, N. Y.

Don Johnson
Vic Theatre
Indiana Harbor, Ind.

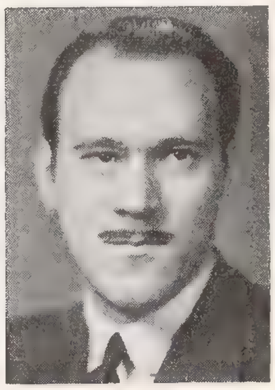
Don T. Palmer
Shea's State
Conneaut, Ohio

William Powelson
Harris Theatre
Tarentum, Penna.



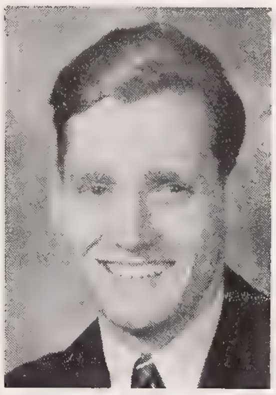
Walter Seligman
Assistant Manager
Loew's Criterion
New York City

Roland Treul
Assistant Manager
Princess Theatre
Milwaukee, Wis.



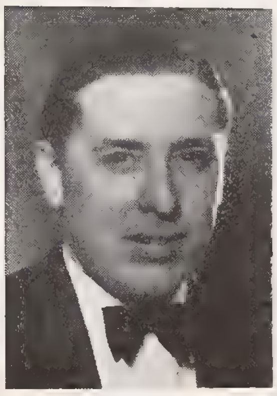
Clarence Golder
New Rena Theatre
Kellogg, Idaho

George O. Johnson
Cameo Theatre
Mt. Rainier, Md.



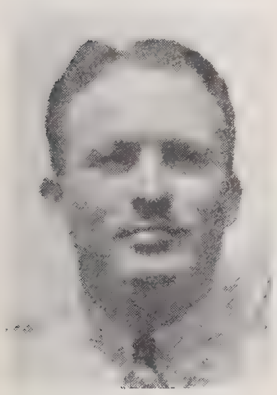
Joseph Parrott
Ritz Theatre
DeFuniak Springs, Fla.

Harry G. Rawlins
State Theatre
Richmond, Va.



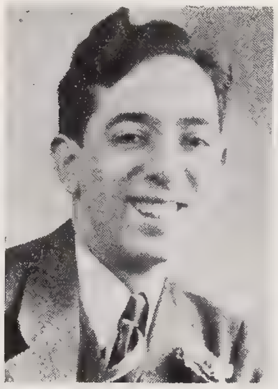
Cecil A. Smith
Patricia Theatre
London, Ont., Can.

Jack Van Lloyd
Tower Theatre
Miami, Florida



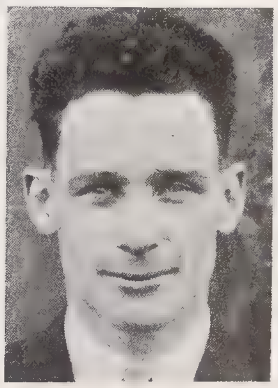
E. E. Ham
El Rey Theatre
Glendale, Ariz.

Al J. Klokkevold
Crystal Theatre
Salinas, Cal.



Bernard Payne
Mohawk Theatre
North Adams, Mass.

L. W. Richardson
Smalley's Theatre
St. Johnsville, N. Y.



Marion B. Stout
Assistant Manager
Coliseum Theatre
Petersburg, Alaska

Reed D. Yowell
La Nora Theatre
Pampa, Texas

personalities

DAN HENNESSY has purchased the Rialto, Marysville, Kansas from LES SPROULE.

▽

J. M. NIX has purchased the Castle Theatre, Brackettville, Texas.

▽

SAM RENNIS assistant at Loew's Avenue B Theatre, New York City has been transferred to the Post Road. Other Loew changes include EDWARD O'CONNOR, chief usher at the Pitkin, promoted to assistant at the Brevoort; LAWRENCE STARK, Broadway to the Spooner; REGINALD FORSYTH from the Post Road to the Apollo; SYDNEY KAIN is the new assistant at the Broadway and RALPH D. SCHWARTZ of the Spooner is on a leave of absence.

▽

M. J. MITCHELL former assistant manager of the Capitol, at Dover, Del., has been transferred to manage the Everett at Middletown.

▽

H. E. HEFFNER is the new manager of the Waller Theatre at Laurel, Del., succeeding ROLAND H. WALLER, former manager-owner. The theatre has been acquired by the Schine Circuit.

▽

RUBE FINKELSTEIN has taken over the Art Theatre, Kansas City, Kans., from CHARLES VAUGHAN.

▽

HARRY RICE former feature writer for the San Franciso *Chronicle,* has been named advertising and publicity manager of Dan McLean's Embassy Theatre there.

▽

BOB DE HAVEN formerly at the Princess in Bloomington, Ind., is now assistant to Clyde L. Winans, city manager of Theatrical Managers, Inc., hearquartering at the Palace, Gary, Ind.

▽

JACK FINCK in association with JOSEPH CARBONE, has acquired the Pelham Picture House, Pelham, N. Y.

▽

ROBERT E. RUSSELL manager of Loew's Poli, New Haven, Conn., and RODNEY TOUPS, Loew's State, New Orleans, both celebrated their 20th anniversaries with the company last week.

▽

GUS W. LAMPE city manager for RKO Schine Circuit in Syracuse is in Florida.

▽

B. F. "DINTY" MOORE who has been working in Oklahoma City for Standard Theatres Corp., goes to Pittsburgh to work under Harry Kalmine, Warner Bros. zone manager. WALTER B. SHUTTE, general manager before Moore's resignation, returns to that post.

▽

RODNEY BUSH in charge of national cooperative advertising for Twentieth Century-Fox, has been appointed special exploitation representative, succeeding Marc Lachmann, resigned.

On Wednesday, January 18th, Alberta Simmons to Russell Moring. Russ manages the Palace Theatre, Fort Wayne, Ind.

HARRY H. HOFFMAN manager of the Majestic for Midwest Theatres, Detroit, has resigned to become assistant to Nat Haase, Michigan manager for Metro Premium Co. LARRY NYBERG, former Majestic manager and lately with the Colonial, takes over.

▽

BERT WILD manager of Warners' Columbia, Erie, Penna., has been promoted to city manager in Butler, succeeding CHARLIE LYNCH, resigned. Other changes include: HARRY RASTATTER moves from the Strand in Erie, to the Columbia there; JOHN LANG of the Strand, Parkersburg, West Va., goes to the Strand in Erie. HAMDON V. FITCHER, Lang's assistant, succeeds him.

Showmen's Calendar

APRIL

1st	All Fool's Day
	Wallace Beery's Birthday
2nd	Palm Sunday
	U. S. Mint Established 1792
	Samuel Morse's Death 1872
3rd	Washington Irving Born 1783
	Leslie Howard's Birthday
	Walter Connolly's Birthday
4th-11th	Passover
5th	Elihu Yale Born 1649
	Bette Davis' Birthday
	Spencer Tracy's Birthday
	Melvyn Douglas' Birthday
7th	Good Friday
9th	Easter Sunday
14th	Assassination of Pres. Lincoln 1865
	Lee Tracy's Birthday
16th	Charlie Chaplin's Birthday
18th	Paul Revere's Famous Ride 1775
19th	May Robson's Birthday
23rd	Shakespeare Born 1564
	Shirley Temple's Birthday
27th	Samuel F. Morse, Telegrapher, Born 1791
28th	James Monroe, 5th President, Born 1758
	Lionel Barrymore's Birthday
29th-May 5th	National Boys' Week
30th	Daylight Saving Time Begins

KROGER BABB advertising manager for Filmack Trailer Co., Chicago, has resigned to accept a post with Schine's Theatres, of Gloversville, N. Y., in the northern Ohio territory, which zone is under the supervision of Lou Lazar. Babb will headquarter at Mt. Vernon, Ohio.

▽

ART FARRELL is now managing the Rapids Theatre in Rock Rapids, Ia.

▽

HARRY GOLUB former manager of the Orpheum, Denver, has taken over and is operating the Yacht Club, night spot.

▽

C. A MULOCK has resigned as manager of the Bidewee, Denver; JULIAN GUTTIERREZ, succeeds him. KENNETH RICHARDS, Granada manager, has gone to California for a vacation. SI GERTZ goes from the Rex to the Granada and GEORGE MILTON is managing the Rex.

▽

BILL GRANT has been named assistant manager of the Fox Waldo, Kansas City, Mo.

▽

JACK DALY display manager at the Capitol, San Francisco, has resigned to handle all advertising and promotion for the Royal Amusement Co., Ltd., Honolulu.

▽

RICHARD WARFIELD treasurer at the Fox, San Francisco, has been appointed manager at the Warfield.

▽

CHARLES TOMPKINS is the manager of the newly remodeled Voge in East Chicago, Inc.

▽

RICHARD V. KIRSH manager of the Warner Queen, Wilmington, Del., has been promoted to the Aldine, succeeding Lewis S. Black, promoted to the new Warner. SIDNEY MUNTER, Arcadia, replaces Kirsh, while the Warner distribt office will supervise the Arcadia with Stanley Zebrowski, assistant manager of the house, remaining in that capacity.

▽

HAROLD REAVES goes in as manager of the Paramount and DAVID FREEMAN into the Strand, both in Syracuse, N. Y. Freeman replaces WALTER LEAGUE, who will manage Schine's Palace, Auburn.

▽

JOE EDMONDSON former manager of the Carolina, High Point, N. C., has been transferred to the Paramount. DAVE GARVIN assumes management of the Carolina. CHARLES CONNOR, former assistant of the Paramount, goes to the New Center.

▽

RAY FRISZ has resigned as booker for Shine in the Cincinnati territory to loin Cooperative Theatres of Ohio.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

Following the title is information regarding the classification of the subject matter of the feature. A comedy is denoted by the abbreviation Com.; Melodrama by Mel.; Comedy-Melodrama by Com.-Mel.; Musical by Mus.; Musical Comedy by Mus.-Com.; Western by West. If the production is made in color, the letter "C" appears in parentheses after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A
Abused Confidence, Mel............Col
Adventure in Sahara, Mel............Col
Adventure of Giacomo Casanova, Mel............Amerital
Adventures of Huckleberry Finn, The, Com-Mel............MGM
Adventures of Jane Arden, Mel....WB
Affairs of Annabel, Com............RKO
Alexander Graham Bell, Mel...20th-Fox
Alexander's Ragtime Band, Mus. 20th-Fox
Alf's Button Afloat, Com.......Foreign
Algiers, Mel............UA
All This and Heaven Too, Mel....WB
Almost a Gentleman, Mel.........RKO
Always Goodbye, Mel..........20th-Fox
Amazing Dr. Clitterhouse, Mel......FN
Ambush, Mel............Para
Angels With Dirty Faces, Mel......FN
Annabel Takes a Tour, Com......RKO
Annie Laurie, Mel............Foreign
Arkansas Traveler, Com............Para
Arrest Bulldog Drummond, Mel. Para
Arizona Legion, West............RKO
Arizona Wildcat, Com..........20th-Fox
Army Girl, Mel............Rep
Artists and Models Abroad, Com. Para
Avocate d'Amour, Com-Mel....Foreign

B
Back Door to Heaven, Mel........Para
Ballerina, Mel............Foreign
Bar-B Family, The, West...........GN
Barefoot Boy, Mel............Mono
Battle of City Hall, Mel...........WB
Beachcomber, The, Mel............Para
Beau Geste, Mel............Para
Beauty for the Asking, Com.....RKO
Big Fella, Mus............Foreign
Billy the Kid Returns, West.......Rep
Black Bandit, West............Univ
Blackwell's Island, Mel............WB
Blind Alley, Mel............Col
Blockheads, Com............MGM
"Blondie," Com............Col
Blondie Meets the Boss, Com.......Col
Booloo, Mel............Para
Border G-Man, West............RKO
Boy Meets Girl, Com............WB
Boy's Reformatory, Mel...........Mono
Boy Slaves, Mel............RKO
Boy Trouble, Mel............Para
Boys Town, Mel............MGM
Breaking the Ice, Mus............RKO
Broadway Musketeers, Mel..........FN
Broadway Serenade, Mus..........MGM
Bronze Buckaroo, Mel...........St. Rts.
Brother Orchid, Mel............WB
Brother Rat, Com............FN
Burn 'Em Up O'Connor, Com.-Mel. MGM
Bulldog Drummond in Africa, Mel..Para
Bulldog Drummond's Secret Police, Mel. ....Para

C
Cabira, Mel............Foreign
Cafe Society, Mel............Para
California Frontiers, West..........Col
Calling Dr. Kildare, Mel...........MGM
Campus Confessions, Com..........Para
Captain Fury, Mel............UA
Captain Scorpiob, Com...........Foreign
Carefree, Mus.-Com............RKO
Carnival in Flanders, Com.-Mel. Foreign
Charlie Chan in Honolulu, Mel. 20th-Fox
Charlie Chan in Reno, Mel.....20th-Fox
Chalked Out, Mel............FN
Chaser, The, Com.-Mel...........MGM
Chicago Ben, Mel............GB
Christmas Carol, Com.-Mel.......MGM
Cipher Bureau, Mel............GN
Citadel, The, Mel............MGM
Climbing High, Com............Foreign
Code of the Cactus, West......St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, Mel....WB
Code of the Streets, Mel..........Univ
College Girl, Mel............Foreign
Colorado Trail, The, West...........Col
Comet Over Broadway, Mel.........WB
Convicted, Mel............Col
Convict's Code, Mel............Mono
Convicts at Large, Mel...........St..Rts.
Come On, Leathernecks, Mel.......Rep
Come On, Rangers, West...........Rep
Confessions of a Nazi Spy, Mel....WB
Cowboy and the Lady, Com.........UA
Cowboy from Brooklyn, Mus.......WB
Crashing Through, West............GN
Crashing Through Danger, Mel..St. Rts.
Crime Over London, Mel............GB
Crime Ring, Mel............RKO
Crime Takes a Holiday, Mel.........Col
Crossroads, Mel............Foreign
Crowd Roars, The, Com.-Mel.....MGM

D
Dangerous Cargo, Mel.........20th-Fox
Danger on the Air, Mel..........Univ
Dark Eyes, Mel............Foreign
Dark Rapture, Mel............Univ
Dark Sands, Mel............Foreign
Dark Victory, Mel............WB
David Copperfield, Mel............MGM
Dawn Patrol, Mel............WB
Delinquent Parents, Mel.........St. Rts.
Desperate Adventure, Com.-Mel....Rep
Devil's Island, Mel............WB
Disbarred, Mel............Para
Divorce of Lady X, Com. (C)........UA
Dock on the Havel, Mel.........Foreign
Dodge City, Mel............WB
Down in "Arkansaw," Mus.........Rep
Down on the Farm, Com.......20th-Fox
Dramatic School, Mel............MGM
Drifting Westward, West..........Mono
Drums, Mel. (C)............UA
Duke of West Point, Mel...........UA
Duke Steps Out, Mel...........St. Rts.
Durango Valley Raiders, West.....Rep
Dybbuk, The, Mel............Foreign

E
Each Dawn I Die, Mel............WB
East Side of Heaven, Mus.-Com...Univ
Edge of the World, Mel.........Foreign
Empire of the West, West.........GN
Empty World, Mel............GB
Everybody's Baby, Com.........20th-Fox
Exile Express, Mel............GN
Exposed, Mel............Univ

F
Family Next Door, Com............Univ
Family Reunion, Mel............WB
Fast and Loose, Mel............MGM
Fast Company, Com.-Mel.........MGM
Federal Man Hunt, Mel............Rep
Federal Offense, Mel............Para
Female Fugitive, Mel............Mono
Feud of the Range, West.......St. Rts.
Fighting Thoroughbreds, West.....Rep
First Offenders, Mel............Col
Fisherman's Wharf, Mus...........RKO
Five of a Kind, Mel............20th-Fox
Fixer Dugan ....RKO
Flight at Midnight, Mel............Rep
Flight Into Darkness, Mel.......Foreign
Flight to Fame, Mel............Col
Flirting with Fate, Com.-Mel.....MGM
Flying Irishman, Mel............RKO
Foggy Quay, Mel............Foreign
Forged Passport, Mel............Rep
40 Little Mothers, Mel..........Foreign
Four Daughters, Mel............FN
Four Feathers, Mel............UA
Four Girls in White, Mel.........MGM
Four's A Crowd, Com............WB
Freshman Year, Com.-Mel.........Univ
Frog, The, Mel............GB
Frontiersman, West. ....Para
Frontiers of '49, West............Col
Frontier Scout, West............GN
Fugitives for a Night, Com.........RKO

G
Gambling Ship, Mel............Univ
Gang, The, Mel............St. Rts.
Gang Bullets, Mel............Mono
Gang Smashers, Mel............St. Rts.
Gangster's Boy, Mel............Mono
Gantry the Great, Mel............WB
Garden of the Moon, Mus.-Com.....FN
Gateway, Mel............20th-Fox
Ghost Town Riders, West..........Univ
Girl Downstairs, The, Com.-Mel..MGM
Girl Must Live, Com............GB
Girl Refuge, The, Mel...........Foreign
Girls on Probation, Mel............FN
Girls' School, Mel............Col
Give Me a Sailor, Com............Para
Gladiator, The, Com............Col
Glory of the Faith, Mel.........Foreign
Going Places, Com.-Mel............FN
Gold Is Where You Find It, Mel. (C) FN
Gold Mine in the Sky, West........Rep
Gone Harlem, Mel............St. Rts.
Goodbye, Mr. Chips, Com.-Mel...MGM
Gorilla, The, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com.-Mel. Para
Grand Illusion, Mel.....Foreign (World)
Grand Jury's Secrets, Mel.........Para
Great Man Votes, Com............RKO
Great Waltz, The, Mus...........MGM
Guilty Trails, West............Univ
Gunga Din, Mel............RKO
Gun Packer, West............Mono
Gunsmoke Trail, West............Mono

H
Hard to Get, Com.-Mel............WB
Hardys Ride High, Com.-Mel.....MGM
Harlem Rides the Range, West..St. Rts.
Hatred, Mel............Foreign
Having Wonderful Time, Com.....RKO
Heart of the North, Mel. (C)......WB
Heart of Paris, Mel............Foreign
Hell Bound, Mel............St. Rts.
Hell's Kitchen, Mel............WB
Heritage of the Desert, Mel.......Para
Hero for a Day, Mel............WB
Heroes of the Hills, West...........Rep
Hey! Hey! U. S. A., Com.....Foreign
His Exciting Night, Com...........Univ
Hold That Co-ed, Com.........20th-Fox
Hold That Kiss, Com............MGM
Home on the Prairie, West.........Rep
Homicide Bureau, Mel............Col
Honolulu, Mus.-Com............MGM
Hotel Imperial, Mel............Para
Hound of the Baskervilles, Mel...20-Fox
Hundred to One, A, Mel..........MGM

I
I Am a Criminal, Mel............Mono
I Am the Law, Mel............Col
Ice Follies of 1939, Com.-Mel.......MGM
I Demand Payment, Mel.........St. Rts.
Idiot's Delight, Com.-Mel.........MGM
If I Were King, Mel............Para
Illegal Traffic, Mel............Para
I'll Give a Million, Mel.........20th-Fox
I Married a Spy, Mel............GN
I'm From Missouri, Com...........Para
I'm From the City, Com...........RKO
In Early Arizona, West............Col
In Old Mexico, West............Para
In Old Montana, West...........St. Rts.
Inside Story, Mel............20th-Fox
International Crime, Mel............GN
Invitation to Happiness, Com-Mel..Para
I Stand Accused, Mel............Rep
I Take This Woman, Com.-Mel...MGM
It's in the Air, Mel............Foreign
It's Spring Again, Com............UA
Itto, Mel............Foreign
I've Got a Horse, Mel...........Foreign
I Was Made a Convict, Mel.......Rep

J
Jesse James, Mel. (C)..........20th-Fox
Jones Family in Hollywood, Mel. 20th-Fox
Josette, Com............20th-Fox
Juarez, Mel............WB
Just Around the Corner, Mus.-Com. 20th-Fox
Juvenile Court, Mel............Col

K
Keep Smiling, Com............20th-Fox
Kentucky, Mel. (C)............20th-Fox
Kentucky Moonshine, Com.....20th-Fox
Kid from Kokomo, The, Mel........WB
Kid from Texas, Mel............MGM
Kidnapped, Mel............20th-Fox
King Kong, Mel............RKO
King of Chinatown, Mel............Para
King of Alcatraz, Mel............Para
King of the Turf, Mel............UA
King of the Underworld, Mel.......WB
Knight and the Lady, Mel.........WB
Knights of the Plains, West....St. Rts.
Kreutzer Sonata, Mel...........Foreign

L
Lady and the Mob, The, Mel.......Col
Lady's from Kentucky, The........Para
Lady Objects, The, Mel............Col
Lady Vanishes, Mel............GB
Land of Fighting Men, West......Mono
Last Express, Mel............Univ
Last Frontier, The, Mel............UA
Last Warning, The, West.........Univ
La Vierge Folle, Mel...........Foreign
Law Comes to Texas, The, West....Col
Lawless Valley, West............RKO
Law of the Texan, West............Col
Law West of Tombstone, West....RKO
Let Freedom Ring, Mus...........MGM
Letter of Introduction, Com.-Mel..Univ
Let Us Live, Mel............Col
Liebe Im ¾ Takt, Com.........Foreign
Lightning Carson Rides Again, West. Victory
Listen Darling, Mel............MGM
Little Adventuress, The, Mel........Col
Little Flower of Jesus, Mel.....Foreign
Little Miss Broadway, Mus...20th-Fox
Little Princess, The, Mel (C)...20th-Fox
Little Orphan Annie. Mel.........Para

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Little Tough Guys in Society, Mel..Univ
Little Women, Mel.................RKO
Lone Star Bullets, West............Rep
Lone Star Pioneers, West..........Col
Lone Wolf Spy Hunt, Mel...........Col
Long Shot, The, Mel.................GN
Love Affair, Mel....................RKO
Love Finds Andy Hardy, Com.-Mel. MGM
Lucky Night, Com..................MGM

M

Made for Each Other, Mel...........UA
Mad Miss Manton, Com...........RKO
Magnificent Fraud, The............Para
Maiden Voyage, Com.-Mel.........MGM
Mamele, Com....................Foreign
Man About Town, Com.............Para
Man from Music Mountain, West..Rep
Man from Texas, West.............Mono
Man in the Iron Mask, Mel.........UA
Man's Country, West..............Mono
Man of Conquest, Mel..............Rep
Man to Remember, Mel...........RKO
Man with 100 Faces, Mel...........GB
Marie Antoinette, Mel..............MGM
Marseillaise, Mel................Foreign
Marusia, Mus....................Foreign
Meet the Girls, Mel............20th-Fox
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Men Are Such Fools, Com.-Mel....WB
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Mexicali Kid, West................Mono
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Midnight, Mel.......................Para
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Mr. Chump, Com...................WB
Mr. Doodle Kicks Off, Com........RKO
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Mr. Moto Takes a Chance, Mel..20-Fox
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Mr. Wong, Detective, Mel.........Mono
Mother Carey's Chickens, Com....RKO
My Bill, Mel.........................FN
My Lucky Star, Mus.-Com.....20th-Fox
My Song of Love, Mel..........Foreign
My Son Is a Criminal, Mel.........Col
Mysterious Miss X, Mel............Rep
Mysterious Mr. Moto, Mel.....20th-Fox
Mysterious Rider, West.............Para
Mystery of Mr. Wong, The, Mel..Mono
Mystery of the White Room, Mel..Univ
My Wife's Relatives, Com.-Mel.....Rep

N

Nancy Drew, Detective, Mel.......WB
Nancy Drew, Reporter, Mel.........WB
Nancy Drew, Trouble Shooter, Mel..WB
Naughty But Nice, Com.-Mel.......WB
Navy Secrets, Mel................Mono
Never Say Die, Com................Para
Newsboy's Home, Mel.............Univ
News Is Made at Night, Mel...20th-Fox
Next Time I Marry, Com...........RKO
Night Hawk, Mel....................Rep
Night in Ghost Town, A, West....RKO
Night on the Danube, Com-Mel..Foreign
90 Degrees South, Mel.........Foreign
North of Shanghai, Mel.............Col
North of the Yukon, Mel............Col

O

Off the Record, Com.-Mel..........WB
Oklahoma Kid, Mel..................WB
Old Bones of the River, Com...Foreign
Old Maid, The, Mel.................WB
One Third of a Nation, Mel.......Para
One Wild Night, Mel...........20th-Fox
On Trial, Mel........................WB
Orage, Mel.......................Foreign
Orphans of the Street, Mel.........Rep
Our Wife, Mel.......................Col
Outside These Walls, Mel...........Col
Outlaw's Paradise, West........St. Rts.
Out West with the Hardys, Com.-Mel. MGM
Overland Express, West............Col
Overland Stage Raiders, West.......Rep
Overland with Kit Carson, West....Col
Over the Moon, Mel. (C)............UA

P

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Painted Desert, West...............RKO
Pals of the Saddle, West...........Rep
Panama Patrol, Mel..................GN
Panamint's Bad Man, West....20th-Fox
Pardon Our Nerve, Mel........20th-Fox
Paris Honeymoon, Mus.-Com.....Para
Paroled from the Big House, Mel. St. Rts.
Passport Husband, Com.........20th-Fox
Peck's Bad Boy at the Circus, Com. RKO
Peg of Old Drury, Mel..........Foreign
Penny Paradise, Mel............Foreign
Penrod's Double Trouble, Mel.......FN
Penthouse, Mel.....................MGM
Personal Secretary, Mel...........Univ
Persons in Hiding, Mel............Para
Phantom Gold, West.................Col
Phantom Ranger, The, West.....Mono
Phantom Stage, West..............Univ
Pirates of the Skies, Mel..........Univ
Plane No. 4, Mel....................Col
Police School, Com-Mel.........20th-Fox
Policy Man, Mel.................St. Rts.
Port of Hate, Mel...............St. Rts.
Port of Seven Seas, Mel..........MGM
Prairie Justice, West..............Univ
Prairie Nights, West................Col
Pride of The Navy, Mel............Rep
Pride of the West, West...........Para
Prison Break, Mel..................Univ
Prison Nurse, Mel...................Rep
Prison Train, Mel...............St. Rts.
Prison Without Bars, Mel...........UA
Professor Beware, Com............Para
Pygmalion, Com.-Mel.............MGM

R

Racket Busters, Mel................WB
Radio Troubadour, Mus............Para
Rage of Paris, Com.................Univ
Rebellious Daughters, Mel.......St. Rts.
Red River Range, West............Rep
Refugiados en Madrid, Mel.....Foreign
Religious Racketeer, Mel.........St. Rts.
Renegade Ranger, The, West.....RKO
Renegade Trail, West...............Para
Restless Age, The, Mel..............UA
Renfrew of the Royal Mounted Saves a Lady, West.....GN
Renfrew on the Great White Trail, West.........GN
Return of the Frog, Mel.........Foreign
Rhythm of the Saddle, West........Rep
Rich Man, Poor Girl, Com.-Mel...MGM
Ride a Crooked Mile, Mel.........Para
Ride 'Em Cowgirl, West............GN
Riders of the Rio Grande, West...Mono
Rio Grande, West....................Col
Risky Business, Mel.................Univ
Road Demon, Mel..............20th-Fox
Road to Reno, Com.................Univ
Roaring Nineties, The, Mel.........WB
Roaring Road, The, Mel.............WB
Rollin' Plains, West..................GN
Rolling Westward, West...........Mono
Romance of the Redwoods, Mel.....Col
Room No. 111, Mel...............Foreign
Room Service, Com.................RKO
Rose of Tralee, Mel..............Foreign
Rose of Washington Square, Mus.-Com. 20th-Fox
Rothschild, Mel..................St. Rts.
Rough Riders Round-up, West.....Rep
Royal Divorce, Mel.................Para

S

Sacrifice d'Honneur, Mel........Foreign
Safety in Numbers, Com.......20th-Fox
Saint Strikes Back, Mel............RKO
St. Martin's Lane, Mel.........Foreign
St. Louis Blues, Mel...............Para
Santa Fe Stampede, West...........Rep
Say It in French, Com.............Para
Scandal House, Mel............St. Rts.
School for Scandal, Com-Mel....Foreign
Secret Service of the Air, Mel.......FN
Secrets of a Nurse, Mel............Univ
Secrets of an Actress, Mel..........FN
Sergeant Madden, Mel.............MGM
Service De Luxe, Com.............Univ
Shadows Over Shanghai, Mel........GN
Sharpshooters, Mel............20th-Fox
Shine On Harvest Moon, West.....Rep
Shining Hour, The, Mel...........MGM
Shopworn Angel, Com.-Mel.......MGM
Silver on the Sage, Mel.............Para
Sing, You Sinners, Mus............Para
Singing Blacksmith, Com-Mel...Foreign
Singing Cowgirl, The, West.........GN
Sin of Lena Rivers, Mel.........St. Rts.
Sisters, The, Mel....................WB
Six-Gun Rhythm, West..............GN
Six-Gun Trail, West............St. Rts.
Six Shootin' Sheriff, West...........GN
Sixty Glorious Years, Mel (C)....RKO
Sky Giant, Mel.....................RKO
Sky Pirate, Mel....................Mono
Slalom, Mel......................Foreign
Slums of New York, Mel........Foreign
Smashing the Rackets, Mel.........RKO
Smashing the Spy Ring, Mel........Col
Society Smugglers, Mel............Univ
Some Like It Hot, Mus.............Para
Song of the Buckaroo, West......Mono
Son of Frankenstein, Mel..........Univ
Sons of the Legion, Mel...........Para
Sorority House, Mel................RKO
So This Is London, Com........Foreign
South Riding, Mel...................UA
Spawn of the North, Mel...........Para
Speed to Burn, Mel...........20th-Fox
Spirit of Culver, Mel...............Univ
Spring Madness, Com-Mel........MGM
Stablemates, Com-Mel.............MGM
Stagecoach, Mel......................UA
Stand Up and Fight, Com-Mel....MGM
Stanley and Livingstone, Mel..20th-Fox
Starlight Over Texas, West.......Mono
Star Reporter, Mel.................Mono
Stolen Life, Mel....................Para
Storm, The, Mel....................Univ
Storm Over Bengal, Mel............Rep
Story of a Cheat, Mel...........Foreign
Story of Vernon and Irene Castle, The, Mus..........RKO
Straight, Place and Show, Com 20th-Fox
Strange Boarders, Mel..............GB
Strange Case of Dr. Meade, Mel....Col
Strange Faces, Com-Mel..........Univ
Street of Missing Men, Mel........Rep
Street Without a Name, Mel....Foreign
Streets of New York, Mel.........Mono
Student Nurse, Mel.................WB
Submarine Patrol, Mel..........20th-Fox
Sudden Money, Com-Mel...........Para
Suez, Mel. 20th-Fox
Sundown on the Prairie, West....Mono
Sunset Murder Case, Mel............GN
Sunset Trail, West..................Para
Susannah of the Mounties, Com-Mel, 20th-Fox
Sweepstake Winner, Com...........WB
Sweethearts, Mus. (C).............MGM
Sweetheart of Sigma Chi, Mus...Mono
Swing, Sister, Swing, Mus.........Univ
Swing That Cheer, Mel............Univ
Swiss Miss, Com...................MGM

T

Tail Spin, Mel..................20th-Fox
Taken for a Ride, Mel...............GN
Tarnished Angel, Mel...............RKO
Tarzan in Exile, Mel...............MGM
Tenth Avenue Kid, Mel.............Rep
Terror of Tiny Town, Mel...........Col
Texans, The, Mel...................Para
Texas Stampede, West...............Col
Texas Wildcats, West...........St. Rts.
Thanks for Everything, Mus-Com. 20th-Fox
Thanks for the Memory, Com......Para
That Certain Age, Mus-Com......Univ
There Goes My Heart, Com........UA
There's That Woman Again, Com..Col
They Drive by Night, Mel.....Foreign
They Made Her a Spy, Mel........RKO
They Made Me a Criminal, Mel.....WB
This Man Is News, Mel.............Para
39 Steps, Mel.........................GB
Three Blind Mice, Mel.........20th-Fox
Three Loves Has Nancy, Com-Mel.MGM
Three Musketeers, Mus-Com..20th-Fox
3 Smart Girls Grow Up, Mus-Com.Univ
Three Texas Steers, West...........Rep
Thundering West, The, West........Col
Time Out for Murder, Mel......20th-Fox
Titans of the Deep, Mel............GN
Tom Sawyer, Detective, Mel........Para
Too Hot to Handle, Com-Mel......MGM
Topa Topa, Mel..................St. Rts.
Topper Takes a Trip, Com.........UA
Torchy Blane Runs for Mayor, Mel.WB
Torchy Gets Her Man, Mel.........WB
Torchy Blane in Chinatown, Mel...WB
Touchdown Army, Com.............Para
Tough Kid, Mel....................Mono
Trade Winds, Com-Mel..............UA
Trapped in the Sky, Mel............Col
Treasure Island, Mel..............MGM
Trigger Pals, West..................GN
Trigger Smith, West...............Mono
Tropic Holiday, Mus...............Para
Trouble in Sundown, West.........RKO
12 Crowded Hours, Mel...........RKO
Two Gun Justice, West...........Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, Mel............Univ
Under the Big Top, Mel...........Mono
Union Pacific, Mel.................Para
Unmarried ....Para
Up the River, Mel.............20th-Fox
Utah Trail, The, West..............GN

V

Vacation from Love, Com.........MGM
Valley of the Giants, Mel. (C)......WB
Volga Boatman, Mel.............Foreign

W

Wanted by Scotland Yard, Mel...Mono
Wanted by the Police, Mel........Mono
Ware Case, Mel.................Foreign
Waterfront, Mel......................WB
Water Rustlers, West................GN
We Are Not Alone, Mel............WB
Wedad, Mel. ....Foreign
We're Going to Be Rich, Mus-Com. 20th-Fox
Western Jamboree, West............Rep
West of Cheyenne, West............Col
West of the Sante Fe, West.........Col
What a Man! Com...............Foreign
When the Husband Travels, Mus-Com, Foreign
Where the Buffalo Roam, West...Mono
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Whispering Enemies, Mel...........Col
Wife, Husband and Friend, Com. 20th-Fox
Wild Horse Canyon, West.........Mono
Wings of the Navy, Mel............WB
Winner Take All, Mus-Com....20th-Fox
Witch Night, Mel................Foreign
With a Smile, Mus-Com.........Foreign
Within the Law, Mel...............MGM
Wizard of Oz, Mus. (C)............MGM
Wolf Call, Mel.....................Mono
Woman Doctor, Mel.................Rep
Women in the Wind, Mel.........WB
Wuthering Heights, Mel............UA

Y

Yellow Sands, Mel.........Assoc British
Yes, Madam?, Com............Foreign
Yes, My Darling Daughter, Com..WB
You Can't Cheat an Honest Man, Com, Univ
You Can't Take It With You, Com.Col
Young Dr. Kildare, Com-Mel......MGM
Young Fugitives, Mel.............Univ
Young in Heart, Com-Mel.........UA

Z

Zaza, Mel.............. ....Para

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton - Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Colorado Trail, The	Chas. Starrett-Iris Meredith	Sept. 8,'38	55	
Convicted (G)	Chas. Quigley-Rita Hayworth	Aug. 18,'38	58	Sept. 3,'38
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Girls' School (G)	Anne Shirley-Nan Grey-Ralph Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Gladiator, The (G)	Joe E. Brown-June Travis	Aug. 15,'38	72	Aug. 13,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Juvenile Court (G)	P. Kelly-R. Hayworth-F. Darro	Sept. 15,'38	61	Sept. 24,'38
Lady Objects, The	L. Ross-G. Stuart-J. Marsh	Sept. 9,'38	61	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†		
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
Phantom Gold	Jack Luden-Beth Marion	Aug. 31,'38	56	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'39†	63	July 23,'38
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†		
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alley*	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner			
Blondie Meets the Boss	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†		
Lady and the Mob, The	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†		
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg			
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	*65	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 23,'39†		
Our Wife*	Cary Grant-Loretta Young			
Outside These Walls	Dolores Costello - M. Whelan - Virginia Weidler			
Plane No. 4	Jean Arthur-Cary Grant-Richard Barthelmess - Thos. Mitchell	Apr. 30,'39†		
Prairie Nights	Charles Starrett-Iris Meredith			
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 2,'39†		
Trapped in the Sky (G)	Jack Holt-Katherine DeMille		*60	Feb. 18,'39
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39

FIRST NATIONAL
(See Warner Brothers)

GB PICTURES
(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Dec. 1,'38†	79	Dec. 17,'38
Frog, The 8011	Noah Beery-Gordon Harker	Nov. 15,'38†	78	
Lady Vanishes, The (A)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Nov. 1,'38†	78	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Ride 'Em Cowgirl WI-2	Dorothy Page	Jan. 20,'39†		
Strange Boarders (A) 8006	Tom Walls-Renee Saint Cyr	Aug. 1,'38†	73	Nov. 26,'38
(Exploitation: Jan. 28,'39, p. 58.)				
Thirty-Nine Steps, The (re-issue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben*				
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	*62	Sept. 17,'38
High Command 227	Lionel Atwill-Lucy Mannheim	July 15,'38	59	
I Married a Spy 225	Neil Hamilton-Brigitte Horney	July 1,'38	59	
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Renfrew on the Great White Trail 228	James Newill-Terry Walker	July 22,'38	59	
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Rollin' Plains 226	Tex Ritter-Harriet Spencer	July 8,'38	57	
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett, Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Utah Trail, The 229	Tex Ritter-Adele Pearce	Aug. 12,'38		
(See "In the Cutting Room," July 2,'38.)				
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar-B Family, The*				
Empire of the West	George Houston			
Panama Patrol 314	Leon Ames-Charlotte Wynters			
Singing Cowgirl, The WI-3	Dorothy Page			
Six-Gun Rhythm WI-19 (G)	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39
Taken for a Ride*	John King-Heather Angel			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
Blockheads (G) 844	Laurel & Hardy-Patricia Ellis-Billy Gilbert	Aug. 19,'38	57	Aug. 20,'38
Boys Town (G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Burn 'Em Up O'Connor (G) (919)	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Chaser, The (G) 842	D. O'Keefe-A. Morriss-L. Stone	July 29,'38	75	July 30,'38
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. [illegible]'38, p. 66; Dec. 10,'38, p. 62.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crowd Roars, The (G) 846	Robert Taylor-M. O'Sullivan-Frank Morgan-Lionel Stander	Aug. 5,'38	92	Aug. 6,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, pp. 102, 105; Sept. 17,'38, p. 62; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 5,'38, p. 51.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Fast Company (G) 839	Melvyn Douglas-Florence Rice-Claire Dodd-Nat Pendleton	July 8,'38	74	July 2,'38
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
Let Freedom Ring (G) 926	N. Eddy - V. Bruce - L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	*85	Feb. 18,'39
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Love Finds Andy Hardy (G) 841	Mickey Rooney - Judy Garland-Lewis Stone-Cecilia Parker	July 22,'38	91	July 16,'38
(Exploitation: Sept. 3,'38, p. 59; Jan. 21,'39, p. 53; Feb. 18,'39, p. 71.)				
Marie Antoinette (A) 845	Norma Shearer - Tyrone Power - J. Barrymore-Robert Morley-Anita Louise-Gladys George	Aug. 26,'38	157	July 16,'38
(See production article, Mar. 26,'38, p. 16; exploitation: Sept. 10,'38, p. 98; Oct. 8,'38, p. 60; Oct. 22,'38, p. 66; Nov. 5,'38, p. 53.)				
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Port of Seven Seas (A) 829	Wallace Beery-M. O'Sullivan-Frank Morgan-John Beal	July 7,'38	81	Apr. 9,'38
Rich Man, Poor Girl (G) 843	Robert Young - Ruth Hussey - Guy Kibbee-Lew Ayres	Aug. 12,'38	72	Aug. 13,'38
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas-Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Shopworn Angel (G) 835	Margaret Sullavan-Jas. Stewart-Walter Pidgeon-Alan Curtis	July 15,'38	85	July 9,'38
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47.)				
Stand Up and Fight (G) 918	Robt. Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71.)				
Three Loves Has Nancy (A) 901	Janet Gaynor - R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Serenade	Jeanette MacDonald-Lew Ayres-Ian Hunter	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Calling Dr. Kildare	Lionel Barrymore-Lew Ayres	Apr. 14,'39†		
David Copperfield (reissue) (G) 533	F. Bartholomew-W. C. Fields-Maureen O'Sullivan - Lionel Barrymore-Madge Evans		33	Jan. 19,'35
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
Hardys Ride High, The	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	May 5,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Hundred to One, A*	Melyvn Douglas			
Ice Follies of 1939	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 3,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
I Take This Woman	Spencer Tracy - Hedy LaMarr - Walter Pidgeon	Apr. 7,'39†		
Kid from Texas, The	Dennis O'Keefe-Florence Rice	Mar. 31,'39†	87	
Lucky Night	Robert Taylor-Myrna Loy	Apr. 21,'39†		
Maiden Voyage	R. Young-Annabella-W. Connolly	Apr. 28,'39†		
Penthouse	W. Pidgeon-V. Bruce-L. Carrillo			
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70.)				
Sergeant Madden	Wallace Beery-Marian Martin-Alan Curtis-Laraine Johnson	Mar. 17,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Tarzan in Exile	J. Weismuller-M. O'Sullivan			
(See "Tarzan," "In the Cutting Room," Feb. 18,'39.)				
Treasure Island (reissue) (G) 403	Wallace Beery-J. Cooper		103	July 14,'34
Within the Law	Ruth Hussey-Paul Kelly-John King-Lynne Carver	Mar. 24,'39†		
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barefoot Boy (G) 3810	Jackie Moran-Claire Windsor-Marcia Mae Jones-R. Morgan	Aug. 3,'38†	63	Sept. 3,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	*65	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†		
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Man's Country 3742	Jack Randall	July 6,'38	55	
(See "In the Cutting Room," June 4,'38.)				
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Navy Secrets (G)	Fay Wray-Grant Withers	Feb. 8,'39†	*62	Feb. 18,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	56	Sept. 24,'38
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†		
Star Reporter	Warren Hull-Marsha Hunt	Feb. 22,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Under the Big Top (G) 3811	M. Main-A. Nagel-J. La Rue	Aug. 31,'38†	63	Sept. 17,'38
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory	Frankie Darro	Apr. 5,'39†		
Man from Texas 3864	Tex Ritter	Apr. 19,'39†		
Mystery of Mr. Wong, The	Boris Karloff-Dorothy Tree	Mar. 1,'39†		
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Rolling Westward 3863	Tex Ritter	Mar. 1,'39†		
Sky Pirate	John Trent-Marjorie Reynolds	Mar. 8,'39†		
Streets of New York	J. Cooper-J. Martel-D. Purcell	Mar. 29,'39†		
Trigger Smith 3854	Jack Randall	Mar. 15,'39†		
Undercover Agent		Mar. 22,'39†		
Wanted by Scotland Yard	James Stevenson-Betty Lynne	Apr. 16,'39†		
Wolf Call	Movita-John Carroll	Apr. 12,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G)	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	*65	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G)	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G)	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Booloo (G) 3745	Colin Tapley-Suratna Asmaka	July 2,'38	61	July 23,'38
(Exploitation: Sept. 10,'38, p. 99; Nov. 12,'38, p. 69.)				
Boy Trouble	Charles Ruggles-Mary Boland	Feb. 17,'39†	*70	Feb. 4,'39
Bulldog Drummond in Africa (G) 3747	J. Howard - H. Angel - H. B. Warner	Aug. 5,'38	60	July 30,'38
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Give Me a Sailor (G) 3749	Martha Raye-Bob Hope-Betty Grable-Jack Whiting	Aug. 19,'38	80	July 30,'38
(Exploitation: July 9,'38, p. 46; Oct. 15,'38, p. 51; Oct. 29,'38, p. 57.)				
If I Were a King (A)	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G)	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
One Third of a Nation (A)	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton-Shirley Ross-Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Persons in Hiding (G)	L. Overman-Patricia Morrison	Feb. 10,'39†	*60	Jan. 28,'39
Pride of the West (G) 3854	William Boyd-Charlotte Fields	July 8,'38	55	June 25,'38
Professor Beware (G) 3746	Harold Lloyd - Phyllis Welch - R. Walburn - L. Sander	July 29,'38	87	July 16,'38
(See production article, Feb. 19,'38, p. 16; Sept. 17,'38, p. 63.)				
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G)	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	*90	Jan. 28,'39
Say It in French (G)	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
(Exploitation: Jan. 7,'39, p. 53.)				
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Spawn of the North (G) 3750	George Raft - Dorothy Lamour - H. Fonda - A. Tamiroff - J. Barrymore - Louise Platt	Aug. 26,'38	110	Aug. 20,'38
(Exploitation: Oct. 15,'38, p. 50; Nov. 12,'38, p. 65.)				
Texans, The (G) 3748	Randolph Scott - Joan Bennett - M. Robson - W. Brennan - R. Cummings	Aug. 12,'38	90	July 23,'38
(Exploitation: Sept. 3,'38, pp. 59, 60; Sept. 17,'38, p. 64.)				
Thanks for the Memory (G)	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3811	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Tropic Holiday (G) 3744	Dorothy Lamour-Ray Milland-Bob Burns-Martha Ray	July 1,'38	75	June 25,'38
(Exploitation: Sept. 24,'38, p. 64; Nov. 5,'38, p. 53; Dec. 24,'38, p. 57.)				
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Door to Heaven	Patricia Ellis-Wallace Ford	Apr. 14,'39†		
Beachcomber, The (A)	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Bulldog Drummond's Secret Police	John Howard-Heather Angel	Apr. 21,'39†		
Cafe Society (G)	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	*82	Feb. 11,'39
Federal Offense	L. Nolan-J. C. Naish-H. Angel			
(See "In the Cutting Room," Feb. 4,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William-Kent Taylor-Ellen Drew			
Grand Jury's Secrets	John Howard-Gail Patrick			
Heritage of the Desert	Evelyn Venable-Donald Woods			
Hotel Imperial	Isa Miranda-Ray Milland	Mar. 24,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
I'm from Missouri	Bob Burns-Gladys George	Apr. 7,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray-Donald O'Connor-C. Ruggles			
King of Chinatown	Anna May Wong-Lloyd Nolan	Mar. 17,'39†		
Lady's from Kentucky, The	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	May 12,'39†		
Magnificent Fraud, The*	A. Tamiroff-L. Nolan			
Man About Town	J. Benny-D. Lamour-E. Arnold	May 26,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Midnight	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	May 19,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Never Say Die	Bob Hope-Martha Raye	Apr. 21,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Renegade Trail	W. Boyd-R. Hayden-G. Hayes			
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Silver on the Sage (G)	Wm. Boyd-Geo. Hayes	Mar. 31,'39	*65	Feb. 11,'39
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel			
Stolen Life (A)	Elizabeth Bergner-Michael Regrave	May 5,'39†	92	Feb. 18,'39
Sudden Money	B. Lee-M.Rambeau-C. Ruggles	Mar. 31,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Union Pacific	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	Apr. 28,'39†		
(See "In the Cutting Room," Dec. 17,'38; exploitation: Feb. 18,'39, p. 72.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Army Girl (G) 7002	Preston Foster - Madge Evans - Neil Hamilton-Ruth Donnelly	July 15,'38	88	July 16,'38
(Exploitation: Jan. 7,'39, p. 52.)				
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Come On, Leathernecks (G) 7024	Richard Cromwell-Marsha Hunt-Bruce MacFarlane	Aug. 8,'38	65	Aug. 27,'38
Come on Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Desperate Adventure, A (G) 7013	Ramon Novarro - Margt. Tallichet-Marian Marsh-E. Blore	Aug. 15,'38	65	July 30,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
Durango Valley Raiders 7128	Bob Steele-Louise Stanley	Aug. 22,'38	55	
Federal Man Hunt (G) 820	Robt. Livingstone-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G)	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	*64	Feb. 11,'39
Gold Mine in the Sky (G) 7103	Gene Autry - Carol Hughes - Smiley Burnette	July 4,'38	60	July 16,'38
Heroes of the Hills (G) 7118	Three Mesquiteers-P. Lawson	Aug. 1,'38	56	Aug. 6,'38
Higgins Family, The (G) 7014	Gleasons, James-Lucille-Russell	Aug. 29,'38	64	Sept. 10,'38
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
Man from Music Mountain (G) 7104	Gene Autry - Smiley Burnette - Carol Hughes	Aug. 15,'38	58	Aug. 13,'38
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Pals of the Saddle (G) 861	Three Mesquiteers - Doreen McKay	Aug. 28,'38†	55	Sept. 24,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Tenth Avenue Kid (G) 7025	Bruce Cabot-Beverly Roberts	Aug. 22,'38	65	Sept. 3,'38
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
I Was a Convict	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	
Lone Star Bullets*	Max Terhune-Ray Carrigan			
Man of Conquest	Richard Dix-Gail Patrick-Edward Ellis-Max Terhune			
(See "In the Cutting Room," Jan. 28,'39.)				
Mexicali Rose	Gene Autry-Smiley Burnette			
(See "In the Cutting Room," Feb. 18,'39.)				
My Wife's Relatives	Gleasons, Jas., Lucille, Russell			
Rough Riders Round-up	Roy Rogers-Mary Hart			
Street of Missing Men	Charles Bickford			
Three Texas Steers	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Border G-Man (G) 882	George O'Brien-Ray Whitley	June 24,'38	60	June 18,'38
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Breaking the Ice (G) 845	Bobby Breen - Irene Dare - D. Costello - Chas. Ruggles	Aug. 26,'38	82	Aug. 27,'38
(Exploitation: Oct. 29,'38, p. 58.)				
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Crime Ring (G) 836	Allan Lane-Frances Mercer	July 8,'38	70	July 30,'38
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	*70	Jan. 28,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	*135	Jan. 28,'39
Having Wonderful Time (A) 819	Ginger Rogers - D. Fairbanks, Jr.-Lucille Ball-Peggy Conklin	July 1,'38	70	June 18,'38
(Exploitation: July 23,'38, p. 67; Aug. 6,'38, p. 77; Sept. 3,'38, p. 63; Sept. 17,'38, p. 63; Sept. 24,'38, p. 65; Oct. 1,'38, p. 53; Oct. 15,'38, p. 54; Nov. 12,'38, p. 68; Nov. 26,'38, p. 49; Dec. 17,'38, p. 74.)				
I'm from the City (G) 834	Joe Penner-Kay Sutton	Aug. 5,'38	66	July 30,'38
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
(See "In the Cutting Room," Oct. 8,'38.)				
Little Women (re-issue) (G) 871	K. Hepburn - Joan Bennett - P. Lukas-F. Dee-J. Parker	July 8,'38	107	Nov. 11,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda. Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mother Carey's Chickens (G) 833	Ruby Keeler - Anne Shirley - J. Ellison-F. Bainter-R. Morgan	July 15,'38	82	July 30,'38
(Exploitation: Sept. 3,'38, p. 59.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	65	Dec. 10,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	75	Dec. 31,'38
Painted Desert (G) 883	George O'Brien-Ray Whitley	Aug. 12,'38	59	Aug. 6,'38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
Renegade Ranger, The 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	
(See "In the Cutting Room," Aug. 20,'38.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nob. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Sky Giant (G) 835	Richard Dix - Chester Morris - Joan Fontaine	July 29,'38	80	July 23,'38
(Exploitation: Sept. 17,'38, pp. 61, 62.)				
Smashing the Rackets (G) 832	C. Morris-F. Mercer-R. Johnson	Aug. 19,'38	69	Aug. 20,'38
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
Coming Attractions				
Almost a Gentleman 920	James Ellison-Helen Wood	Mar. 31,'39†		
(See "Picardy Max," "In the Cutting Room," Feb. 18,'39.)				
Fixer Dugan	Lee Tracy-Peggy Shannon			
Flying Irishman, The 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 17,'39† (pre-release)		
(See "In the Cutting Room," Dec. 24,'38.)				
Love Affair 916	I. Dunne-C. Boyer-L. Bowman	Mar. 10,'39† (pre-release)		
(See "In the Cutting Room." Nov. 5,'38.)				
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	*64	Feb. 18,'39
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Sorority House*	Anne Shirley-James Ellison			
Story of Vernon and Irene Castle, The 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 7,'39		
(See "The Romantic Vernon Castle," "In The Cutting Room," Dec. 17,'38.)				
They Made Her a Spy	Sally Eilers-Allan Lane			
(See "In the Cutting Room," Feb. 11,'39.)				
Trouble in Sundown 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39		
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	*65	Feb. 18,'39

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander's Ragtime Band (G) 903	T. Power-A. Faye-D. Ameche	Aug. 19,'38†	106	May 28,'38
(Exploitation: Sept. 3,'38, p. 60; Sept. 10,'38, p. 99; Oct. 1,'38, p. 52; Oct. 8,'38, p. 64; Nov. 12,'38, p. 69; Nov. 19,'38, p. 92; Nov. 26,'38, p. 47; Jan. 7,'39, p. 52.)				
Always Goodbye (A) 852	Barbara Stanwyck-H. Marshall-Binnie Barnes-Ian Hunter	July 1,'38	75	July 2,'38
(Exploitation: Oct. 29,'38, p. 56.)				
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Oct. 28,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore - H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 20,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-Claire Trevor - Joan Davis - Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Gateway (G) 901	Don Ameche - Arleen Whelan - L. Talbot-G. Ratoff-B. Barnes	Aug. 5,'38†	74	Aug. 6,'38
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
I'll Give a Million (G) 855	Warner Baxter-Marjorie Weaver-Jean Hersholt-Peter Lorre	July 22,'38	75	July 16,'38
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	*105	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Armanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Keep Smiling (G) 902	Jane Withers - Gloria Stuart - H. Wilcoxon-Helen Westley	Aug. 12,'38†	77	June 11,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58.)				
Little Miss Broadway (G) 856	Shirley Temple-Jimmy Durante-George Murphy - Edna Mae Oliver	July 29,'38	71	July 9,'38
(Exploitation: Sept. 17 '38, p. 62.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Feb. 24,'39†		
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Panamint's Bad Man 853	Smith Ballew-Evelyn Daw	July 8,'38	60	
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Passport Husband (G) 854	S. Erwin-P. Moore-J. Woodbury	July 8,'38	67	July 2,'38
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesey	Jan. 20,'39†	92	Oct. 22,'38
Speed to Burn (G) 904	Lynn Bari-Michael Whalen	Aug. 26,'38†	62	June 11,'38
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	*80	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69.)				
Thank You, Mr. Moto (G) 831	Peter Lorre-Jayne Regan	Dec. 24,'37	67	Nov. 27,'37
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie - T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart - Binne Barnes	Feb. 17,'39†	74	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitaticn: Feb. 18,'39, p. 69.)				
We're Going to Be Rich (G) 857	Gracie Fields-Victor McLaglen-Brian Donlevy	July 8,'38	78	July 16,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury-	Jan. 6,'39†	61	Aug. 27,'38
Coming Attractions				
Alexander Graham Bell	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†		
Charlie Chan in Reno	S. Toler-P. Brooks-R. Cortez			
Chasing Danger (G)	Preston Foster - Lynn Bari	May 5,'39†	*60	Jan. 14,'39
Everybody's Baby (A) 931	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Gorilla, The*	Ritz Bros.-Anita Louise-Bela Lugosi-Patsy Kelly			
Hound of the Baskervilles	Richard Greene-Basil Rathbone-Anita Louise-Nigel Bruce	Mar. 31,'39†		
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	*60	Oct. 22,'38
Jones Family in Hollywood	Jed Prouty-Spring Byington			
Little Princess, The 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†		
(See "In the Cutting Room," Jan. 28,'39.)				
Mr. Moto in Danger Island	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†		
Mr. Moto Takes a Vacation (G)	Peter Lorre - Virginia Field - John King-Joseph Schildkraut		68	Nov. 19,'38
News Is Made at Night	Preston Foster-Lynn Bari			
Police School	J. Withers - R. Kellard - A. Whelan			
Rose of Washington Square	Tyrone Power - Alice Faye - Al Jolson - Marie Wilson			
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties	Shirley Temple-Randolph Scott			
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	*75	Feb. 18,'39
Winner Take All	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'59†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Algiers (A)	Charles Boyer - Sigrid Gurie - Hedy Lamarr - Jos. Calleia - Alan Hale - Gene Lockhart	Aug. 5,'38†	96	July 2,'38
(Exploitation: July 23,'38, p. 66; Aug. 6,'38, pp. 75, 78; Sept. 17,'38, p. 63; Oct. 15,'38, p. 54; Nov. 12,'38, pp. 67, 69.)				
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey - Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'38, p. 64.)				
Duke of West Point (G)	L. Hayward - J. Fontaine - R. Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	*84	Feb. 4,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
South Riding (A)	Ralph Richardson-Edna Best	July 1,'38	90	Jan. 22,'38
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang			
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Apr. 7,'39†		
It's Spring Again	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - J. Lang - J. Parker			
(See "In the Cutting Room," Jan. 14,'39.)				
Last Frontier, The	Gary Cooper-Andrea Leeds			
Man in the Iron Mask	Louis Hayward-Joan Bennett			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Prison Without Bars	Corrine Luchaire-Edna Best			
Restless Age, The	Jascha Heifetz-Sigrid Gurie			
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
Wuthering Heights	Merle Oberon-Lawrence Olivier-Flora Robson-David Niven			
(See "In the Cutting Room," Feb. 4,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Danger on the Air (G) 2032	D. Woods-N. Grey-W. Lundigan	July 1,'38	66	July 2,'38
Dark Rapture (G) 3041	Mr. and Mrs. Armand Denis	Aug. 26,'38	80	Oct. 15,'38
(Exploitation: Oct. 29,'38, p. 57.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trail 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
(See "In the Cutting Room," Sept. 24,'38.)				
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Letter of Introduction (G) 2003	E. Bergen-"Charlie McCarthy"-Andrea Leeds-Adolphe Menjou	Aug. 5,'38	103	Aug. 6,'38
(Exploitation: Sept. 10,'38, pp. 103, 105; Nov. 5,'38, p. 50.)				
Little Tough Guys (A) 2008	"Dead End" Kids-R. Wilcox-Helen Parrish	July 22,'38	67	July 10,'38
(Exploitation: Nov. 12,'38, p. 66.)				
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. Horton-Mischo Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Missing Guest, The (G) 2031	P. Kelly-C. Moore-W. Lundigan	Aug. 12,'38	68	Aug. 20,'38
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Prison Break (G) 2028	Barton MacLane-Glenda Farrell-Constance Moore-Robt. Wilcox	July 15,'38	72	July 23,'38
Rage of Paris, The (G) 2005	D. Darrieux-D. Fairbanks, Jr.-Micha Auer-H. Broderick	July 1,'38	78	June 18,'38
(Exploitation: Sept. 17,'38, p. 64.)				
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshall	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers	Preston Foster-Irene Hervey	Feb. 24,'39†	70	
(See "In the Cutting Room," Feb. 18,'39.)				
Son of Frankenstein, The (G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Strange Faces 3035	Ken Murray - Ernest Truex -			
Swing, Sister, Swing (G) 3021	Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
You Can't Cheat an Honest Man (G)	W. C. Fields - Edgar Bergen-"Charlie McCarthy" - Frank Jenks	Feb. 17,'39†	79	Feb. 18,'39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Streets (G)	Frankie Thomas - Harry Carey - "Little Tough Guys"	May 5,'39†	*71	Feb. 4,'39
East Side of Heaven	B. Crosley-J. Blondell-M. Auer	Apr. 7,'39†		
Family Next Door*	H. Herbert - J. Hodges - J. Quigley	Mar. 31,'39†		
Mystery of the White Room	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†		
Risky Business	George Murphy-Dorothea Kent	Mar. 3,'39†		
Spirit of Culver	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†		
(See "In the Cutting Room," Feb. 11,'39.)				
Three Smart Girls Grow Up	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Dr. Clitterhouse, The (A) 262	Edw. G. Robinson - C. Trevor - Humphrey Bogart-A. Jenkins	July 30,'38	87	June 25,'38
(Exploitation: July 30,'38, p. 80; Oct. 1,'38, p. 57; Oct. 15,'38, p. 51; Nov. 5,'38, p. 54; Dec. 24,'38, p. 58.)				
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82.)				
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
My Bill (G) 260	Kay Francis-John Litel-Anita Louise-Bonita Granville	July 9,'38	60	June 18,'38
Penrod's Double Trouble (G) 276	Billy and Bobby Mauch	July 23,'38	60	Apr. 2,'38
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Service of the Air	R. Reagan-I. Rhodes-J. Litel			
You Can't Get Away with Murder (G)	Humphrey Bogart-Gale Page		*80	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Meets Girl (A) 213	James Cagney - Pat O'Brien - Marie Wilson	Aug. 27,'38	86	July 23,'38
(Exploitation: July 9,'38, p. 46; Sept. 10,'38, p. 102; Nov. 5,'38, p. 52.)				
Cowboy from Brooklyn (G) 217	Pat O'Brien - Dick Powell - Priscilla Lane-Dick Foran	July 16,'38	77	June 11,'38
(Exploitation: Sept. 3,'38, p. 58; Sept. 17,'38, pp. 60, 63.)				
Dawn Patrol (G)	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71.)				
Devil's Island (G)	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Men Are Such Fools (G) 215	Wayne Morris - Priscilla Lane - Humphrey Bogart-H. Herbert	July 16,'38	69	Apr. 23,'38
Mr. Chump 227	Johnnie Davis-Lola Lane	Aug. 6,'38	60	
(See "In the Cutting Room," Apr. 9,'38.)				
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Nancy Drew, Reporter (G)	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Racket Busters (G) 205	George Brent - Gloria Dickson - H. Bogart-Walter Abel	July 16,'38	71	Aug. 20,'38
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G). 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G)	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G)	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G)	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	*90	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G)	Rosella Towne-William Gargan	Mar. 4,'39		Feb. 11,'39
All This and Heaven Too*				
Battle of City Hall	Ronald Reagan-Jane Wyman			
Blackwell's Island	J. Garfield-R. Lane-D. Purcell			
(See "In the Cutting Room," Aug. 13,'38.)				
Brother Orchid	Edw.G.Robinson-Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Confessions of a Nazi Spy	Edw. G. Robinson - Francis Lederer			
Dark Victory	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 8,'39†		
(See "In the Cutting Room," Nov. 12,'38.)				
Dodge City	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory			
(See "In the Cutting Room," Dec. 31,'38.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
Family Reunion	Lane Sisters-John Garfield.... F. Bainter-C. Rains-G. Page-J. Lynn-F. McHugh-M. Robson - D. Foran			
Gantry, the Great*	Edith Fellows-James McCallion			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
Here for a Day	Jane Bryan-Henry O'Neill			
Juarez	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield			
(See "In the Cutting Room," Feb. 4,'39.)				
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Oklahoma Kid	J. Cagney-H. Bogart-L. Lane			
(See "In the Cutting Room," Nov. 12,'38.)				
Old Maid, The	Bette Davis-Miriam Hopkins			
On Trial	John Litel-Margaret Lindsay			
(See "In the Cutting Room," Feb. 4,'39.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Roaring Nineties, The				
Roaring Road, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins			
Torchy Blane Runs for Mayor	Glenda Farrell-Barton MacLane			
We Are Not Alone	Miriam Hopkins			
Waterfront*	G. Dickson-D. Mrgan-M. Wilson			
Women in the Wind (G)	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	*65	Feb. 4,'39
Yes, My Darling Daughter (A)	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	*82	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64.)				

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Crashing Through Danger	Ray Walker	Excelsior	Sept. 15,'38	60	
Delinquent Parents	Doris Weston	Progressive	July 15,'38		
Duke Is Tops, The	Negro Cast	Popkin	Sept. 1,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Gone Harlem	Negro Cast	Sack	Aug. 15,'38		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Meet the Mayor	Frank Fay	Judel	Sept. 15,'38	60	
Paroled from the Big House	Jean Carmen	J. D. Kay Prods.	Aug. 15,'38	57	
Policy Man	Negro Cast	Sack	July 1,'38	61	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Rebellious Daughters	Verna Hillie	Progressive	July 1,'38		
Scandal House	Adrienne Ames	Progressive	July 1,'38		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Slums of New York (reissue)	Mickey Rooney	Freuler	July 15,'38	61	

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alf's Button Afloat (G)	Bud Flanagan	General Film		89	July 23,'38
Annie Laurie	Will Fyffe	World	April 15,'39		
Avocate d'Amour (G)	Danielle Darrieux	Regal	Sept. 7,'38	88	Sept. 24,'38
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60.)					
Big Fella (G)	Paul Robeson	Brecher		73	July 10,'37
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Carnival in Flanders (A)	Francoise Rosay	Tri Nat'l Films	Sept. 22,'36	93	Oct. 8,'38
(Reviewed under the title, "La Kermesse Heroique.")					
College Girl (G)	Ellen Schwanneke	Henka Film	Sept. 9,'38	90	Sept. 24,'38
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Dark Sands (G)	Paul Robeson	Record	Aug. 1,'38	75	July 30,'38
Edge of the World, The (A)	Finlay Currie	Pax		75	Aug. 14,'37
Flight Into Darkness (A)	Annabella	Frank Kassler	Oct. 15,'38	81	Nov. 5,'38
Foggy Quay, The (A)	Jean Gabin	Films Victoria		90	Sept. 8,'38
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Girl Refugee, The	Sophia Vebo	Brodie	Sept. 25,'38	110	
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Grand Illusion (A)	Jean Gabin	World		96	July 3,'37
(Reviewed under the title, "La Grande Illusion"; exploitation: Dec. 17,'38, p. 73; Jan. 28,'39. p. 59.)					
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Hey! Hey! U. S. A. (G)	Will Hay	G. F. D.		92	Oct. 22,'38
Irish and Proud of It (G)	Richard Hayward	Guaranteed	Oct. 29,'38	73	Nov. 19,'38
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
It's in the Air (G)	George Formby	A. B. F. D.		87	Oct. 8,'38
I've Got a Horse (G)	Sandy Powell	British Lion		76	Sept. 3,'38
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Liebe Im ⅜ Takt (G)	Leo Slezak	Casino	Sept. 23,'38	96	Oct. 8,'38
Little Flower of Jesus (G)	Simone Bourday	Sunray	Oct. 21,'38	75	Apr. 30,'38
Mamele	Molly Picon	Sphinx	Jan. .. '39	102	
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mis Dos Amores (G)	Tito Guizar	Paramount		80	Aug. 20,'38
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Peg of Old Drury (A)	Anna Neagle - Sir Cedric Hardwicke	Tri Nat'l Films		75	Sept. 28,'35
Penny Paradise (G)	Edmund Gwen	A. T. P.		72	Sept. 24,'38
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Rose of Tralee (G)	Baby Binkie Stuart	Dublin Films	Oct. 15,'38	71	Nov. 12,'38
Rothschild	Harry Baur	Regal	Oct. 11,'38	78	Oct. 22,'38
Royal Divorce, A (A)	Ruth Chatterton	Paramount		85	Oct. 15,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
St. Martin's Lane (G)	Chas. Laughton	Assoc. British		85	July 9,'38
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
So This Is London* (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Story of a Cheat, The (A)	Sascha Guitry	Gallic Films	Sept. 26,'38	83	Oct. 15,'38
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
This Man Is News (A)	Barry Barnes	Paramount		77	Oct. 1,'38
Ware Case, The (A)	Clive Brook	A. B. F. D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co.		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. .. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier		Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Boom Goes the Groom 9431	Mar. 24,'39†	2 rls.
Ducking They Did Go, A 9406	Apr. 7,'39†	2 rls.
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Range (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	20
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 29,'39†	19½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Three Missing Links (6-25-38) 8408 (3 Stooges)	July 29,'38	17½
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	2 rls.
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots 9508	Mar. 31,'39†	1 rl.
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38†	8
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8
Poor Little Butterfly (7-23-38) 8510	July 4,'38	7½
Poor Elmer 8511	July 22,'38	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 10 (16-18-38) 8660 (Patriotic Songs)	July 4,'38	10
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 9658	Apr. 21,'39†	1 rl.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
25. Krazy's Travel Squawks (6-25-38) 8706	July 4,'38	6½
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountain, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
City Slicker (7-23-38) 8758	July 8,'38	6
Early Bird (10-1-38) 9751	Sept. 16,'38†	5
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Athletic Youth 8811	July 29,'38	1 rl.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Fistic Fun (7-30-38) 8810	July 1,'38	9½
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
Get Ready Navy 9804	Feb. 24,'39†	1 rl.
King Vulure (1-21-38) 9803	Jan. 6,'39†	10½
Navy Champion 9805	Mar. 17,'39†	1 rl.
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903	Apr. 4,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 El-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 El-2	Jan. 20,'39†	9

TREASURE CHEST

(Color Cartoons)

Title	Rel. Date	Min.
Baby Checkers El-14		
Monkey Business El-15		

[Distributed through Twentieth Century-Fox]

TERRY-TOONS

Title	Rel. Date	Min.
Eliza Runs Again 8526	July 29,'38	6½
Milk for Baby 8524	July 8,'38	6½
Mrs. O'Leary's Cow 8525	July 22,'38	6½

TREASURE CHEST

Title	Rel. Date	Min.
We Live in Two Worlds (8-20-38) 8609	July 22,'38	11

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
What a Lion! W-686	July 16,'38	9
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Mama's New Hat W-882	Feb. 11,'39†	9
Seal Skinners W-881 (sepia)	Jan. 28,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616	Sept. 24,'38	20
No. 20—The Wrong Way Out (1-21-39) P-811	Dec. 24,'38†	17

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Imperial Delphi T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Paris On Parade (8-20-38) T-662	July 9,'38	9
Singapore and Jahore (2-4-39) T-855	Aug. 31,'38†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729	Sept. 3,'38	11
Nostradamus (10-22-38) H-730	Sept. 24,'38	11
Strange Glory (8-6-38) H-727 Frank McGlynn	July 2,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
City of Little Men, The (11-12-38) M-871	Aug. 20,'38†	11
Great Heart, The (2-4-39) M-875	Dec. 31,'38†	11
Ice Antics M-876	Feb. 11,'39†	9
Streamline Swing (11-12-38) M-872 (In sepia)	Sept. 10,'38†	9
Miracle of Salt Lake (12-31-38) M-874	Nov. 12,'38†	11
They Live Again (2-18-39) M-873	Oct. 22,'38†	10
Tracking the Sleeping Death (8-27-38) M-680 Gilbert Emery-Doris Lloyd	July 9,'38	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A R-803	Jan. 28,'39†	17
It's In the Stars (8-27-38) R-606 Eleanor Lynn-Johnny Downs	July 30,'38	10
Magician's Daughter, The (8-20-38) R-605 Eleanor Lynn-Frank Albertson	July 16,'38	18
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lanterns (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Football Romeo (1-21-38) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—K-921 (11-12-38)	Oct. 15,'38†	10
No. 2—K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Anaesthesia (8-6-38) S-711	July 9,'38	10
Double Diving (1-28-39) S-904 (sepia)	Jan. 14,'39†	8
Follow the Arrow (8-20-38) S-712	July 30,'38	10
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fistcuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Penny's Picnic (1-14-39) S-903 (color)	Dec. 17,'38†	10

ROBERT BENCHLEY

Title	Rel. Date	Min.
Courtship of a Newt, The (8-27-38) F-757	July 23,'38	8
Hour for Lunch, An F-955		1 rl.
How to Raise a Baby (8-20-38) F-756	July 2,'38	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954		8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop T7-12	July 22,'38	1 rl.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Feb. 17,'38†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' C8-3	Jan. 27,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Mar. 17,'39†	1 rl.

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Guatemala (8-27-38) K8-1	Aug. 12,'38†	10
Land of Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk A8-8	Mar. 3,'39†	1 rl.
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Moments of Charm (8-13-38) A8-1 P. Spitalny & Girl Orch.	Aug. 5,'38†	10
Music Through the Years A8-7 Jan Garber and Orch.	Feb. 3,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Song Is Born, A (12-24-38) A8-6	Jan. 6,'39†	10
Larry Clinton and Orch.		
Queens of the Air (7-23-38) A7-14	July 8,'38	11
Vincent Lopez and Orch.		

PARAGRAPHICS

Title	Rel. Date	Min.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Silver Millions V7-13	July 15,'38	10
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa V8-7	Feb. 10,'39†	1 rl.

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—P8-8	Mar. 3,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Goonland E8-3	Oct. 21,'38†	1 rl.
Jeep, The E7-12	July 15,'38	7
Leave Well Enough Alone	Feb. 24,'39†	1 rl.
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare E8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS
Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Beside a Moonlit Stream SC7-6	July 29,'38	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 52—Horseshoes R7-13	July 15,'38	1 rl.
No. 53—A Sporting Test (8-13-38) R8-1	Aug. 5,'38†	10
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Airhoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-7	Feb. 17,'39†	10

UNUSUAL OCCUPATIONS
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1— (8-27-38) L8-1	Aug. 5,'38†	10
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3— (2-4-39) L8-3	Dec. 2,'38†	11
No. 4— (1-28-39) L8-4	Feb. 3,'39†	10

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93-704	Mar. 10,'39	20
Jitters, The (6-25-38) 83,706	July 1,'38	19
Major Difficulties 93,702	Nov. 18,'38†	19
Stage Fright (9-3-38) 93-701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	15
1938-39		
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise 93404	Mar. 24,'39†	16
Fool Coverage (8-13-38) 83,406	July 15,'38	16
Kennedy's Castle 83,405	May 28,'38	17
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME

Title	Rel. Date	Min.
1937-38		
No. 12—U. S. Coast Guard 83,112	July 8,'38	17
No. 13—Man at the Wheel — Threat to Gibraltar (8-6-38) 83,113	Aug. 15,'38	19
1938-39		
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'39†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Carnival Show 84,212	June 24,'38	10
Jan Peerce		
Hockshop Blues (8-6-38) 84,213	July 15,'38	10
Brad Reynolds & Orch.		
International Rhythm (7-2-38) 84,211	June 3,'38	10
Roy Smeck and His Aloha Islanders		
Reading', Ritin', and Rhythm 94,207	Feb. 17,'39†	10
Lucky Nilinder and Orch.		
Samovar Serenade 94,208	Mar. 17,'34†	1 rl.
Luba Malina		
Styles and Smiles (10-15-38) 94,202	Sept. 30,'38†	11
Virginia Verrill		
Talent Auction 94,203	Oct. 28,'38†	10
Irene Beasley		
Tropical Topics 94,206	Jan. 20,'39†	10
Rosita Ortega		
Under a Gypsy Moon (9-3-38) 94,201	Sept. 2,'38†	10
J. Harold Murray		
Venetian Moonlight 94,204	Nov. 25,'38	1 rl.
Mario Cozzi		

PATHE NEWS
Released twice a week

PATHE PARADE

Title	Rel. Date	Min.
No. 6—Count of Ten (7-16-38) 84,606	June 17,'38	10
No. 7—Expose of Spiritualism—Trip Thru Walt Disney Studios (7-23-38) 84,607	Aug. 12,'38	10

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Photografter, The 83,203	June 17,'38	15
Jack Rice		
Plumb Crazy 93,202	Feb. 3,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Brother Golfers (8-6-38) 84,309	July 15,'38	11
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Snow Falls 94,307	Feb. 24,'39†	1 rl.
Underwater (6-25-38) 84,307	June 3,'38	9

SMART SET

Title	Rel. Date	Min.
Buckaroo Broadcast, A (6-18-38) 83,203	Apr. 22,'38	18
Ray Whitley		
Hunting Trouble (8-13-38) 83,303	Aug. 12,'38	10
Jed Prouty		

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
(Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59, 60.)		
Fox Hunt, The (6-18-38) 84,116	July 29,'38	8
Good Scouts (6-25-38) 84,115	July 8,'38	8
Goofy and Wilbur (10-1-38) 94,112	Apr. 28,'39†	8
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mickey's Trailer 84,112	May 6,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Polar Trappers 84,114	June 17,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8
Wynken, Blynken and Nod 84,113	May 27,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Recording Modern Selenee 9201	Aug. 19,'38†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecasts (Autumn Styles) (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecasts (Winter Styles) (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecasts, No. 3 9603	Mar. 31,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Good Neighbors 9106	Apr. 28,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Golden California 9101	Aug. 5,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.

TERRY-TOONS

Title	Rel. Date	Min.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11
Chris Columbo 9501	Aug. 12,'38†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nutty Network, The 9527 (in color)	Mar. 24,'39†	1 rl.
One Gun Gary in Nick of Time 9508	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525 (in color)	Jan. 13,'39†	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
String Bean Jack 9521 (In color)	Aug. 26,'38†	1 rl.
Three Bears, The 9526 (in color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGENSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs 9303	Mar. 2,'39†	1 rl.
Inside Baseball 9304	Apr. 14,'39†	1 rl.
Shooting for Par 9302	Jan. 13,'39	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert (1-7-39)		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAME MC NAMEE

Title	Rel. Date	Min.
No. 48—2379	Apr. 11,'38	9
No. 49—2380	Apr. 25,'38	9
No. 50—(4-30-38) 2381	May 9,'38	9
No. 51—(6-11-38) 2382	June 13,'38	10
No. 52—(6-25-38) 2383	June 27,'38	9
No. 53—3351	Aug. 22,'38†	9
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	10
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	1 rl.
No. 59—3357	Jan. 30,'39†	1 rl.
No. 60—3358	Feb. 20,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick	Feb. 27,'39†	7½
Cat and the Bell, The 3241	Oct. 3,'38†	7
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbirds (12-10-38) 3246	Dec. 26,'38†	7
Magic Beans 3249	Feb. 13,'39†	1 rl.
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3248	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes 3228	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222	Sept. 28,'38†	19½
Imogene Coca		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	17
Billy Jones-Ernie Hare		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Fits and Benefits 2173 York and King	July 27,'38	19
High Jack N' the Show (-21-38) 2170 James Barton	May 18,'38	17
Latin Hi-Hattin' (4-30-38) 2169 Dorothy Stone-Chas. Collins	Apr. 27,'38	17
Music and Flowers (5-21-38) 2171 Block & Sully	June 15,'38	19
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Somewhere in Paris (3-5-38) 2168 J. Harold Murray	Mar. 23,'38	17
Stars and Stripes (7-2-38) 2172 Ed. East-Ralph Dumke	Feb. 15,'39	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
OSWALD CARTOONS		
Barnyard Romeo (8-20-38) 2291	Aug. 1,'38	7
Big Cat and the Little Mousie, The (10-15-38) 2293	Aug. 15,'38†	7
Cheese Nappers (7-2-38) 2288	July 4,'38	7
Feed the Kitty 2281	Mar. 14,'38	7
Ghost Town Frolics 2294	Sept. 5,'38	7
Happy Scouts (7-2-38) 2395	June 20,'38	7
Man Hunt (2-26-38) 2278	Feb. 7,'38	7
Movie Phony News 2285	May 30,'38	
Nellie, The Indian Chief's Daughter (6-4-38) 2286	June 6,'38	7
Nellie, The Sewing Machine Girl (5-14-38) 2282	Apr. 11,'38	7½
Pixie Land 2295	Sept. 12,'38	7
Problem Child, The (5-14-38) 2284	May 16,'38	7
Queen's Kittens 2292	Aug. 8,'38	7
Silly Seals (8-27-38) 2290	July 25,'38	7
Tail End (5-21-38) 2283	Apr. 25,'38	7
Trade Mice 2280	Feb. 28,'38	7
Yokel Boy Makes Good (3-12-38) 2279	Feb. 21,'38	7
Voodoo in Harlem (7-9-38) 2289	July 18,'38	7
STRANGER THAN FICTION SERIES		
No. 50—Novelty 2394	May 2,'38	9
No. 51—Novelty (6-11-38) 2395	June 6,'38	9
No. 52—Novelty (7-2-38) 2396	June 20,'38	9
No. 53—Novelty 3364	Aug. 29,'38†	9
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty 3370	Feb. 6,'39†	1 rl.
No. 60—Novelty 3371	Mar. 6,'39†	1 rl.
No. 61—Novelty 3372	Apr. 3,'39†	1 rl.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Forget-Me Knots 3011 Bernice Claire	May 7,'38	2 rls.
Stocks and Blondes 3023 Gene Lockhart	May 21,'38	2 rls.
Out Where the Stars Begin 3004 Evelyn Thawl-Jeffrey Lynn	May 28,'38	2 rls.
Prisoner of Swing 3012 Hal LeRoy	June 11,'38	2 rls.
Rise and Sing 3029 Cross and Dunn	June 25,'38	2 rls.
Rainbow's End (7-23-38) 3017 Eddie Peabody	July 2,'38	22
My Pop 3024 Henry Armetta	July 16,'38	2 rls.
Sons of the Plains (7-23-38) 3006 Mauch Twins	July 30,'38	19
Up In Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 3,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sep. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophmore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
COLOR PARADE		
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Mechanix Illustrated, No. 1 (7-23-38) 3511	June 4,'38	10
Mechanix Illustrated, No. 2 (12-3-28) 4605	Nov. 5,'38†	10
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
COLORTOUR ADVENTURE (In Color)		
Pearl of the East 3509	May 21,'38	1 rl.
Isles of Enchanment 3512	June 25,'38	1 rl.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Wanderlust 3309	May 14,'38	1 rl.
Dreams Come True, A 3310	June 6,'38	1 rl.
Fighting Judge, The (8-6-38) 3311	July 2,'38	13
Night Intruder (7-30-38) 3312	July 23,'38	14
Trapped Underground 3313	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color)	Feb. 11,'39†	20
LOONEY TUNES		
No. 52—Injun Trouble 3611	May 21,'38	1 rl.
No. 53—Porky the Fireman 3612	June 4,'38	1 rl.
No. 54—Porky's Party 3613	June 25,'38	1 rl.
No. 55—Porky's Spring Planting (7-9-38) 3614	July 16,'38	7
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Wackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'39†	1 rl.
No. 61—Daffy Doc, The (12-338) 4804	Nov. 26,'38†	7
No. 62—Porky The Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
MELODY MASTERS		
Don Bestor and Orch. 3716	July 9,'38	1 rl.
Saturday Night Swing Club 3717	July 30,'38	1 rl.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
MERRIE MELODIES (In Colors)		
No. 58—Katnip Kollege 3414	June 11,'38	1 rl.
No. 59—Have You Got Any Castles 3415	June 25,'38	1 rl.
No. 60—Love and Curses (7-23-38) 3416	July 9,'38	7
No. 61—Cinderella Meets Fella (7-23-38) 3417	July 23,'38	7
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-In Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're An Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
PICTORIAL REVUES		
No. 11—Plastics—Perfume 3811	July 9,'38	1 rl.
No. 12—Hollywood—Sculling—Furs 3812	Aug. 13,38	1 rl.
TECHNICOLOR SPECIALS		
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
SPECIAL		
Nine Million, The (2-18-39)		9
VITAPHONE VARIETIES		
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10

OTHER PRODUCT

Title	Rel. Date	Min.
A. B. F. D.		
Legend of Norfolk, A (12-31-38)		
DEVLIN		
Ancient Cities of Southern France (8-13-38)	Aug. 15,'38†	10
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
Resorts and Quaint Towns of the Blue Coast (5-21-38)	July 15,'38†	10½
Rio de Janeiro (8-13-38)	Aug. 15,'38†	10
Venice (8-13-38)	Aug. 15,'38†	10
Voyage to Cebu (7-2-38)	July 15,'38†	9
G.P.O. FILM UNIT		
North Sea (7-9-38)		
HOFFBERG		
Trailing the Jaguar (7-2-38)	July 15,'38	28
LENAUER		
Datelines (6-18-38)		8
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
REGAL		
Youth Marches On (9-24-38)	Sept. 24,'38	20
SACK (with Negro Cast)		
Brown Gravey	July 30,'38†	21
Framing of the Shrew, The	July 30,'38†	19
Lady Fare, The	July 30,'38†	20
Melancholy Dame, The	July 30,'38†	19
Music Hath Harms	July 30,'38†	21
Off In the Silly Night	July 30,'38†	20
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 15,'38†	9
Welcome Home	Sept. 1,'38†	10
SANDERS FILMS		
Midsummer in Sweden (11-5-38)		10
Fishing in the Fiords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9
WORLD		
Andante et Rondo		
Ave Maria		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician	May 6,'39†	
Overland with Kit Carson Bill Elliott	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes)	Feb. 25,'39†	2 rls. (each) (1st episode-30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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